

Table of Contents

Introduction	10
Features of the Student Book	12
Features of the <i>Teaching and Assessment Resources Book</i>	13
Selections by Ethnic Group and Genre	16
Literary, Thinking, and Reading Skills	19
Introducing the Student Book	23
Active Reading Strategies	24
Active Reading Model	25
Active Reading Practice: Fiction	26
Active Reading Practice: Nonfiction	29
Anticipation Guide	31

THEME ONE *Families: Comfort and Conflict*

Differentiated Instruction for Theme One	32
Introducing the Theme	34
Families: Comfort and Conflict	35
Theme One Vocabulary	36
Theme One Selections	
Looking for Work Gary Soto <i>memoir</i>	
Teaching	37
Comprehension Quiz	38
Skill Development: Compare and Contrast	39
Vocabulary Quiz	40
The Warriors Anna Lee Walters <i>short story</i>	
Teaching Page	41
Comprehension Quiz	42
Skill Development: Characterization	43
Vocabulary Quiz	44
Nikki-Rosa Nikki Giovanni <i>poem</i>	
Poetry Workshop	45
Comprehension Quiz/Skill Development: Tone	46
from Roots Alex Haley <i>autobiography</i>	
Teaching Page	47
Comprehension Quiz	48
Skill Development: Point of View	49
Vocabulary Quiz	50
Immigrant Picnic Gregory Djanikian <i>poem</i>	
Poetry Workshop	51
Comprehension Quiz/Skill Development: Idioms	52
Housepainting Lan Samantha Chang <i>short story</i>	
Teaching Page	53
Comprehension Quiz	54
Skill Development: Symbolism	55
Vocabulary Quiz	56

The Horned Toad Gerald Haslam <i>short story</i>	
Teaching Page	57
Comprehension Quiz	58
Skill Development: Plot	59
Vocabulary Quiz	60
Responding to Theme One	61
Literary Analysis: Memorable Characters	62
Creative Craft: Family Matters	63
Theme One Vocabulary Test	64
Theme One Objective and Essay Test	66
Theme One Writing Prompts and Projects	68

THEME TWO *Traditions and Customs*

Differentiated Instruction for Theme Two	70
Introducing the Theme	72
Traditions and Customs	73
Theme Two Vocabulary	74
Theme Two Selections	
The Real Thing Marilou Awiakta <i>poem</i>	
Poetry Workshop	75
Comprehension Quiz	76
Skill Development: Reading for Meaning	77
Gentleman of Río en Medio Juan Sedillo <i>short story</i>	
Teaching Page	78
Comprehension Quiz	79
Skill Development: Conflict	80
Vocabulary Quiz	81
Sunday Angela Shannon <i>poem</i>	
Poetry Workshop	82
Comprehension Quiz/Skill Development: Mood	83
Fortune Tellers Nguyen Duc Minh <i>short story</i>	
Teaching Page	84
Comprehension Quiz	85
Skill Development: Cultural Context	86
Little Things Are Big Jesús Colón <i>essay</i>	
Teaching Page	87
Comprehension Quiz	88
Skill Development: Predicting	89
The Cutting of My Long Hair Zitkala-Ša <i>memoir</i>	
Teaching Page	90
Comprehension Quiz	91
Skill Development: Figurative Language	92
Vocabulary Quiz	93
The Lion Sleeps Tonight Egyirba High <i>memoir</i>	
Teaching Page	94
Comprehension Quiz	95
Skill Development: Contrast	96

Vocabulary Quiz	97
Magic Liz Rosenberg <i>short story</i>	
Teaching Page.	98
Comprehension Quiz.	99
Skill Development: Word Choice	100
Vocabulary Quiz	101
Responding to Theme Two.	102
Literary Analysis: Watch That Tone	103
Creative Craft: Trading Places	104
Theme Two Vocabulary Test.	105
Theme Two Objective and Essay Test.	107
Theme Two Writing Prompts and Projects	109

THEME THREE *Becoming Me*

Differentiated Instruction for Theme Three	111
Introducing the Theme.	114
Becoming Me	115
Theme Three Vocabulary	116
Theme Three Selections	
David Talamántez on the Last Day of Second Grade Rosemary Catacalos <i>poem</i>	
Poetry Workshop.	117
Comprehension Quiz/Skill Development: Analyzing Different Perspectives	118
A Whole Nation and a People Harry Mark Petrakis <i>short story</i>	
Teaching Page.	119
Comprehension Quiz.	120
Skill Development: Point of View	121
Vocabulary Quiz	122
from Black Boy Richard Wright <i>autobiography</i>	
Teaching Page.	123
Comprehension Quiz.	124
Skill Development: Personification	125
Vocabulary Quiz	126
Indian Education Sherman Alexie <i>short story</i>	
Teaching Page.	127
Comprehension Quiz.	128
Skill Development: Satire	129
Chitterling Henry Van Dyke <i>short story</i>	
Teaching Page.	130
Comprehension Quiz.	131
Skill Development: Inference	132
Vocabulary Quiz	133
Not Knowing, in Aztlán Tino Villanueva <i>poem</i>	
Poetry Workshop.	134
Comprehension Quiz/Skill Development: Repetition	135
Fox Hunt Lensey Namioka <i>short story</i>	
Teaching Page.	136
Comprehension Quiz.	137

The Winter Hibiscus Minfong Ho <i>short story</i>	
Teaching Page	178
Comprehension Quiz	179
Skill Development: Sensory Details	180
Vocabulary Quiz	181
Responding to Theme Four	182
Literary Analysis: Conflicting Worlds	183
Creative Craft: Your American Dream	184
Theme Four Vocabulary Test	185
Theme Four Objective and Essay Test	187
Theme Four Writing Prompts and Projects	189

THEME FIVE *Defining Moments*

Differentiated Instruction for Theme Five	191
Introducing the Theme	194
Defining Moments	195
Theme Five Vocabulary	196
Theme Five Selections	
American History Judith Ortiz Cofer <i>short story</i>	
Teaching Page	197
Comprehension Quiz	198
Skill Development: Story Map	199
Vocabulary Quiz	200
hate Tato Laviera <i>poem</i>	
Poetry Workshop	201
Comprehension Quiz/Skill Development: Metaphor	202
Letter to a Young Refugee from Another Andrew Lam <i>letter</i>	
Teaching Page	203
Comprehension Quiz	204
Skill Development: Open Letter	205
Vocabulary Quiz	206
Not Poor, Just Broke Dick Gregory <i>autobiography</i>	
Teaching Page	207
Comprehension Quiz	208
Skill Development: Style	209
A New Story Simon J. Ortiz <i>poem</i>	
Poetry Workshop	210
Comprehension Quiz	211
Skill Development: Dialogue	212
Foul Shots Rogelio R. Gomez <i>article</i>	
Teaching Page	213
Comprehension Quiz	214
Skill Development: Main Idea and Relevant Details	215
Vocabulary Quiz	216
I Thought About This Girl Jerome Weidman <i>short story</i>	
Teaching Page	217
Comprehension Quiz	218

Skill Development: Myths, Folktales, Fairy Tales, and Fables	138
Vocabulary Quiz	139
this morning Lucille Clifton <i>poem</i>	
Poetry Workshop.	140
Comprehension Quiz/Skill Development: Consonance.	141
Tiffany as told to Rebecca Carroll <i>personal essay</i>	
Teaching Page.	142
Comprehension Quiz.	143
Skill Development: Tone	144
Responding to Theme Three	145
Literary Analysis: Writing a Review	146
Creative Craft: Where Are They Now?	147
Theme Three Vocabulary Test	148
Theme Three Objective and Essay Test	150
Theme Three Writing Prompts and Projects.	152

THEME FOUR *Between Two Worlds*

Differentiated Instruction for Theme Four	154
Introducing the Theme	157
Between Two Worlds	158
Theme Four Vocabulary	159
Theme Four Selections	
Monkeyman Walter Dean Myers <i>short story</i>	
Teaching Page.	160
Comprehension Quiz.	161
Skill Development: Predicting.	162
Thank You in Arabic Naomi Shihab Nye <i>memoir</i>	
Teaching Page.	163
Comprehension Quiz.	164
Skill Development: Historical Context	165
Vocabulary Quiz	166
Reading Poems in Public Maurice Kenny <i>poem</i>	
Poetry Workshop.	167
Comprehension Quiz/Skill Development: Irony	168
American Hero Essex Hemphill <i>poem</i>	
Poetry Workshop.	169
Comprehension Quiz/Skill Development: Imagery	170
A Shot at It Esmeralda Santiago <i>memoir</i>	
Teaching Page.	171
Comprehension Quiz.	172
Skill Development: Author's Purpose.	173
Vocabulary Quiz	174
Achieving the American Dream Mario Cuomo <i>essay</i>	
Teaching Page.	175
Comprehension Quiz.	176
Skill Development: Stereotypes.	177

Skill Development: Draw Conclusions	219
A Mason-Dixon Memory Clifton Davis <i>memoir</i>	
Teaching Page.	220
Comprehension Quiz.	221
Skill Development: Symbolism	222
Responding to Theme Five	223
Literary Analysis: Before and After	224
Creative Craft: Acrostic Poetry	225
Theme Five Vocabulary Test.	226
Theme Five Objective and Essay Test	228
Theme Five Writing Prompts and Projects.	230
THEME SIX <i>Outside Influences</i>	
Differentiated Instruction for Theme Six	232
Introducing the Theme.	234
Outside Influences.	235
Theme Six Vocabulary	236
Theme Six Selections	
Cross Over Rita Williams-Garcia <i>drama</i>	
Teaching Page.	237
Comprehension Quiz.	238
Skill Development: Dialect and Slang	239
Vocabulary Quiz	240
Field Work Rose del Castillo Guilbault <i>short story</i>	
Teaching Page.	241
Comprehension Quiz.	242
Skill Development: Visualizing.	243
Vocabulary Quiz	244
Tattoo Gregg Shapiro <i>poem</i>	
Poetry Workshop.	245
Comprehension Quiz.	246
Skill Development: Author's Perspective	247
from I Know Why the Caged Bird Sings Maya Angelou <i>autobiography</i>	
Teaching Page.	248
Comprehension Quiz.	249
Skill Development: Fact and Opinion	250
Vocabulary Quiz	251
Have You Heard About America? D. L. Birchfield <i>poem</i>	
Poetry Workshop.	252
Comprehension Quiz/Skill Development: Summarizing.	253
A Haircut I. S. Nakata <i>short story</i>	
Teaching Page.	254
Comprehension Quiz.	255
Skill Development: Main Idea.	256
The Phone Booth at the Corner Juan Delgado <i>poem</i>	
Poetry Workshop.	257
Comprehension Quiz/Skill Development: Compare and Contrast Characters.	258

Americans All Michael Dorris essay	
Teaching Page . . . . .	.259
Comprehension Quiz . . . . .	.260
Skill Development: Persuasive Techniques . . . . .	.261
Vocabulary Quiz . . . . .	.262
Responding to Theme Six . . . . .	.263
Literary Analysis: Digging for Dialect . . . . .	.264
Creative Craft: Hard Work . . . . .	.265
Theme Six Vocabulary Test . . . . .	.266
Theme Six Objective and Essay Test . . . . .	.268
Theme Six Writing Prompts and Projects . . . . .	.270
Writing Workshops	
Writing About Literature . . . . .	.272
Writing About Literature: Six Traits of Writing Rubric . . . . .	.276
Writing to Inform and Explain . . . . .	.278
Informative Essay: Six Traits of Writing Rubric . . . . .	.281
Writing to Persuade . . . . .	.283
Persuasive Essay: Six Traits of Writing Rubric . . . . .	.286
Understanding, Exploring, and Celebrating Multiculturalism . . . . .	.288
General Standards and Criteria for Project Evaluation . . . . .	.292
Related Literature . . . . .	.293
Answer Key . . . . .	.295

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.

A Multicultural Reader, Collection One helps readers experience literature written by people of many different backgrounds and ethnic groups. Included are short stories, essays, memoirs, autobiographies, and poems. The selections the students read were assembled to encourage not only an understanding and appreciation of diverse cultures but a passion for reading. 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 higher level 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. English Language Learners (ELL) 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 these students. ESOL instruction is designed to meet the needs of ELL students by providing instruction based on their level of English proficiency.

When developing instruction for ELL students, it is important to remain sensitive to each student's first language and cultural background while also encouraging the acquisition of English in a nonthreatening and productive learning environment. Each student's individual learning style and preference must also be considered.

Using the Matrix Program

The Perfection Learning Matrix Program as a whole, and *A Multicultural Reader, Collection One* specifically, offers students in your classroom the opportunity to learn and grow together. ELL students, challenged students, gifted students, and students who are working on-level, can all 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 help students of all abilities—offering support and encouragement to ELL students, a chance for average students to learn by helping others, and the opportunity for gifted students to discover new ways to augment the learning process. Following are suggestions for whole-class involvement with *A Multicultural Reader, Collection One*.

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 learning vocabulary 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.
- Use prereading techniques with the entire class, such as asking them to make predictions based on the title of 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 24 and the Active Reading Model on page 25 of this book. If students need practice in reading actively, have them work on the Active Reading Practice pages that begin on page 26. Additionally, you may help ELL students in the following ways.

- If any students seem puzzled by literary terms referred to, 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 words 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 other students may be willing to help with recording.
- 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 and impressions or to share 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 in the Differentiated Instruction charts found at the beginning of each unit to further aid students' understanding of the text they have read.

Features of the Student Book

Introducing the Book

Introductory Essay This essay answers the question “Why read multicultural literature?” Use it to introduce the topics and themes of the units.

Concept Vocabulary The words defined in this extensive list will help students extend the conversation about the issues and topics of multicultural literature.

Themes and Selections

Themes The selections in the anthology are grouped into six themes. The selections in each theme offer a mixture of fiction, nonfiction, poetry, and drama grouped around a common topic or concept presented on the opening pages of each theme. The theme openers combine a strong visual image with a thematically relevant quotation designed to set the tone for study of the theme.

Literary Lens Each selection in the anthology is preceded by a short pre-reading “assignment” designed to set a purpose for reading. A similar Literary Lens question follows each selection to extend the thinking about the selection.

Footnotes and Vocabulary Foreign terms and other cultural references that students are likely to be unfamiliar with are footnoted at the bottom of the page. Challenging words of a more general usage are highlighted in bold type in the text and a definition of the word as used in context is provided in the margin. These same vocabulary words are listed by selection in this teacher guide. Reproducible vocabulary quizzes based on the words in each theme are also available in this teacher guide.

Responding to the Theme Rather than interrupting the flow of reading with questions after every selection, anthologies in the Many Voices Literature Series present discussion questions at the end of each theme. Many of these discussion questions address more than one selection, giving students the opportunity to address a group of literary selections as a whole rather than as unconnected parts. The following items accompany the discussion questions.

- **Another Way to Respond** is a multi-modal activity that prompts for listening, speaking, visual arts, or other ways of responding to literature.
- **It’s Debatable** is a debate topic relevant to the theme.
- **Writing Prompts** are included in each theme. One prompts for literary analysis and one prompts for creative writing.
- **Telling Your Own Story** is a journal-type prompt in which students are asked to write about their own lives based on the theme.

End Matter

At the end of the anthology you will find author biographies, a glossary of literary terms, and an index of titles and authors.

Features of the Teaching and Assessment Resources

Planning and Scheduling Aids The selections in the anthology have been charted two ways: by ethnic group and genre. Use the **Selections by Ethnic Group** chart if you plan to focus your study on one or more ethnic groups. If you plan a more literary focus, refer to the **Selections by Genre** chart.

Literary, Thinking, and Reading Skills Charts for each theme identify the literary, thinking, and reading skills that are exercised in discussion and pre- and post-reading questions and activities in the student book.

Introducing the Student Book Use the strategies listed on page 23 to introduce the book and the study of multicultural literature. This feature includes ideas for teaching the introductory essay and the concept vocabulary.

Active Reading Reproducibles are offered to help students understand and use strategic reading.

- **Active Reading Strategies**, found on page 24, describes the six strategies that good readers use and explains how to apply them.
- **An Active Reading Model**, found on page 25, models how an active reader would go about reading a portion of the selection from *Roots* by Alex Haley.
- **Active Reading Practice pages** offer a fiction piece, “I Thought About This Girl,” by Jerome Weidman (pages 26–28), and a nonfiction piece, “Americans All,” by Michael Dorris (pages 29–30). Students begin by answering questions, and then continue reading and writing their own questions and comments.

Anticipation Guide To help set the tone and context of the book, administer the anticipation guide (What Do You Think?) on page 31 of this resource book. Discuss the statements on the anticipation guide with your students to assess prior knowledge and to stimulate discussion. You may want to administer the anticipation guide again at the end of the unit to see if their answers have changed.

Differentiated 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. Additionally, each selection is rated *Easy*, *Average*, or *Challenging*.

Introducing the Theme Each of the six themes in the student book are introduced in two pages that include a lesson plan and a reproducible handout/overhead designed to set the tone and focus of the theme.

Theme Vocabulary Handouts All of the vocabulary words defined in the margins of the anthology are listed and sorted by selection title in this resource. Pass these lists out to help students prepare for the vocabulary tests.

Teaching Page Each prose selection in the anthology is supported with a one-page teacher resource with the following elements: a selection summary; a boxed extension activity focusing on thinking, reading, writing, and so on; a list of vocabulary words and definitions; suggested answers to discussion questions; the Literary Lens question that appears after each selection and a suggested answer; and a special focus section that provides historical, literary, or cultural background on the selection.

Comprehension Quiz A comprehension quiz is provided for each prose 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 selections.

The selections in the anthology have been charted two ways: by ethnic group and genre. Use the **Selections by Ethnic Group** chart if you plan to focus your study on one or more ethnic groups. If you plan a more literary focus, refer to the **Selections by Genre** chart.

Selections by Ethnic Group

	PAGE NUMBER: STUDENT BOOK	PAGE NUMBER: TEACHER GUIDE
AFRICAN AMERICAN		
American Hero Essex Hemphill	poem214	. . . . .169
from <i>Black Boy</i> Richard Wright	autobiography140	. . . . .123
Chitterling Henry Van Dyke	short story151	. . . . .130
Cross Over Rita Williams-Garcia	drama298	. . . . .237
from <i>I Know Why the Caged Bird Sings</i> Maya Angelou	autobiography314	. . . . .248
The Lion Sleeps Tonight Egypirba High	memoir113	. . . . .94
Little Things Are Big Jesús Colón	essay105	. . . . .87
A Mason-Dixon Memory Clifton Davis	memoir286	. . . . .220
Monkeyman Walter Dean Myers	short story186	. . . . .160
Nikki-Rosa Nikki Giovanni	poem36	. . . . .45
Not Poor, Just Broke Dick Gregory	autobiography268	. . . . .207
from <i>Roots</i> Alex Haley	autobiography38	. . . . .47
Sunday Angela Shannon	poem82	. . . . .82
this morning Lucille Clifton	poem176	. . . . .140
Tiffany as told to Rebecca Carroll	personal essay177	. . . . .142
ASIAN AMERICAN		
Fortune Teller Nguyen Duc Minh	short story84	. . . . .84
Fox Hunt Lensey Namioka	short story166	. . . . .136
A Haircut I. S. Nakata	short story320	. . . . .254
Housepainting Lan Samantha Chang	short story48	. . . . .53
Letter to a Young Refugee from Another Andrew Lam	letter263	. . . . .203
The Winter Hibiscus Minfong Ho	short story231	. . . . .178
HISPANIC		
American History Judith Ortiz Cofer	short story252	. . . . .197
David Talamántez on the Last Day of Second Grade Rosemary Catacalos	poem130	. . . . .117
Field Work Rose del Castillo Guilbault	short story306	. . . . .241
Foul Shots Rogelio R. Gomez	article276	. . . . .213
Gentleman of Río en Medio Juan Sedillo	short story78	. . . . .78
hate Tato Laviera	poem262	. . . . .201
The Horned Toad Gerald Haslam	short story60	. . . . .57
Looking for Work Gary Soto	memoir14	. . . . .37
Not Knowing, in Aztlán Tino Villanueva	poem165	. . . . .134
The Phone Booth at the Corner Juan Delgado	poem325	. . . . .257
A Shot at It Esmeralda Santiago	memoir215	. . . . .171

NATIVE AMERICAN

Americans All Michael Dorris
The Cutting of My Long Hair Zitkala-Ša
Have You Heard About America?
 D. L. Birchfield
Indian Education Sherman Alexie
A New Story Simon J. Ortiz
Reading Poems in Public Maurice Kenny
The Real Thing Marilou Awiakta
The Warriors Anna Lee Walters

	PAGE NUMBER: STUDENT BOOK	PAGE NUMBER: TEACHER GUIDE
essay	327	259
memoir	109	90
poem	319	252
short story	146	127
poem	273	210
poem	212	167
poem	76	75
short story	21	41

OTHER

Achieving the American Dream
 Mario Cuomo
I Thought About This Girl Jerome Weidman
Immigrant Picnic Gregory Djanikian
Magic Liz Rosenberg
Tattoo Gregg Shapiro
Thank You in Arabic Naomi Shihab Nye
A Whole Nation and a People
 Harry Mark Petrakis

essay	228	175
short story	281	217
poem	46	51
short story	118	98
poem	312	245
memoir	197	163
short story	133	119

Selections by Genre

ARTICLE

Foul Shots Rogelio R. Gomez

Hispanic	276	213
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AUTOBIOGRAPHY

from Black Boy Richard Wright
from I Know Why the Caged Bird Sings
 Maya Angelou
Not Poor, Just Broke Dick Gregory
from Roots Alex Haley

African American	140	123
African American	314	248
African American	268	207
African American	38	47

DRAMA

Cross Over Rita Williams-Garcia

African American	298	237
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ESSAY

Achieving the American Dream
 Mario Cuomo
Americans All Michael Dorris
Letter to a Young Refugee from Another
 Andrew Lam
Little Things Are Big Jesús Colón
Tiffany as told to Rebecca Carroll

Other	228	175
Native American	327	259
Asian American	263	203
African American	105	87
African American	177	142



MEMOIR

- The Cutting of My Long Hair** Zitkala-Ša
- The Lion Sleeps Tonight** Egayirba High
- Looking for Work** Gary Soto
- A Mason-Dixon Memory** Clifton Davis
- A Shot at It** Esmeralda Santiago
- Thank You in Arabic** Naomi Shihab Nye

	PAGE NUMBER: STUDENT BOOK	PAGE NUMBER: TEACHER GUIDE
<i>Native American</i>	109	90
<i>African American</i>	113	94
<i>Hispanic</i>	14	37
<i>African American</i>	286	220
<i>Hispanic</i>	215	171
<i>Other</i>	197	163

POETRY

- American Hero** Essex Hemphill
- David Talamántez on the Last Day of Second Grade** Rosemary Catacalos
- hate** Tato Laviera
- Have You Heard About America?**
D. L. Birchfield
- Immigrant Picnic** Gregory Djanikian
- A New Story** Simon J. Ortiz
- Nikki-Rosa** Nikki Giovanni
- Not Knowing, in Aztlán** Tino Villanueva
- The Phone Booth at the Corner**
Juan Delgado
- Reading Poems in Public** Maurice Kenny
- The Real Thing** Marilou Awiakta
- Sunday** Angela Shannon
- Tattoo** Gregg Shapiro
- this morning** Lucille Clifton

<i>African American</i>	214	169
<i>Hispanic</i>	130	117
<i>Hispanic</i>	262	201
<i>Native American</i>	319	252
<i>Other</i>	46	51
<i>Native American</i>	273	210
<i>African American</i>	36	45
<i>Hispanic</i>	165	134
<i>Hispanic</i>	325	257
<i>Native American</i>	212	167
<i>Native American</i>	76	75
<i>African American</i>	82	82
<i>Other</i>	312	245
<i>African American</i>	176	140

SHORT STORY

- American History** Judith Ortiz Cofer
- Chitterling** Henry Van Dyke
- Field Work** Rose del Castillo Guilbault
- Fortune Teller** Nguyen Duc Minh
- Fox Hunt** Lensey Namioka
- Gentleman of Río en Medio** Juan Sedillo
- A Haircut** I. S. Nakata
- The Horned Toad** Gerald Haslam
- Housepainting** Lan Samantha Chang
- I Thought About This Girl** Jerome Weidman
- Indian Education** Sherman Alexie
- Magic** Liz Rosenberg
- Monkeyman** Walter Dean Myers
- The Warriors** Anna Lee Walters
- A Whole Nation and a People**
Harry Mark Petrakis
- The Winter Hibiscus** Minfong Ho

<i>Hispanic</i>	252	197
<i>African American</i>	151	130
<i>Hispanic</i>	306	241
<i>Asian American</i>	84	184
<i>Asian American</i>	166	136
<i>Hispanic</i>	78	78
<i>Asian American</i>	320	254
<i>Hispanic</i>	60	57
<i>Asian American</i>	48	53
<i>Other</i>	281	217
<i>Native American</i>	146	127
<i>Other</i>	118	98
<i>African American</i>	186	160
<i>Native American</i>	21	41
<i>Other</i>	133	119
<i>Asian American</i>	231	178

Literary, Thinking, and Reading Skills

THEME ONE—FAMILIES: COMFORT AND CONFLICT

Title, Author, and Genre	Literary, Thinking, and Reading Skills	Cultural Concepts
Looking for Work Gary Soto <i>memoir</i>	Compare and Contrast Description Point of View	Family values Sources of comfort and conflict Family dynamics Class consciousness Popular culture influences Assimilation Traditions, ceremonies, and rituals Generational conflicts
The Warriors Anna Lee Walters <i>short story</i>	Characterization Predicting Word Choice	
Nikki-Rosa Nikki Giovanni <i>poem</i>	Tone Interpreting Poetry	
from Roots Alex Haley <i>autobiography</i>	Point of View Understanding Vocabulary and Footnotes	
Immigrant Picnic Gregory Djanikian <i>poem</i>	Idioms Use of Language Dialogue	
Housepainting Lan Samantha Chang <i>short story</i>	Symbolism Characterization	
The Horned Toad Gerald Haslam <i>short story</i>	Plot Setting Symbolism Characterization Metaphor	

THEME TWO—TRADITIONS AND CUSTOMS

Title, Author, and Genre	Literary, Thinking, and Reading Skills	Cultural Concepts
The Real Thing Marilou Awiakta <i>poem</i>	Reading for Meaning Comparing Perspectives Cultural Context	Cultural traditions and customs Challenges to traditional values Preserving traditions and customs Sharing and borrowing traditions Stereotyping Comparing and contrasting cultural values Intercultural understanding Icons Cultural holidays Cultural blending Genocide
Gentleman of Río en Medio Juan Sedillo <i>short story</i>	Conflict Understanding Foreign Words Symbolism Characterization	
Sunday Angela Shannon <i>poem</i>	Mood Action Words Rhythm Ambiguity Word Choice	
Fortune Tellers Nguyen Duc Minh <i>short story</i>	Cultural Context Understanding Geographical References	

Little Things Are Big Jesús Colón <i>essay</i>	Predicting Point of View Genre Study (personal essay)	
The Cutting of My Long Hair Zitkala-Sa <i>memoir</i>	Figurative Language Comparison and Contrast Repetition	
The Lion Sleeps Tonight Egyirba High <i>memoir</i>	Contrast Apocryphal Stories Symbolism	
Magic Liz Rosenberg <i>short story</i>	Word Choice Symbolism	

THEME THREE—BECOMING ME

Title, Author, and Genre	Literary, Thinking, and Reading Skills	Cultural Concepts
David Talamántez on the Last Day of Second Grade Rosemary Catacalos <i>poem</i>	Analyzing Different Perspectives Action Verbs Point of View	Self-expression Making choices Stereotyping Defining self Ethnic identity and pride Effects of poverty Making predictions about individuals Conformity Intercultural friendship Racial profiling Role models
A Whole Nation and a People Harry Mark Petrakis <i>short story</i>	Point of View Dialogue	
from Black Boy Richard Wright <i>autobiography</i>	Personification Predicting Problem-solving	
Indian Education Sherman Alexie <i>short story</i>	Satire Humor Genre Study (vignette)	
Citterling Henry Van Dyke <i>short story</i>	Inference Characterization	
Not Knowing, in Aztlán Tino Villanueva <i>poem</i>	Repetition Interpretation Myth	
Fox Hunt Lensey Namioka <i>short story</i>	Myths, Folktales, Fairy Tales, and Fables Rationalization	
this morning Lucille Clifton <i>poem</i>	Consonance Style Vernacular	
Tiffany as told to Rebecca Carroll <i>personal essay</i>	Tone	

THEME FOUR—BETWEEN TWO WORLDS

Title, Author, and Genre	Literary, Thinking, and Reading Skills	Cultural Concepts
Monkeyman Walter Dean Myers <i>short story</i>	Predicting Conflict Authenticity	Adapting to a new culture Defining the American Dream Identifying cultural differences Nonviolent resistance The refugee experience Neighborhood pride Ethnic heroes Blending of languages
Thank You in Arabic Naomi Shihab Nye <i>memoir</i>	Historical Context	
Reading Poems in Public Maurice Kenny <i>poem</i>	Irony Juxtaposition Ambiguity	
American Hero Essex Hemphill <i>poem</i>	Imagery	
A Shot at It Esmeralda Santiago <i>memoir</i>	Author's Purpose Evaluating Effectiveness	
Achieving the American Dream Mario Cuomo <i>essay</i>	Stereotypes	
The Winter Hibiscus Minfong Ho <i>short story</i>	Sensory Details Clues for Foreign Words in Context Flashback	

THEME FIVE—DEFINING MOMENTS

Title, Author, and Genre	Literary, Thinking, and Reading Skills	Cultural Concepts
American History Judith Ortiz Cofer <i>short story</i>	Story Map Theme Autobiographical Elements	Destructive nature of prejudice Successes and failures of racial integration Blending personal history and politics Bilingualism The refugee experience Prejudice Preservation of cultural authenticity Anti-Semitism The color barrier in sports (historical)
hate Tato Laviera <i>poem</i>	Metaphor Implied Comparison	
Letter to a Young Refugee from Another Andrew Lam <i>letter</i>	Open Letter (genre study) Author's Purpose	
Not Poor, Just Broke Dick Gregory <i>autobiography</i>	Style Satire Author's voice	
A New Story Simon J. Ortiz <i>poem</i>	Dialogue Verbal and Situational Irony Meaning of Title	
Foul Shots Rogelio R. Gomez <i>article</i>	Main Idea and Relevant Details Puns	



I Thought About This Girl Jerome Weidman <i>short story</i>	Draw Conclusions Dramatic Techniques	
A Mason-Dixon Memory Clifton Davis <i>memoir</i>	Symbolism	

THEME SIX—OUTSIDE INFLUENCES

Title, Author, and Genre	Literary, Thinking, and Reading Skills	Cultural Concepts
Cross Over Rita Williams-Garcia <i>drama</i>	Dialect and Slang Characterization Author's Purpose	Issues of us vs. them Group identity vs. individual identity Recognizing differences and similarities Rites of passage Racial pride "Melting Pot" vs. "Salad Bowl"
Field Work Rose del Castillo Guilbault <i>short story</i>	Visualizing Simile	
Tattoo Gregg Shapiro <i>poem</i>	Author's Perspective Simile Sensory Images	
from I Know Why the Caged Bird Sings Maya Angelou <i>autobiography</i>	Fact and Opinion Symbolism	
Have You Heard About America? D. L. Birchfield <i>poem</i>	Summarizing Style (minimalism)	
A Haircut I. S. Nakata <i>short story</i>	Main Idea Classifying	
The Phone Booth at the Corner Juan Delgado <i>poem</i>	Compare and Contrast Characters Empathizing	
Americans All Michael Dorris <i>essay</i>	Persuasive Techniques Cultural References Metaphor	

Introducing the Student Book

“Ten Thousand Things” (page 8)

This introductory essay attempts to answer the question, “Why read multicultural literature?” There is no final answer to such a question, but here are a few of the reasons presented in the essay.

- “Literature gives us the opportunity to learn what we otherwise might never know.”
- “You read multicultural literature for the same reasons you read other kinds of literature: out of curiosity and because you want to see your own life reflected back . . . in the stories of others.”
- “. . . you want to be transported to another world and entertained.”
- Here are a few prompts to continue the discussion started in the essay.
- Can you think of any other reasons beside those mentioned in the essay to read stories, poems, and nonfiction pieces representative of various cultures?
- The essay states that “reading ethnic literature is unlikely to make you unlearn all of your prejudices.” Do you agree with this statement? Why or why not?
- What does Gwendolyn Brooks mean by her statement, “To not know is to doubt, to shrink from, sidestep or destroy”?
- What does it mean to not be “one or ten or even ten thousand things”?

Concept Vocabulary (pages 9–11)

The terms on these pages will be helpful to students as they read and discuss the literature in this collection. Use one or more of these activities to utilize and extend the topics and issues of multiculturalism.

- Discuss terms that may be new to students.
- Have students record new concept words in a journal as they read the anthology.
- Challenge students to correctly use concept vocabulary in the writing they do during the unit.

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.

THEME ONE *Families: Comfort and Conflict*

Differentiated Instruction

Encourage students to explore their ideas about families. First, try to come up with a definition of *family*. Does *family* mean the same thing to all individuals and in all cultures? Name some things that all families seem to share, as well as ways in which families may differ, especially across cultures. Ask students to offer firsthand experiences and examples, not just opinions. Continue in a large-group discussion to focus on families as sources of comfort and conflict.

Differentiated Classroom Tip:

With a longer, more difficult selection, break the selection into five sections. Assign each section to a different group of students. Have someone in each group read the section aloud to the group. Then have each group compose a summary of their section and share the summary, in order, with the class.

NAME OF SELECTION	TYPE OF LEARNER			
	Auditory	Visual	Kinesthetic	ELL/Struggling
Looking for Work (memoir) pp. 14–20 Average	Ask students to read aloud passages of dialogue that characterize the Soto family and their neighbors.	Have students list visual details from the young narrator’s daily life side-by-side with details from the television show-families he watches.	Ask students to improvise a scene from the Soto family dinner table; then they should do a scene with the “perfect” Cleaver family.	Discuss with students the power of television to make the young boy critical of his own American family.
The Warriors (short story) pp. 21–35 Average	Ask students to read some passages aloud using Uncle Ralph’s “melodic” voice while the kinesthetic learners provide a rhythmic beat.	Have students find strong visual images in the story and “translate” them into plain language. What gets lost?	Using gourd rattles, students can provide a rhythmic backdrop to the words of the story. Have the auditory learners read from any passages with Uncle Ralph.	Point out places in the story where dialect replaces standard English and makes the dialogue seem more authentic.
Nikki-Rosa (poem) pp. 36–37 Average	Ask students to recite this poem with the tone of voice that the speaker probably uses.	Have students illustrate one of the visual images from this poem.	While one student recites the poem, have the others make up the gestures and the facial expressions of the speaker.	Help students understand what the speaker means when she says “Black love is Black wealth.”



NAME OF SELECTION	TYPE OF LEARNER			
	Auditory	Visual	Kinesthetic	ELL/Struggling
from Roots (autobiography) pp. 38–45 Challenging	Find and play recordings of African music specifically from the part of Africa where the Haley family originated. Include contemporary pop music, if possible.	Show students a map of Africa that includes the area where Haley’s family comes from. Display other images and artifacts from western Africa.	Have students enact the author’s homecoming visit to his ancestral village.	Preview the vocabulary words and footnotes with students. Point out that some of these words are not high-frequency vocabulary (i.e., <i>begat</i>).
Immigrant Picnic (poem) pp. 46–47 Average	Ask students to read this poem, assigning parts. Encourage them to convey a sense of the family’s liveliness and good humor when they read.	Draw or paint a picture of this immigrant family’s picnic, using visual details from the poem.	Pantomime family members at a picnic having fun.	Explain the meaning of the American idioms in the poem. Show how the poem’s humor comes from some of the misunderstandings.
Housepainting (short story) pp. 48–59 Average	Ask students to verbally summarize the perceptions of each family member to Wei and Frances’s relationship.	Have students draw Before and After pictures of the house in this story.	Ask students to act out the scene in which Frances argues with Wei and then sabotages his painting.	Discuss the character of Frances. Is she a sympathetic or unsympathetic character?
The Horned Toad (short story) pp. 60–71 Challenging	Ask students with some knowledge of Spanish or a knack for accents to read passages of this story aloud. Encourage discussion about the changing family relationships.	Ask students to find and share photographs of desert and oilfield landscapes.	Pantomime the expressions and gestures of the great-grandmother in one of the scenes in the story.	Make sure students read the Spanish translations in footnotes and help them to understand the story’s advanced vocabulary.

Introducing the Theme—Families: Comfort and Conflict

In this theme, students will read several selections on families as sources of both comfort and conflict.

- I. Everyone comes from or lives in some kind of family. Discuss the fact that growing up in families influences us in important ways. Whatever racial, ethnic, or cultural group we identify with, the common experience of living in families can serve as a starting place for looking at our similar and different customs, attitudes, and traditions.
- II. Explain to students that they will begin to examine families as sources of comfort, conflict, influence, and sense of personal identity in this exercise.
 - A. Use the reproducible chart “Families: Comfort and Conflict” on the next page as an overhead transparency or blackline master.
 - B. Ask students to complete columns 2 and 3, based on their observations of their own family and another family they know well.
 - C. Finally, students will use the information from their charts to complete a summary statement about the comforts and conflicts of living in families.

Families: Comfort and Conflict

Directions: In this theme, you will read several selections on families as sources of both comfort and conflict. Before reading the selections, use your own observations to analyze your own family and another family you know well by answering the questions in the first column. Record your answers in the second and third columns.

Question	Your Family	Another Family You Know Well
Who lives in your family?		
Comforts: What good things do you count on your family to provide?		
Conflicts: Whom do you argue with, and what do you argue about?		
Who makes decisions: Do parents decide most things or does each family member decide things for him- or herself?		
What traditions does your family share?		
Does your family tell stories about relatives or ancestors?		

Finally, use the information from your chart to complete a summary statement about the comforts and conflicts of living in families. Consider the question "What's good and bad about living in families?"

Theme One Vocabulary

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

Looking for Work pages 14–20

bewilderment confusion; perplexity
contagious infectious; spread by contact
contorted twisted; deformed
descent ancestry; family background
feigned pretended; gave a false impression
mimicked ridiculed by imitation
palsied trembling; quivering
profanity curses; obscenities
rifts breaks; long-term quarrels

The Warriors pages 21–35

collided ran into
exasperation irritation; anger
haggard gaunt; worn-out
lilted swayed cheerfully
marveled felt surprise or amazement
poignant painfully touching
ravaged ruined; destroyed
recitation formal reading or repeating aloud
resigned submissive; accepting
retorted countered; answered back sharply
simultaneously at the same time
tarnished dulled; discolored
terrain piece of land
wary careful

from Roots pages 38–45

aquiline curved like an eagle's beak
atrocities brutal acts
aura atmosphere
bedlam scene of chaos or confusion
begat produced a child
cacophony dissonance; harsh sounds
congealed thickened; frozen
conical shaped like a cone

crux main or central point
lineage ancestry; history of forebears
saga historic narrative
transcends rises above
visceral instinctive

Housepainting pages 48–59

burble bubble; small burst
compelled obligated; forced
dialects different versions of a language
dislodge drive or force out of hiding
dutiful respectful; obedient
extraneous unnecessary; irrelevant
groveling pleading; begging
laboriously with great effort
listlessly without energy or enthusiasm
speculative questioning; pondering
transfixed spellbound; held motionless

The Horned Toad pages 60–71

baffled confused
croon sing or murmur gently
flinch wince; pull back
fodder food for livestock
held court was the center of attention
incongruously inconsistently; not conforming to expectations
interred buried
periphery boundary; edges
progeny descendants; offspring
relented softened; gave in
spanning extending across
verdancy richness of plant life

The Horned Toad by Gerald Haslam, pages 60–71

Short Story

Summary

A young Hispanic boy is baffled by the sharp-edged, Spanish-speaking great-grandmother who comes to live with his family, but the two develop an unusual bond. Their relationship enables him to speak for her in a vital decision.

Appreciating Metaphor	Topic for Debate
Haslam uses many comparisons, usually in the form of metaphors, in this selection. Have students find examples and discuss what they convey.	Have students debate the following statement, which echoes the father's opinion in the beginning of this story: Immigrant children should be taught English, and not their parents' native tongue, because that's what will help them in school.

Vocabulary

- baffled** confused
- croon** sing or murmur gently
- flinch** wince; pull back
- fodder** food for livestock
- held court** was the center of attention
- incongruously** inconsistently; not conforming to expectations
- interred** buried
- periphery** boundary; edges
- progeny** descendants; offspring
- relented** softened; gave in
- spanning** extending across
- verdancy** richness of plant life

Discussing the Short Story

1. What brought the narrator's father from Texas to California? (Recall) *The discovery of oil created a need for miners.*
2. Why did the great-grandma prefer to stay with the narrator's family rather than other families? (Recall) *Because she had raised the narrator's mother and because she loved the country, while most of the family lived in Los Angeles.*
3. How did the great-grandma's presence in the home change the father's behavior? (Analysis) *Answers may vary. Students may note that the father became more affectionate and came to appreciate his wife's grandma.*

4. What do you think the narrator meant when he told of discovering that his great-grandma spoke English and said "that day changed everything"? (Analysis) *Answers may vary. The boy's discovery opened the possibility of communication because he realized her teasing was affectionate. He was no longer afraid of her.*

Literary Lens

Why does the great-grandson feel strongly about the place his great-grandmother should be buried? *He knows how much she loved the space and greenness of the country, and remembers what she said about the toad belonging "in his own place with his own kind." More specifically, he remembers her helping him return the toad "to his own place," and bury him there. He recognizes that she was expressing a longing for herself, not just sympathy for the toad.*

Literary Focus: Adult Recollections

Whether fiction or not, several pieces in this theme are written as adult recollections of childhood. Help students explore this genre using these questions.

- Identify which selections in this theme chapter fall into the category of "Memoirs" or "Adult Recollections."
- How do these stories mark important turning points in the lives of the narrators?
- Why do you think it seemed important for these authors to tell these stories from their childhoods?

The Horned Toad by Gerald Haslam, pages 60–71

Comprehension Quiz

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

- _____ 1. At the beginning of the story, the great-grandmother says horned toads are _____
- A. good luck.
 - B. cursed.
 - C. harmless.
 - D. poisonous.
- _____ 2. The great-grandmother dislikes living _____
- A. with the narrator's family.
 - B. in cities.
 - C. near the desert.
 - D. by the Kern River.
- _____ 3. The narrator is surprised when his great-grandmother _____
- A. speaks English.
 - B. lies about the toad.
 - C. speaks Spanish.
 - D. gives him money for candy.
- _____ 4. The great-grandmother calls Charlie *ese gringo*, which means _____
- A. the rude fellow.
 - B. this cowboy.
 - C. Mr. Bloody Eyes.
 - D. that white man.
- _____ 5. When the horned toad dies, the great-grandmother says it should be _____
- A. left where it's at.
 - B. returned to its own place.
 - C. thrown in the garbage.
 - D. stuffed for display.

6. How does the narrator relate the death of the horned toad to the death of his great-grandmother?

7. Explain the effect the great-grandmother had on Charlie, the narrator's father.

The Horned Toad by Gerald Haslam, pages 60–71

Skill Development: Plot

Plot is the series of connected events that make up a story. Many stories are built around a five-part plot structure.

exposition—the introduction to the main characters, setting, and situations

rising action—the events and conflicts leading up to the point of greatest interest

climax—the point of greatest interest

falling action—the events that occur after the climax and lead to the conclusion

resolution—the conclusion of the story, where all the “loose ends” are tied up

Some stories also have a turning point at which the main character comes to an important realization, in which a change occurs. Sometimes the turning point and the climax are one and the same. At other times, the turning point occurs between the rising action and the climax.

Directions: Use the chart below to outline the plot of “The Horned Toad.”

Title: The Horned Toad Setting: Characters:
Conflicts:
Turning Point:
Climax:
Falling Action:
Resolution:

The Horned Toad by Gerald Haslam, pages 60–71

Vocabulary Quiz

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

- | | |
|-------------------|--------------------------------|
| ___ 1. baffled | A. was the center of attention |
| ___ 2. croon | B. sing gently |
| ___ 3. flinch | C. food for livestock |
| ___ 4. fodder | D. confused |
| ___ 5. held court | E. pull back |

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

- | | |
|--|---|
| ___ 6. Several tall, green trees appeared <i>incongruously</i> in the desert.
A. not conforming to expectations
B. suddenly
C. without regard for others
D. mysteriously | ___ 10. When he heard Emily's cough, her father <i>relented</i> and let her stay home.
A. gave in
B. was surprised
C. apologized
D. felt concerned |
| ___ 7. The old dog was <i>interred</i> in the backyard.
A. adopted
B. chained up
C. buried
D. abandoned | ___ 11. <i>Spanning</i> the ditch was an old tree branch.
A. filling
B. concealing
C. hanging above
D. extending across |
| ___ 8. "Every summer, weeds invade the <i>periphery</i> of my cornfields," the farmer said.
A. middle
B. front half
C. edges
D. planted areas | ___ 12. The <i>verdancy</i> in the jungle was overwhelming.
A. variety of birds
B. assortment of healing plants
C. richness of plant life
D. variety of insects |
| ___ 9. "I'd like you to meet my <i>progeny</i> ," Mr. Quinn said.
A. parents
B. wife's family
C. offspring
D. smartest child | |

RESPONDING TO THEME ONE

Families: Comfort and Conflict

Discussion and Activities

1. The sisters in “The Warriors” learn about Pawnee values from Uncle Ralph. What values have you learned from your family that you would like to pass on to the next generation? *Answers will vary.*
2. A symbol is something that stands for, or represents, something else. A rose, for example, sometimes symbolizes love. In the last selection in this theme, what do you think the horned toad symbolizes? *Answers will vary. Students may see the toad as a symbol of the country that the grandma longs for or as a symbol of the grandmother herself—the toad is ornery and somewhat threatening, but he eventually befriends the family. The toad and the grandmother both wish for the freedom to live their own way in the place that feels like home.*
3. Pick two selections from this theme. Identify sources of comfort and conflict in each. *Students may respond that in “Nikki-Rosa,” the close quarters, happy holidays, and strong sense of love in the family were sources of comfort. The family’s poverty, the father’s drinking, and his pain at giving up his dreams could be sources of conflict. In “Housepainting,” the family’s cultural traditions, foods, and obvious love were sources of comfort. But both daughters felt pressured by their parents’ expectations. The cultural traditions carried over from China were a source of both comfort and conflict.*
4. In your opinion, which family in this theme exerts the most influence on its members? Why did you choose this family? *Answers will vary. Students may notice that Alex Haley’s search for his ancestors profoundly shaped his life and career. They may also choose “Housepainting” because the parents have such clear expectations for their daughters.*
5. If you could spend one week with one of the families in this theme, which one would you choose? Why? *Answers will vary. Some students might choose the family in “Looking for Work.” This family is portrayed as being fun, affectionate but not stifling, rowdy, and full of humor. In spite of being “a stupid” at school and having little money, the narrator is obviously happy, confident, and content with his life.*
6. To deepen your understanding of the concept of family, use a chart like the one below to define, or describe, each of the families in this theme. Use one descriptive word for each selection. Try not to repeat the defining words you use. *Answers will vary. See the examples below.*

Title	Descriptive Word
Looking for Work	fun
The Warriors	respectful
Nikki-Rosa	togetherness
from Roots	dramatic
Immigrant Picnic	lighthearted
Housepainting	complex
The Horned Toad	growing

Using what you have learned, write an informal, one-sentence definition of family. *Answers will vary.*

Literary Analysis: Memorable Characters

Uncle Ralph in “The Warriors” and the great-grandmother in “The Horned Toad” are both strong characters. Pick one and analyze the ways the author makes this character come to life in the story. You will want to include background, economic class, lifestyle, speech, personality weaknesses and strengths, and what others learn from the character in your analysis.

Begin your analysis by completing the chart below. In the middle column are facts you might want to consider for your analysis. List the corresponding details under the name of the character you have chosen to write about. An example has been done for you.

Uncle Ralph	facts	great-grandmother
	background	<i>raised her granddaughter</i>
	economic class	
	lifestyle	
	speech	
	weaknesses	
	strengths	
	what others learn from him/her	
	other:	
	other:	

Now think about how the author used the facts in the chart above to make your character come to life.

Creative Craft: Family Matters

Using “Immigrant Picnic” as a model, write a poem in which family members talk with one another. You might consider writing about conversations at a family gathering, a conflict between two siblings, or a comforting moment between a grandmother and a grandchild.

To help you start, complete the chart below with facts that will be included in your poem. Elements you might want to consider have been listed for you in the left column.

Element of Poem	Facts You Might Include
setting	
characters involved	
what they're saying to themselves or to each other	
feelings expressed or implied	
other	

Now think about how you want to incorporate the information from the chart above into your poem. Should the characters speak to each other? Will you only tell one side of the story? Perhaps you will write two poems, each showcasing one character’s point of view? Write your poem in the space below:

Theme One Vocabulary Test

pages 12–71

I. Multiple Choice

Choose the meaning of the bold word in each passage.

- Embarrassed, I worked without looking up, but I imagined his contorted mouth and the ring of keys attached to his belt—keys that jingled with each **palsied** step. (*“Looking for Work,”* p. 16)
Ⓐ fearful Ⓒ insane
Ⓑ trembling Ⓓ steady
- She **feigned** a stern posture, her hands on her hips and her mouth puckered. (*“Looking for Work,”* p. 17)
Ⓐ pretended Ⓒ showed anger
Ⓑ took on Ⓓ assumed
- There were no beatings, no **rifts** in the family. (*“Looking for Work,”* p. 18)
Ⓐ quarrels Ⓒ illnesses
Ⓑ lazy people Ⓓ punches
- His melodic voice **lilted** over us and hung around the corners of the house for days. (*“The Warriors,”* p. 22)
Ⓐ cheerfully swayed Ⓒ lumbered
Ⓑ rang Ⓓ shouted
- Uncle Ralph talked obsessively of warriors, painted proud warriors who shrieked **poignant** battle cries at the top of their lungs and died with honor. (*“The Warriors,”* p. 23)
Ⓐ terrifying Ⓒ death defying
Ⓑ loud Ⓓ painfully touching
- One early morning, Sister and I crossed the tracks on our way to school and collided with a tall, **haggard** whiteman. (*“The Warriors,”* p. 24)
Ⓐ dirty Ⓒ dignified
Ⓑ run-down Ⓓ heavysset
- A kind of **visceral** surging or churning sensation started up deep inside me; bewildered, I was wondering what on earth was this . . . (*“from Roots,”* p. 39)
Ⓐ instinctive Ⓒ exhilarating
Ⓑ weird Ⓓ supernatural
- My blood seemed to have **congealed**. (*“from Roots,”* p. 42)
Ⓐ heated Ⓒ vaporated
Ⓑ drained Ⓓ thickened
- The driver slowing down, I could see this village’s people thronging the road ahead; they were waving amid their **cacophony** of crying out something . . . (*“from Roots,”* p. 44)
Ⓐ chaos Ⓒ harsh sounds
Ⓑ ceremony Ⓓ orderly progress
- Her gaze ran over my sister in a way that made me feel knobby and **extraneous**. (*“Housepainting,”* p. 51)
Ⓐ unattractive Ⓒ self-conscious
Ⓑ unnecessary Ⓓ powerful
- Now he stared **transfixed**, waiting for her to turn to talk to him, but she did not. (*“Housepainting,”* p. 51)
Ⓐ angrily Ⓒ stunned
Ⓑ threateningly Ⓓ spellbound
- From the kitchen we heard a **burble** of laughter. (*“Housepainting,”* p. 55)
Ⓐ small burst Ⓒ riot
Ⓑ hint Ⓓ stifling

continued

13. To the south, **incongruously**, flowed the icy Kern River, fresh from the Sierras and surrounded by riparian forest. (*"The Horned Toad," p. 61*)

- Ⓐ certainly Ⓒ unexpectedly
Ⓑ strongly Ⓓ as expected

14. We played our games on its sandy center, and conducted such sports as ant fights and lizard hunts on its brushy **periphery**. (*"The Horned Toad," p. 62*)

- Ⓐ sections Ⓒ edges
Ⓑ hillside Ⓓ interior

15. Finally, after much debate, he **relented**. (*"The Horned Toad," p. 63*)

- Ⓐ confessed Ⓒ gave in
Ⓑ apologized Ⓓ departed

II. Matching

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

- | | |
|---------------------|----------------|
| ___ 16. contorted | a. careful |
| ___ 17. descent | b. main point |
| ___ 18. retorted | c. twisted |
| ___ 19. wary | d. buried |
| ___ 20. crux | e. pleading |
| ___ 21. transcends | f. wince |
| ___ 22. groveling | g. pondering |
| ___ 23. speculative | h. ancestry |
| ___ 24. interred | i. countered |
| ___ 25. flinch | j. rises above |

Theme One Objective and Essay Test

I. True-False

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

- _____ 1. Alex Haley went to Africa to do research for his book *Roots*.
- _____ 2. The family in "Immigrant Picnic" celebrates the Fourth of July with traditional Egyptian foods.
- _____ 3. The children in "Looking for Work" share their resources to come up with the money to go to the swimming pool.
- _____ 4. The narrator of "The Warriors" is named Pumpkin Flower.
- _____ 5. In "Housepainting," Annie's parents want her to be an artist.
- _____ 6. The horned toad is poisonous.

II. Multiple Choice

Select the best answer to complete each statement.

- _____ 7. What does Nikki-Rosa say Black love is?
- a. Black power
 - b. Black wealth
 - c. family togetherness
 - d. plenty of food
- _____ 8. To what tribe of Indians does Uncle Ralph, in "The Warriors," belong?
- a. Sioux
 - b. Iriquois
 - c. Arapahoe
 - d. Pawnee
- _____ 9. Which of the following is a job that the narrator in "Looking for Work" is paid to do?
- a. rake leaves
 - b. weed a flower bed
 - c. fold clothes
 - d. wash a car
- _____ 10. Alex Haley's ancestor was kidnapped from his village in West Africa while doing which of the following things?
- a. chopping wood
 - b. fetching water
 - c. hunting for food
 - d. running away
- _____ 11. A West African *griot* fulfills what function in the tribe?
- a. healer
 - b. chief
 - c. historian
 - d. warrior

continued

- _____ 12. Why didn't the great-grandmother in "The Horned Toad" come to live with the narrator's family sooner?
- The father didn't want her to.
 - They lived in the city and she preferred the country.
 - Their house was too small.
 - They couldn't afford to take her in.
- _____ 13. In "Housepainting," why does Wei say he is painting the house?
- to be on the parents' good side
 - to help with a job that needs to be done
 - to put the parents in his debt
 - to convince them to make Frances marry him

III. Fill in the Blank

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

14. The narrator in "Looking for Work" thinks his family would be happier in life if they acted more like the family in what TV show?

15. Who does "Nikki-Rosa" hope never has to write about her?

16. What does the word *xiaoxun* mean, as explained in "Housepainting"?

17. The boy in "The Horned Toad" cried when his great-grandmother teased him by not sharing her _____ with him.

18. What type of nuts come to mind for the speaker of "Immigrant Picnic" when his uncle says "You could grow nuts listening to us"? (two possible answers)

19. Uncle Ralph tells the sisters in "The Warriors" that Pawnee Indians live for _____.

20. Alex Haley first hears of his ancestors on his _____'s porch.

IV. Essay

Choose any two families featured in the selections from this theme. In two or three paragraphs, compare and contrast the two families and explain how you think each family helps or hinders its young people as they find their place in life.

Theme One Writing Prompts and Projects

The activities that follow are intended to extend your students' understanding and appreciation of the literature they have read in Theme One—Families: Comfort and Conflict. 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 selection that most closely matches their own family situations. In what ways are their situations similar? In what ways are they different?
2. Ask students to choose a poem and explain how the poem's tone conveys the poet's message.
3. Have students choose two selections and explain how one presents family life as comforting and the other presents it as conflicting.
4. Ask students to pick a story in Theme One in which setting plays a major role and write about it.
5. Ask students to write about the selection in this unit that they enjoyed the most, giving their reasons. Alternately, have them write about the selection they enjoyed the least and give their reasons.
6. Have students choose either "Nikki-Rosa" or "Immigrant Picnic" and compare the poems as regards theme, description, and figurative language.
7. Have students select a poem from the unit to rephrase prose-style. Alternately, have them summarize the main ideas of a prose selection in a poem.
8. Ask student to read *Roots* in its entirety and then write a book review to share with the class.

Writing Nonfiction

1. Ask students to read something else one of the authors in Theme One has written. Have them compare the author's style in each. How might a reader recognize the writings of this author?
2. Have students choose one of the authors in this unit and then write a profile on that author, based on the author's writing.
3. Have students write an essay with the title "What Makes My Family Unique."
4. Ask students to collect their favorite passages from the readings in this unit. Then ask them to choose two of these and rephrase them in their own words.
5. Encourage students to choose a selection by an author from a culture that is different from theirs and explain what they learned about family life in that culture.
6. Some families exert pressure on children to be obedient as in "Housepainting." Others are more permissive, as in "Looking for Work." Have students write an essay explaining which they think is better for the child and why.
7. Have students describe how different members of their family have shaped them.

Creative Writing

1. Ask students to write a descriptive essay of themselves from the viewpoint of family members.
2. Have students write their own short story or poem about their own families.
3. Ask students to imagine that they could spend a day with one of the characters described in Theme One. Have them explain what that day would be like. What kinds of activities would the two agree on? What conflicts might arise?
4. Putting oneself in the place of a character is a good exercise in understanding characterization. Ask students to choose a character from one of the selections and, as that character, write a letter to a living political, literary, or cultural figure.
5. Have students rewrite the ending to "The Horned Toad."
6. Have students write a poem emulating the style of poet Gregory Djanikian ("Immigrant Picnic"). The subject of the students' poems should center around family issues.

Writing Research Papers

1. Have students choose an author represented in Theme One and write a research paper on that author's life, work, major influences, and common themes.
2. Have students interview a person from a culture that is different from theirs, asking pertinent questions about family life in that culture. Have students augment this information with facts and figures gained through research. They should then write a research report detailing their findings.
3. Ask students to review the selections for themes about family life or life in general. Then have them write a persuasive paper agreeing or disagreeing with one of the themes. Have them support their opinions with facts, statistics, or other information.
4. Ask students to find out how and when a particular nationality of people represented in the selections of this unit immigrated to the United States. Have them present their findings to the class.
5. Alex Haley's autobiography, *Roots*, has received some criticism. Have students research the various reactions to Haley's book, write an informative paper, and read it for the class.

Presentations and Projects

1. Encourage groups of students to prepare a Readers Theatre piece based on one of the longer selections in this unit. Have students perform their piece for the class.
2. Ask students to draw a fairly large thumbnail sketch for a large mural of a scene from "The Warriors," "Housepainting," "The Horned Toad," or "Immigrant Picnic." If there is time and space, have the entire class create this mural.
3. Have students create posters featuring some of the phrases in "Immigrant Picnic" accompanied by illustrations from magazines. Ask them to justify the accompanying illustrations to the class. Then display their work in the classroom.
4. Allow students to stage a meeting of all the main characters in the selections. Characters might meet on a bus, for example, a group therapy room, or while waiting to be seated at a restaurant. Advise students that the performance should allow audience members to "know" the characters as well as readers know them from the selections.
5. Ask students to create a collage that incorporates the family elements from every selection in Theme One. Display the collages in the classroom.
6. Have students imagine that one of the longer selections is to be made into a film. Have students divide the selection into scenes. Then ask them to choose appropriate background music for each scene and explain their choices to the class.
7. Have students write a monologue about their or someone else's humorous family life. Students should then present their monologues to the class, either live or via videotape.