Teaching and Assessment Resources
A Multicultural Reader: Collection Two
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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 Two contains short stories, essays, memoirs, biographies, and poems. The selections have been assembled to encourage not only an understanding and appreciation of diverse cultures but also 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 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. These English Language Learners (ELL) enter the classroom at various English language levels. An appropriate instructional model must be in place for them.

When developing instruction using ESOL 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 integral part of the Perfection Learning Matrix Program, A Multicultural Reader, Collection Two 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 A Multicultural Reader, Collection Two.

Before Students Read the Selection
Every student can 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. 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 on the next page.
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**

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 25 and the Active Reading Model on page 26 of this book. If students need practice in reading actively, have them work on the Active Reading Practice reproducibles that begin on page 27. Additionally, you may help ELL students in the following ways:

- If students seem puzzled by any literary terms (such as plot, theme, author’s perspective, main ideas, and so on), go over the appropriate ones 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. 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 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** This essay addresses the question, “Why read multicultural literature?” Use it to introduce the topics and themes of the book.

**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 are a mix of fiction, nonfiction, and poetry grouped around a common topic or concept. The *theme openers* combine a strong visual image with a 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.

**Footnotes & 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 resource book. Reproducible vocabulary quizzes based on the words in each theme are also available in this book.

**Responding to the Theme** Rather than interrupting the flow of reading with questions after every selection, the student book presents discussion questions at the end of each theme. Many of these discussion questions address more than one piece, 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.
- **Two Writing Prompts** are included for each theme. One prompts for literary analysis and the other for creative writing.
- **Telling Your Own Story** is a writing prompt in which students are asked to tell about their own lives in relation to 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.

Teaching 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. Also included are skills presented on the teaching and skill development pages of this resource.

Introducing the Student Book  Use the resources listed on page 24 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  The following reproducibles are offered to help students understand and use strategic reading.

Active Reading Strategies, found on page 25, describes the six strategies that good readers use and explains how to apply them.

An Active Reading Model, found on page 26, illustrates how an active reader would go about reading a portion of the selection “Roots: Random Thoughts on Random Hair.”

Active Reading Practice pages offer a fiction piece, “Here’s Herbie” (pages 27–32), and a nonfiction piece, “Familiar Strangers” (pages 33–36). Students begin by answering questions and then continue reading and writing their own questions and comments.

Anticipation Guide  Discuss the statements on the anticipation guide on page 37 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 book to see if their answers have changed.

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.

Introducing the Theme  Each of the six themes in the pupil book is covered in this resource with a lesson plan and a reproducible handout/overhead designed to set the tone and focus of the theme.

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

Teaching Page  Each fiction and nonfiction selection in the anthology is supported with a teaching resource page containing the following elements: a selection summary; a vocabulary list and definitions; and answers to discussion questions. Certain pages also include ideas for further discussion and a special focus that provides historical, literary, cultural, or biographic background on the selection.
Comprehension Quiz  A comprehension quiz is provided for each main selection in the student book. The quiz contains four or five multiple choice questions and one or two short essay questions. 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 its understanding.

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 average 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 students’ 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 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 flash cards, or other games to play with them.

Poetry Workshop Pages  Selection pages that deal with poems are specially designed to probe and extend the study of poetry, providing activities that both analyze and prompt for poetic language and techniques. Shorter poems are often covered in one page that combines the comprehension quiz and skill development focus.
Responding to the Theme  This resource page provides sample answers to the discussion questions at the end of each theme.

Writing Activities  These lessons provide teacher support and handouts for the Literary Analysis and Creative Craft writing assignments.

Theme Assessments  Two tests accompany each of the six themes: a vocabulary test based on the vocabulary words highlighted in the anthology and a 25-point objective and essay test with 20 objective questions and a 5-point essay prompt.

For Struggling or ELL Learners  Both of these tests are a good way to check that ELL students have understood important elements in the selections. You may want to offer support by reading the tests with them, helping with any questions they have, or giving them extra time to finish. After taking the test, have students work with an advanced student to discuss the items they missed and make corrections.

For On-Level Learners  These students should be able to do well on these tests without additional help; however, if there seem to be problematic areas, discuss this with the students and allow them to go over their tests.

For Advanced Learners  Advanced students will probably have no trouble completing these tests successfully. Ask for volunteers to help struggling students go over items they missed on the tests and help them make corrections.

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 Presentations and Projects.

Writing Workshops  There are three workshops at the end of this book dedicated to in-depth academic writing: Writing About Literature, Writing to Inform and Explain, and Writing to Persuade. A one-page rubric based on the Six Traits of Writing follows each workshop.

Understanding, Exploring, and Celebrating Multiculturalism  This is a four-page compilation of research, writing, and discussion topics as well as project ideas on the issues raised in this multicultural book.

General Standards and Criteria for Project Evaluation  Use or adapt this convenient rubric prior to assigning, and while assessing, student work.

Related Literature  Choose from this list of fiction and nonfiction to enhance and extend your discussion of multicultural literature.
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**

**AFRICAN AMERICAN**
- About Russell Rita Williams-Garcia
- Aunt Al Young
- The Baddest Dog in Harlem Walter Dean Myers
- from Block Boy Richard Wright
- Black Men and Public Space Brent Staples
- Blink Your Eyes Sekou Sundiata
- from A Choice of Weapons Gordon Parks
- Home Training Bruce A. Jacobs
- Kwoon Charles Johnson
- Papi Edwidge Danticat
- Rib Sandwich William J. Harris
- Style Is Quincy Troupe
- White Lies Natasha Trethewey
- Why, You Reckon? Langston Hughes
- Without Commercials Alice Walker

**ASIAN AMERICAN**
- from Aliens in America Sandra Tsing Loh
- A Double Impulse James D. and Jeanne Wakatsuki Houston
- The Eve of the Spirit Festival Lan Samantha Chang
- The Lemon Tree Billiards House Cedric Yamanaka
- Making It Stick Lawson Fusao Inada
- Notes for a Poem on Being Asian American Dwight Okita
- Roots: Random Thoughts on Random Hair Tatsu Yamato
- Sonia E. R. Frank
- The Struggle to Be an All-American Girl Elizabeth Wong
- Two Kinds Amy Tan
- What Means Switch Gish Jen
- from The Woman Warrior Maxine Hong Kingston

**HISPANIC**
- Coca-Cola and Coco Frió Martín Espada
- democracy W. R. Rodríguez
- The Fabulous Sinkhole Jesús Salvador Treviño
- Familiar Strangers Ray Suárez
- First Love Judith Ortiz Cofer
- I Want to Be Miss América Julia Alvarez
- Like Mexicans Gary Soto
- Piñon Nuts Dixie Salazar
- Two Guitars Victor Hernández Cruz

**NATIVE AMERICAN**
- Adventures of an Indian Princess Patricia Riley
- Beets Tiffany Midge
- Earth and I Gave You Turquoise N. Scott Momaday
- Many Voices: A Multicultural Reader, Collection Two

**Selections by Genre**

- short story
- poem
- essay
- memoir
- autobiography
- personal essay
- monologue

**PAGE NUMBER:**
- STUDENT BOOK
- TEACHER GUIDE

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**ASIAN AMERICAN**
- from Aliens in America Sandra Tsing Loh
- A Double Impulse James D. and Jeanne Wakatsuki Houston
- The Eve of the Spirit Festival Lan Samantha Chang
- The Lemon Tree Billiards House Cedric Yamanaka
- Making It Stick Lawson Fusao Inada
- Notes for a Poem on Being Asian American Dwight Okita
- Roots: Random Thoughts on Random Hair Tatsu Yamato
- Sonia E. R. Frank
- The Struggle to Be an All-American Girl Elizabeth Wong
- Two Kinds Amy Tan
- What Means Switch Gish Jen
- from The Woman Warrior Maxine Hong Kingston

**HISPANIC**
- Coca-Cola and Coco Frió Martín Espada
- democracy W. R. Rodríguez
- The Fabulous Sinkhole Jesús Salvador Treviño
- Familiar Strangers Ray Suárez
- First Love Judith Ortiz Cofer
- I Want to Be Miss América Julia Alvarez
- Like Mexicans Gary Soto
- Piñon Nuts Dixie Salazar
- Two Guitars Victor Hernández Cruz

**NATIVE AMERICAN**
- Adventures of an Indian Princess Patricia Riley
- Beets Tiffany Midge
- Earth and I Gave You Turquoise N. Scott Momaday
- Many Voices: A Multicultural Reader, Collection Two
Selections by Genre

AUTOBIOGRAPHY
from Black Boy Richard Wright
from Life on the Color Line Gregory Howard Williams

ESSAY
Black Men and Public Space Brent Staples
Familiar Strangers Ray Suárez
Indians Are a People, Not Mascots Fred Veilleux
Roots: Random Thoughts on Random Hair Tatsu Yamato
The Teacher Who Changed My Life Nicholas Gage

MEMOIR
About Russell Rita Williams-Garcia
Beets Tiffany Midge
from A Choice of Weapons Gordon Parks
A Double Impulse James D. and Jeanne Wakatsuki Houston
First Love Judith Ortiz Cofer
I Want to Be Miss América Julia Alvarez
Like Mexicans Gary Soto
Papi Edwidge Danticat
The Struggle to Be an All-American Girl Elizabeth Wong
from The Woman Warrior Maxine Hong Kingston

MONOLOGUE
from Aliens in America Sandra Tsing Loh
Here's Herbie Mike Feder

Many Voices: A Multicultural Reader, Collection Two
NEwspaper COLUMn

Melting Pot Anna Quindlen

Poetry

Aunt Al Young
Blink Your Eyes Sekou Sundiata
Coca-Cola and Coca Frío Martín Espada
democracy W. R. Rodríguez
Earth and I Gave You Turquoise N. Scott Momaday
Family Grace Paley
Home Pauline Kaldas
Home Training Bruce A. Jacobs
Horns on Your Head Hal Sirowitz
In Answer to Their Questions Giovanna (Janet) Capone
Innocent Traveler Thom Tammaro
Making It Stick Lawson Fusao Inada
Notes for a Poem on Being Asian American Dwight Okita
On the Subway Sharon Olds
Piñon Nuts Dixie Salazar
Rib Sandwich William J. Harris
Style Is Quincy Troupe
Suburban Indian Pride Tahnahga
Sure You Can Ask Me A Personal Question Diane Burns
Two Guitars Victor Hernández Cruz
Waloski’s Petunias Diane Wakoski
White Lies Natasha Trethewey
Without Commercials Alice Walker

Short Story

Adventures of an Indian Princess Patricia Riley
The Baddest Dog in Harlem Walter Dean Myers
The Eve of the Spirit Festival Lan Samantha Chang
The Fabulous Sinkhole Jesús Salvador Treviño
Kwoon Charles Johnson
The Lemon Tree Billiards House Cedric Yamanaka
The Man to Send Rain Clouds Leslie Marmon Silko
Sonia E. R. Frank
This Is What It Means to Say Phoenix, Arizona Sherman Alexie
To Each His Song Bonnie Blake
Two Kinds Amy Tan
What Means Switch Gish Jen
Why, You Reckon? Langston Hughes
The Wooing of Ariadne Harry Mark Petrakis

Many Voices: A Multicultural Reader, Collection Two 19
### Literary, Thinking, and Reading Skills

*Indicates skill taught on the Skill Development page.

#### THEME ONE—FAMILIES: COMFORT AND CONFLICT

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#### THEME TWO—FINDING MY WAY

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### Theme Three—Defining Moments

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Many Voices: A Multicultural Reader, Collection Two
## THEME FOUR—BETWEEN TWO WORLDS

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Gregory Howard Williams  
autobiography | *Perspective  
Identifying  
Predicting  
Symbolism | Comparing and contrasting cultures  
Cultural assimilation  
Race relations  
Diversity in literature |
| **Coca-Cola and Coco Frío**  
Martin Espada  
poem | *Diction  
Anecdotes  
Symbolism | Bilingualism and monolingualism  
The generation gap  
Cultural customs and attitudes toward death and dying  
Intercultural understanding  
Harlem Renaissance  
Reductionism  
Stereotypes |
| **The Struggle to Be an All-American Girl**  
Elizabeth Wong  
memoir | *Author's purpose  
Word choice  
Sensory details and mood | |
| **Rib Sandwich**  
William J. Harris  
poem | *Connotations  
Economy of expression | |
| **The Man to Send Rain Clouds**  
Leslie Marmon Silko  
short story | *Setting  
Sensory details and mood  
Symbolism | |
| **Notes for a Poem on Being Asian American**  
Dwight Okita  
poem | *Comparison  
Anecdotes  
Summarizing  
Meaning of title | |
| **Why, You Reckon?**  
Langston Hughes  
short story | *Character motivation  
Dialect  
Setting | |
| **Home**  
Pauline Kaldas  
poem | *Cultural context  
Visualizing  
Comparative language | |
| **To Each His Song**  
Bonnie Blake  
short story | *Articulating author's purpose  
Personification  
Characterization | |
| **White Lies**  
Natasha Trethewey  
poem | *Puns  
Sensory details and mood | |
| **Familiar Strangers**  
Ray Suárez  
essay | *Oxymorons  
Defining audience  
Rhetorical question | |

## THEME FIVE—PERSON TO PERSON

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Charles Johnson  
short story | *Plot  
Character development  
Author's purpose  
Dialogue | Life lessons  
A sense of belonging  
Cultural beliefs and traditions  
Intermarriage  
Gender expectations  
Mythology |
| **Like Mexicans**  
Gary Soto  
memoir | *Descriptive Writing  
Style  
Dialogue  
Setting  
Foreign terms and phrases | |
| **Sonia**  
E. R. Frank  
short story | *Articulating author's perspective  
Metaphor  
Problem stories | |
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**THEME SIX—OUTSIDE INFLUENCES**

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<td>Jesús Salvador Treviño</td>
<td>short story</td>
<td></td>
</tr>
<tr>
<td>Horns on Your Head</td>
<td>Hyperbole, Summarizing, Confessional poetry</td>
<td></td>
</tr>
<tr>
<td>Hal Sirowitz</td>
<td>poem</td>
<td></td>
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<tr>
<td>Adventures of an Indian Princess</td>
<td>Analyzing differing viewpoints, Author’s purpose, Description, Irony</td>
<td></td>
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<tr>
<td>Patricia Riley</td>
<td>short story</td>
<td></td>
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<tr>
<td>Black Men and Public Space</td>
<td>Concession as a persuasive technique</td>
<td></td>
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<tr>
<td>Brent Staples</td>
<td>essay</td>
<td></td>
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<tr>
<td>On the Subway</td>
<td>Visualizing, Author’s point of view, Figurative language</td>
<td></td>
</tr>
<tr>
<td>Sharon Olds</td>
<td>poem</td>
<td></td>
</tr>
<tr>
<td>A Double Impulse</td>
<td>Compare and contrast, Details, Excerpts</td>
<td></td>
</tr>
<tr>
<td>James D. and Jeanne Wakatsuki Houston</td>
<td>memoir</td>
<td></td>
</tr>
<tr>
<td>Melting Pot</td>
<td>Theme, Generalizations, Author’s perspective</td>
<td></td>
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<tr>
<td>Anna Quindlen</td>
<td>newspaper column</td>
<td></td>
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</tbody>
</table>
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 besides 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 following 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 ideas.
Defining Moments

Tell students that the authors of these selections focus on defining moments, either in their own lives or in the lives of their characters. As students read each selection, ask them to decide what makes a defining moment. At the end of the theme, have students write a definition for “defining moment” based on their observations.

<table>
<thead>
<tr>
<th>NAME OF SELECTION</th>
<th>TYPE OF LEARNER</th>
<th>AUDITORY</th>
<th>VISUAL</th>
<th>KINESTHETIC</th>
<th>ELL/Struggling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Here’s Herbie</td>
<td></td>
<td>Read the monologue aloud to students. Ask them to picture the final scenes in their minds.</td>
<td>Students can see photos of subway trains at commons.wikimedia.org/wiki/Rapid_transit.</td>
<td></td>
<td>Read the monologue aloud to students, making sure they understand that the trains the narrator is on are subway trains. Discuss the use of the word “retard” as an insulting word that should be avoided.</td>
</tr>
<tr>
<td>(monologue)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>pp. 154–160</td>
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<tr>
<td>Average</td>
<td></td>
<td></td>
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<tr>
<td>from Black Boy</td>
<td></td>
<td>Read the selection aloud to students. Ask them to notice how and why the author’s attitude toward white people worsens over time.</td>
<td>Have students make a list of superstitions they are familiar with.</td>
<td></td>
<td>Make sure students understand the story’s sudden change in focus from the real world to the one the author creates, beginning on p. 164.</td>
</tr>
<tr>
<td>(autobiography)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pp. 161–170</td>
<td></td>
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<tr>
<td>Challenging</td>
<td></td>
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<tr>
<td>Blink Your Eyes</td>
<td></td>
<td>Read the poem aloud to students. Tell them to notice how the free verse format of the poem sounds like everyday speech.</td>
<td>Have students act out action in the poem.</td>
<td></td>
<td>Make sure students understand that the italicized text in the poem is probably meant to reflect the thoughts of the police officer.</td>
</tr>
<tr>
<td>(poem)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pp. 171–173</td>
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<tr>
<td>Average</td>
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<td></td>
</tr>
<tr>
<td>First Love</td>
<td></td>
<td>Read the memoir aloud to students. Ask them to note any feelings the author experiences that they can relate to.</td>
<td>Students can see depictions of Roman fashions and Roman life by searching the Internet. Have them share the images they find.</td>
<td></td>
<td>Make sure students understand what happens between the narrator and the boy, both right after the banquet and then when they return to school.</td>
</tr>
<tr>
<td>(memoir)</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>pp. 174–181</td>
<td></td>
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<tr>
<td>Average</td>
<td></td>
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</tr>
<tr>
<td>NAME OF SELECTION</td>
<td>TYPE OF LEARNER</td>
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<tr>
<td><strong>Suburban Indian Pride</strong>&lt;br&gt;(poem)&lt;br&gt;pp. 182–183</td>
<td>Auditory</td>
<td>Visual</td>
<td>Kinesthetic</td>
<td>ELL/Struggling</td>
<td></td>
</tr>
<tr>
<td>Average</td>
<td>Read the story aloud to students, clarifying any questions they have along the way.</td>
<td>Share with students movie stils or scenes from one of the Billy Jack movies.</td>
<td>Ask students to mime a scene from one of the Billy Jack movies.</td>
<td>Point out to students that the speaker of the poem is an adult who is recalling a childhood memory. Ask students why the speaker might recall that particular memory.</td>
<td></td>
</tr>
<tr>
<td><strong>The Baddest Dog in Harlem</strong>&lt;br&gt;(short story)&lt;br&gt;pp. 184–192</td>
<td>Auditory</td>
<td>Visual</td>
<td>Kinesthetic</td>
<td>ELL/Struggling</td>
<td></td>
</tr>
<tr>
<td>Average</td>
<td>Read the story aloud to students, asking them to explain exactly what happened that resulted in the deaths of the dog and the child.</td>
<td>Students can see scenes from Bill Moyers’ production, Harlem: A Walk Through History at <a href="http://www.pbs.org/now/arts/harlem">www.pbs.org/now/arts/harlem</a>.</td>
<td>Students can experience an interactive map of Harlem at <a href="http://www.thirteen.org/harlem/map">www.thirteen.org/harlem/map</a>.</td>
<td>Make sure students realize that this is a work of fiction. Since the story ends on an incomplete note, ask them what they think happens next.</td>
<td></td>
</tr>
<tr>
<td><strong>Innocent Traveler</strong>&lt;br&gt;(poem)&lt;br&gt;pp. 193–194</td>
<td>Auditory</td>
<td>Visual</td>
<td>Kinesthetic</td>
<td>ELL/Struggling</td>
<td></td>
</tr>
<tr>
<td>Easy</td>
<td>Read the poem aloud to students, helping them to realize that it is told from the point of view of a narrator recounting the history of her family.</td>
<td>Show students a map of Italy, pointing out the mountainous regions and Naples.</td>
<td>Have students create a time line of events in their lives that led them to where they are today.</td>
<td>Make sure students understand that the innocent traveler was killed by mistake by a man who was jealous of the relationship between the young man and his fiance.</td>
<td></td>
</tr>
<tr>
<td><strong>Beets</strong>&lt;br&gt;(memoir)&lt;br&gt;pp. 195–204</td>
<td>Auditory</td>
<td>Visual</td>
<td>Kinesthetic</td>
<td>ELL/Struggling</td>
<td></td>
</tr>
<tr>
<td>Easy</td>
<td>Read the memoir aloud to students. Clarify the allusions that are not footnoted.</td>
<td>Show students pictures of beets, turnips, and zucchini. Students can see a copy of the Whole Earth Catalog at en.wikipedia.org/wiki/Whole_Earth_Catalog.</td>
<td>Brings samples of beets, turnips, and zucchini to class. If possible, bring a copy of the Whole Earth Catalog to class.</td>
<td>Make sure students realize that the father is white and his wife is a Plains Indian. Also, clarify the allusions in the selection that are not footnoted.</td>
<td></td>
</tr>
<tr>
<td><strong>The Lemon Tree Billiards House</strong>&lt;br&gt;(short story)&lt;br&gt;pp. 205–217</td>
<td>Auditory</td>
<td>Visual</td>
<td>Kinesthetic</td>
<td>ELL/Struggling</td>
<td></td>
</tr>
<tr>
<td>Average</td>
<td>Read the short story to students.</td>
<td>Students can see photos of people playing billiards and pool at <a href="http://www.fotosearch.com/photos-images/billiard-table">www.fotosearch.com/photos-images/billiard-table</a>.</td>
<td>Bring a cue ball, eight ball, and pool cue to class for students to examine.</td>
<td>Clarify Locust’s dialect for students.</td>
<td></td>
</tr>
</tbody>
</table>
Introducing the Theme—Defining Moments

In this theme, students will read several selections about characters whose sense of self or attitude toward the world changes when they have experiences that cause them to see things in a new way.

I. All students have moments that take on great significance and create lasting changes in the way they see themselves or think about the world. The selections in this theme share such moments in the lives of characters from different cultural backgrounds, including experiences that are both personal and universal.

II. Explain to students that they will prepare to read the selections in this theme by looking at “defining moments” in their own lives.

A. Use the reproducible organizer, “My Defining Moments,” on the next page as an overhead transparency or blackline master.
B. Point out the sample response.
C. Ask students to fill in the columns with details of three defining moments in their own experience. Point out that defining moments don’t have to be hugely dramatic or even seem important to anyone else. They just have to be experiences that make a lasting impression on the individual and change something about him or her.
D. Finally, have students choose the experience that they feel had the most lasting effect on them and write a journal entry about the changes it made in them.
# My Defining Moments

**Directions:** In this theme, you will read several selections about characters whose sense of self or attitude toward the world changes when they have experiences that cause them to see things in a new way. You will prepare to read the selections in this theme by looking at “defining moments” in your own life. Identify three such defining moments and fill in the three time lines with details of these moments. Remember that defining moments don’t have to be dramatic or seem important to anyone else. They just need to be important to you. Begin by reading the sample entry that has been done for you.

<table>
<thead>
<tr>
<th>Defining Moment</th>
<th>Before</th>
<th>After</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>My sister’s car accident</em></td>
<td><em>My sister was much older. I didn’t think about her much, except to be annoyed with her. And I never thought anything bad could happen to our family.</em></td>
<td><em>I learned to care about my sister as a person. I had to help out more, and I realized that bad things could happen to anyone.</em></td>
</tr>
</tbody>
</table>

Finally, choose the experience that you feel has had the most lasting effect on you and write a journal entry about it.
Theme Three Vocabulary

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

**Here’s Herbie** pages 154–160

*psychosomatic* imagined symptoms of illness or pain

*vintage* from a past era

**from Black Boy** pages 161–170

*bedlam* chaos and confusion

*bulwark* protective structure

*conjured* made up; invented

*emulate* copy; imitate

*fluently* easily

*integrity* faithfulness to one’s belief system

*lynchings* murders (often hangings) committed by lawless mobs

*objective* having a basis in reality; perceptible

*rendered* made; caused to be

*ventilating* airing out

**The Baddest Dog in Harlem** pages 184–194

**Beets** pages 195–204

*bereft* lacking the basics; poor

*demise* death

*diligently* responsibly; conscientiously

*exponentially* rapidly increasing

*fanaticism* a state of being overly enthusiastic, even delusionary

*faux pas* French word for social blunder

*feigned* pretended

*fruition* the carrying out and culmination of an idea

*impetus* driving force

*parish* those who live in an area belonging to a particular church or pastor

*regalia* costumes; attire

*renegade* outlaw

*stoic* restrained; uncomplaining

**First Love** pages 174–181

*adulation* intense admiration

*beatific* blissful

*cynical* disbelieving; sarcastic

*enthralled* captivated; fascinated

*furtive* sneaky; secretive

*gluttonously* greedily

*hysteria* overwhelming emotions

*impassively* without emotion

*inexorable* unyielding

*phosphorescent* glowing

*synonymous* identical

*vocation* a calling, usually religious or work-oriented

*unrequited* unreturned

**The Lemon Tree Billiards House** pages 205–217

*acquittal* declaration of innocence

*billiards* a game very similar to pool but played on a table without pockets
POETRY WORKSHOP

Blink Your Eyes by Sekou Sundiata, pages 171–173

Summary
In rhythmical language, the speaker describes being pulled over by a policeman for no apparent reason. In words that probably mask much anger, he shows readers how accustomed black people have become to being treated unfairly because of their skin color.

Analyzing the Poem
Sundiata treats a serious issue of racial discrimination with a tone that is darkly humorous. The contrast between tone and content emphasizes the unfairness of the event and suggests an attitude of sharp clarity about the way things are. Explore the use of dark humor by filling in a chart like the one below. In the first column, students can list the serious issues the speaker raises. In the second column, they can use examples from the poem of how these issues are treated humorously.

<table>
<thead>
<tr>
<th>Event</th>
<th>Humorous Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>An officer stops a driver because he doesn’t like the look of his car.</td>
<td>“It wasn’t about no light; it was about my ride”</td>
</tr>
</tbody>
</table>

Literary Lens
What is the poem’s main message? Answers may vary. The poem’s main message seems to be that living with racial discrimination means your world can change drastically in the blink of an eye because there are factors you cannot control.

Activities
Exploring Literary Techniques How does Sundiata create such an impact in a short poem with a matter-of-fact tone? Explore techniques used to make this poem powerful, using these prompts.

- Repetition: Why does Sundiata repeat the sections about waking up in the morning and “the skin you’re living in”? Answers may vary. Much of the impact of the poem is carried in these lines, which imply a sense of powerlessness over his own life and destiny because of his skin color. Repetition is a way to emphasize, to make the reader pay attention. Here, the repetition also adds an appealing, almost musical rhythm to the poem.

- Use of italics: What does the use of italics in the fourth stanza signify? What are the italicized words supposed to be? Answers may vary. It seems that the italicized words are the speaker’s idea of the officer’s thoughts about him. At first glance, you might think they are the officer’s actual spoken words, but a closer look reveals thoughts and expressions that the officer wouldn’t actually say.

Topic for Debate What Sundiata describes is the practice of “racial profiling”—police officers targeting people of color more often than they do white drivers for stops and searches. Students may have heard members of minorities complaining that they were picked up for “Driving While Black” or “Driving While Indian.” The most common defense of this practice is that the officer’s job is to enforce the law and protect the public, and that members of minorities are more likely (statistically speaking) to be involved in illegal activity. Ask your class to debate this statement: “Racial profiling by officers of the law is justified.”
**Blink Your Eyes** by Sekou Sundiata, pages 171–173

**Comprehension Quiz**
Choose the best answer and write the letter on the blank.

_____ 1. The speaker is going to —  
A. visit his best friend.  
B. see his lady friend.  
C. the car dealership.  
D. New York City.

_____ 2. He is proud of his —  
A. city.  
B. car.  
C. clothes.  
D. color.

_____ 3. Supposedly, the speaker is pulled over for —  
A. speeding.  
B. faulty equipment.  
C. reckless driving.  
D. running a red light.

_____ 4. The speaker feels as if he —  
A. has been in this situation before.  
B. is innocent until proven guilty.  
C. is guilty until proven innocent.  
D. is observing the situation from afar.

_____ 5. According to the speaker, everything depends on one's —  
A. gender.  
B. skin color.  
C. social class.  
D. stars.

**Skill Development: Rhythm in Poetry**
Rhythm gives poetry a musical quality. Rhythm can be indicated by accent marks above the stressed words or syllables. Look at this example from “Sympathy” by Paul Laurence Dunbar. Now you try it. Place accent marks above the stressed syllables in a stanza of “Blink Your Eyes.” Then answer the question.

**Sympathy**
I know what the caged bird feels, alas!  
When the sun is bright on the upland slopes;  
When the wind stirs soft through the springing grass,  
And the river flows like a stream of glass;  
When the first bird sings and the first bud opes,  
And the faint perfume from its chalice steals —  
I know what the caged bird feels!

**Blink Your Eyes**
I could wake up in the morning  
without a warning  
and my world could change:  
blink your eyes.  
All depends, all depends on the skin,  
all depends on the skin you’re living in

1. Based on the accents you marked, would you say the poem has a regular or loose rhythm?  
_______________________________________________________________________________  
_______________________________________________________________________________
First Love  by Judith Ortiz Cofer, pages 174–181  Memoir

Summary
In this memoir about first love, the male classmate the author falls in love with takes advantage of her infatuation and steals a kiss. She realizes later that he does not take her seriously.

Vocabulary
adulation intense admiration
beatific blissful
cynical disbeliefing; sarcastic
enthralled captivated; fascinated
furtive sneaky; secretive
gluttonously greedily
hysteria overwhelming emotions
impassively without emotion
inexorable unyielding
phosphorescent glowing
synonymous identical
vocation a calling, usually religious or work-oriented
unrequited unreturned

Discussing the Memoir
1. Why does the author feel free to stare at the boy she loves? (Recall) She thinks she is invisible to him because he is so far out of her reach.
2. Why does Cofer make up a story about being sick after the Roman banquet? (Recall) She needs to explain her flushed face and wants to be left alone once she arrives home.
3. Cofer claims that “. . . adulation leaves a scent” and that “no matter how insignificant the source, we seek it.” Do you agree or disagree? Explain your answer. (Analysis) Answers may vary.

4. What does the author mean when she says, “The object is not always to win . . . but sometimes simply to keep your opponent . . . guessing”? (Analysis) Answers may vary. Students may recognize that there can be an exciting sense of power in being able to manipulate someone’s feelings, even if you’re not really interested in him or her.

Literary Lens
What do you think the defining moment is? Answers may vary. While the most dramatic moment is when the boy kisses the author, the defining moment probably comes weeks later when she realizes that the kiss was nothing more than a “trophy to his ego.”

Literary Focus: Memoir
A memoir is a narrative account of a personal experience. There are many memoir pieces used in this anthology. Ask students to consider the following questions.

• Why do you think this book includes so many memoir pieces?
• What makes memoir writing suitable to exploring the theme of cultural diversity?
• Why do we find it interesting to read about the personal experiences and feelings of others?
• What is your favorite memoir selection in the book so far? Explain your answer.
First Love  by Judith Ortiz Cofer, pages 174–181

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

_____ 1. Judith has a crush on a boy who —
   A. lives in her apartment building.
   B. is the most popular boy at school.
   C. cannot speak English.
   D. is older than she is.

_____ 2. In order to see the boy she has a crush on, Judith volunteers to —
   A. be in the school choir.
   B. run errands for her mother.
   C. play the Lady in the Roman banquet.
   D. make his toga.

_____ 3. At the banquet, Judith is thrilled when the boy —
   A. looks her in the eyes.
   B. sits next to her.
   C. winks at her.
   D. waves at her from the other side of the stage.

_____ 4. After the banquet, the boy —
   A. kisses Judith.
   B. walks Judith home.
   C. asks Judith for a date.
   D. tells Judith he’ll call her.

_____ 5. Back in school, the boy —
   A. starts dating the Polish girl.
   B. tells Judith he has no interest in her.
   C. brags about Judith’s crush to his friends.
   D. avoids Judith.

6. Why doesn’t Judith want to go to Puerto Rico with her family?
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________

7. In your opinion, would Judith have been happy with the boy had he continued to pursue her? Explain.
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________
First Love  by Judith Ortiz Cofer, pages 174–181

Skill Development: Theme
The theme of a story is its underlying meaning or message. Sometimes a theme is stated within the work. For example, in The Wizard of Oz by Frank Baum, Dorothy states the theme when she says, “There’s no place like home.” At other times, readers must decide what the theme is based on the events in the story.

Directions: Several possible themes from “First Love” are listed below. Rate each one according to its significance as a theme of the story. Write “1” next to the statement that you think reflects the main theme of the story. Write “2” beside a lesser theme, and “3” beside the next important theme, and so on.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Ratings (1-5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adulation leaves a scent.</td>
<td></td>
</tr>
<tr>
<td>The main privilege of beauty is that others will do almost everything for you, including thinking.</td>
<td></td>
</tr>
<tr>
<td>Parents can carry on with their lives right through tears, threats, and the awful spectacle of a teenager’s broken heart.</td>
<td></td>
</tr>
<tr>
<td>The object is not always to win, but most times simply to keep your opponent guessing.</td>
<td></td>
</tr>
<tr>
<td>If love were easy, life would be too simple.</td>
<td></td>
</tr>
</tbody>
</table>
First Love  by Judith Ortiz Cofer, pages 174–181

Vocabulary Quiz
I. Match the definition on the right with the word on the left.

____ 1. beatific  A. captivated
____ 2. cynical  B. glowing
____ 3. enthralled  C. blissful
____ 4. inexorable  D. unreturned
____ 5. phosphorescent  E. unyielding
____ 6. synonymous  F. identical
____ 7. unrequited  G. disbelieving

II. Match the word that applies to the most appropriate situation.

____ 8. adulation  A. a pie-eating contest
____ 9. furtive  B. a job fair
____ 10. gluttonously  C. a spy novel
____ 11. hysteria  D. a train wreck
____ 12. impassively  E. a fan club
____ 13. vocation  F. a poker game
RESPONDING TO THEME THREE

Defining Moments

Discussing

1. The narrator in “Here’s Herbie” and Mitch in “The Lemon Tree Billiards House” both have distinctive characters. Pick a passage—of dialogue, description, or thought—from each selection that makes each character come alive. Explain what you like about these passages. Answers may vary. A good example from “Here’s Herbie” might be the paragraph on page 156 that begins, “First of all, I felt that it would be . . .” The feelings here are universal. Everyone has experienced the dilemma of wanting to do something and being afraid of what others will think. A good example from “The Lemon Tree Billiards House” might be the two paragraphs on page 207, starting, “I’m a pool hustler . . .” Most readers can relate to Mitch’s fantasy life.

2. Why do you think superstition is comforting to the narrator in “from Black Boy”? Answers may vary. Wright talks about feeling powerless to control things in the bigger world around him. But superstitions give him a comforting sense of internal control. He can choose to be careful by not breaking a mirror or stepping over a broom. Through those actions that are under his control, he can feel he’s keeping himself safe from danger.

3. In “from Black Boy,” “Blink Your Eyes,” and “The Baddest Dog in Harlem,” the main characters are forced to respond to oppression and poverty. In a chart like the one below, record the problem the character confronts and his response.

<table>
<thead>
<tr>
<th>Title</th>
<th>Person</th>
<th>Problem</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>“from Black Boy”</td>
<td>Richard Wright</td>
<td>Fear of white people</td>
<td>Fantasies of revenge</td>
</tr>
<tr>
<td>“Blink Your Eyes”</td>
<td>Narrator</td>
<td>Racial profiling</td>
<td>Endure and later address the injustice in a poem</td>
</tr>
<tr>
<td>“The Baddest Dog in Harlem”</td>
<td>Narrator</td>
<td>Armed police raid</td>
<td>Make jokes, try to stay sane, and don’t stand out</td>
</tr>
</tbody>
</table>

After evaluating how these characters deal with their situations, decide whose response is most effective. Answers may vary.

4. Would you agree with Albert Camus and the author of “First Love” that “If love were easy, life would be too simple”? Why or why not? Answers may vary. Students may agree. There are many things in life that are difficult besides love, but love is such a basic need for all of us that the idea of some sort of magic to make it simple is almost universally appealing. We can all relate to the idea that love is not easy and that love’s challenges help us learn and grow.

5. Some readers find “Here’s Herbie,” “Beets,” and “The Lemon Tree Billiards House” humorous. Rank them first to last, based on your own opinion of how funny they are. Explain your ranking. Answers may vary.

6. Walter Dean Myers, the author of “The Baddest Dog in Harlem,” has said that you can write about anything you can fully imagine. Were you able to envision the events, people, and setting of his story? Why or why not? Answers may vary. Most students will have seen television shows and movies that depict urban neighborhoods like Harlem. But Myers’ description is effective enough that anyone should be able to picture the sights and sounds he calls up in this realistic short story.
Literary Analysis: Talking the Talk

Dialogue is especially important in “The Baddest Dog in Harlem,” “Beets,” and “The Lemon Tree Billiards House.” Dialogue can be used to provide authenticity, show relationships, move the plot forward, create laughter, and break hearts. From the stories mentioned, find two examples that do one or more of these things and explain why you think they are effective. See the example.

<table>
<thead>
<tr>
<th>Selection</th>
<th>Example</th>
<th>Explanation</th>
</tr>
</thead>
</table>
| “The Baddest Dog in Harlem” | page 190  
  • “That dog look like a terrorist to me,” one of them said. You could see they were breathing easy again.  
  • “That’s probably the baddest dog in Harlem.” | This is both funny and sad. It’s funny because thinking the dog looks like a terrorist and implying that the dog is “bad” is ridiculous. It’s sad because of the needless violence that killed the dog and because of the pitiful need to make excuses. |
Creative Craft: Just the Facts

Imagine that you are a police officer or journalist who is at the scene of the killing in “The Baddest Dog in Harlem.” From that person’s perspective, write a police report or news account. Notice what information can be provided in a short story that would be missing from the “factual” account of a law officer or reporter. You might choose to report the incident from start to finish or to begin with the dead boy and work backward. Use the following organizer to help assemble your thoughts. Remember to consider in your fact-finding what you see, what you hear, and whom you talk to.

WHO

WHAT

WHERE

WHEN

WHY

Write your description in the space below.

__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
Theme Three Vocabulary Test

I. Multiple Choice

Choose the meaning of the bold word in each passage and circle the correct answer.

1. One evening I heard a tale that rendered me sleepless for nights. ("from Black Boy," p. 166)
   - made
   - lulled
   - tormented
   - frightened

2. I resolved that I would emulate the black woman if I were ever faced with a white mob . . . ("from Black Boy," p. 167)
   - imitate
   - rescue
   - avenge
   - remember

3. My imaginings, of course, had no objective value whatever. ("from Black Boy," p. 167)
   - sincere
   - monetary
   - perceptible
   - sentimental

4. Soon the bedlam was deafening. ("from Black Boy," p. 169)
   - crowd
   - chaos
   - marching band
   - traffic noise

5. Week after week I wandered up and down the aisles, taking furtive glances at the stock room in the back, breathlessly hoping to see my prince. ("First Love," p. 175)
   - sneaky
   - searching
   - longing
   - quick

6. The Lady was to be a beautiful new student named Sophia, a recent Polish immigrant, whose English was still practically unintelligible, but whose features, classically perfect without a trace of makeup, enthralled us. ("First Love," p. 177)
   - imprisoned
   - intimidated
   - disgusted
   - fascinated

7. Her smile was beatific; a perfect, silent Roman lady. ("First Love," p. 178)
   - mournful
   - brooding
   - gentle
   - blissful

8. I watched his every move, taking him in glutonously. ("First Love," p. 179)
   - greedily
   - hopefully
   - studiously
   - slily

9. In the next week, I discovered the inexorable truth about parents. ("First Love," p. 180)
   - deepest
   - secret
   - unyielding
   - timeless

10. Later, much later, after what seemed like an eternity of dragging the weight of unrequited love around with me, I learned to make myself visible and to relish the little battles required to win the greatest prize of all. ("First Love," p. 181)
    - suffocating
    - unreturned
    - demanding
    - careless

11. It was during this time that my father's convictions regarding the demise of the twentieth century began tipping toward fanaticism. ("Beets," p. 196)
    - death
    - corruption
    - philosophy
    - destiny

12. As the good reverend's wife and children, we must have represented some deprived tribe of soulless, bereft Indians, and he designated himself to take us, the godless parish, under his wing. ("Beets," p. 197)
    - misguided
    - savage
    - poor
    - childlike

continued
13. Try as he might to be a true **renegade**, adopt Indian beliefs and philosophies, and even go so far as to marry an Indian woman, he still could never avoid the obvious truth. ("Beets," p. 198)

- reformer
- outlaw
- pioneer
- native

14. My sister was **diligently** poking holes in the soil for her onions when our adopted collie began nosing around the corn rows looking for a place to pee. ("Beets," p. 198)

- grudgingly
- lazily
- conscientiously
- enthusiastically

15. Mrs. Morton didn’t discourage this **faux pas**; but rather, rattled on about how noble, how Christian, of the Indians to assist the poor colonists in the unsettling and overwhelming wilderness they’d arrived in. ("Beets," p. 199)

- perception
- social blunder
- inaccuracy
- opportunity
Theme Three Objective and Essay Test

I. Sentence Completion
Circle the word that best completes the meaning of each sentence.

1. The speaker in “Here’s Herbie” recognizes that he and Herbie have _____ in common.
   - nothing
   - something
   - allergies
   - fears
2. Herbie uses his steering wheel to drive the _____.
   - bus
   - truck
   - subway train
   - roller coaster
3. On his first day at a new school, the narrator of “from Black Boy” becomes a _____.
   - hero
   - troublemaker
   - laughingstock
   - genius
4. The narrator in “First Love” concludes that “if love were easy, life would be too _____.
   - painful
   - simple
   - peaceful
   - challenging
5. In “Suburban Indian Pride,” a mother gives her daughter advice about dealing with _____.
   - love
   - prejudice
   - fear
   - confusion
6. The father in “Beets” wants his family to return to _____.
   - nature
   - Italy
   - the reservation
   - Harlem
7. The narrator in “The Lemon Tree Billiards House” realizes that he and Locust are _____ brothers.
   - blood
   - twin
   - curse
   - long-lost

II. True-False
If the statement is true, mark it T; if false, mark it F.

_____  8. The young narrator in “from Black Boy” receives only an orange one Christmas.
_____  9. The main character of “The Baddest Dog in Harlem” is an African American police officer.
_____ 10. In “The Baddest Dog in Harlem,” the only one killed in a shootout is a pet dog.
_____ 11. The character accused of murder in “Innocent Traveler” is guilty.
_____ 12. The narrator in “Beets” expects to make huge profits from selling vegetables door-to-door.
_____ 13. The narrator of “The Lemon Tree Billiards House” is a professional pool hustler.

continued
III. Multiple Choice

Select the best answer to complete each statement.

_____ 14. In “Here’s Herbie,” the fifteen-year-old narrator finds —
   a. new compassion for sick people.
   b. a lifelong friend.
   c. the courage to fulfill a dream.
   d. a cure for his allergies.

_____ 15. Richard Wright says that his childhood views of whites are shaped by —
   a. meeting his white neighbors.
   b. the stories he hears about their mistreatment of blacks.
   c. his own experience of white hostility.
   d. what he sees on the evening news.

_____ 16. The speaker in “Blink Your Eyes” describes what happens when he —
   a. falls in love.
   b. receives his first paycheck.
   c. is pulled over by the police.
   d. discovers that his girlfriend loves someone else.

_____ 17. The mother in “Suburban Indian Pride” advises her daughter to —
   a. “Seek the wisdom of the Seminoles.”
   b. “Explore your options before making up your mind.”
   c. “Remember the past, but live for the future.”
   d. “Be proud that you are Indian, but be careful who you tell.”

_____ 18. In “First Love,” the narrator learns —
   a. that the boy she likes only likes being adored.
   b. to appreciate her Puerto Rican heritage.
   c. to make herself visible.
   d. to distrust her feelings.

_____ 19. In “Beets,” the narrator’s teacher often sends home notes —
   a. praising her study habits.
   b. thanking her father for sending fresh vegetables.
   c. asking if her students can take a field trip to the farm.
   d. saying, “Please do not let this happen again.”

_____ 20. The narrator of “The Lemon Tree Billiards House” tells Locust the only way to overcome a curse is to —
   a. be exorcised.
   b. climb the sacred rocks.
   c. stay safely inside the house.
   d. meet a challenge and beat it.

IV. Short Essay

Choose one of the critical moments you read about in this theme—a dramatic event, a fateful decision, or a compelling insight. In a short essay, explain why this moment could be called a “defining moment” for the character who experienced it. Include at least two supporting details or examples from the selection.
Theme Three 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 Three—Defining Moments. 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 think about the various characters in the selections found in this unit. Have them write a short essay about the character they found to be the most interesting.
2. Have students consider the defining moment in each selection in this unit. Then have them write a paragraph on which defining moment they can best relate to.
3. Have students rewrite a scene from one of the selections from another character’s point of view.
4. Have students read another selection by one of the authors featured in this unit. They should then write a paper comparing the two selections based on one or two elements: plot, characters, setting, theme, or conflict.
5. Ask students to choose two poems in this unit and compare them.
6. If students could meet any character featured in the unit, who would it be and why?
7. Ask students to choose the most important ideas in “Innocent Traveler” and recast it into a more traditionally structured poem, either rhyming or free verse.
8. Have students write a character sketch of the narrator from “Here’s Herbie.”

Writing Nonfiction

1. Have students write an essay on their most defining moment.
2. Encourage students to choose a selection by an author from a culture that is different from theirs and explain what they learned about being a member of that culture.
3. Ask students to collect their favorite passages from the readings in this unit. Then ask them to choose two of these, rephrase them in their own words, and write an analysis of why these passages are meaningful to them.
4. Herbie in “Here’s Herbie” spends much of his time, it would seem, “driving” the subway train. Have students who are acquainted with someone with a mental disability write a paper entitled “A Day in the Life of _____.
5. Have students make a list of ten superstitions they know of or can learn of from different people. Ask them to explain what they think the origin of each is.
6. Encourage students to write a letter to one of the main characters in this unit whose defining moment students can relate to. In their letters, students explain why they relate to the character’s defining moment.

Creative Writing

1. Have students choose a superstition from the Black Boy selection and create a short story around it.
2. Ask students to write about the first person they had a crush on.
3. Have students write about a time when they wanted to do something that others considered them too old to do.
4. Ask students to write a short story or poem that focuses on one of their defining moments.
5. Ask students to imagine that they could spend a day with one of the characters described in this unit. Have them explain what that day would be like. What kinds of activities would the two agree on? What conflicts might arise?
6. Have students interview their parents or other relatives and write an account of how they met, similar to “Innocent Traveler.”
7. Have students imagine that when the narrator of “Here’s Herbie” heads home, he ends up on a train with Herbie again. Ask them to rewrite the story from that point on.
8. Ask students to choose a character from one of the selections in this unit and write a letter as that character to another character in the story.

**Writing Research Papers**

1. Have students research racial profiling and present their findings in an informative paper. How much of a problem is it in this country? What legislation has been passed to prevent it?
2. Suggest that students choose an author from this unit and research his or her life, work, major influences, and common themes.
3. Ask students to look up the history of the Plains Indians and report their findings in written form.
4. Ask students to research superstition in the United States today. Where and among whom is it most prevalent?
5. Have students look up the history of Harlem. Ask them to present their findings in a paper divided into two sections: “Yesterday's Harlem” and “Today's Harlem.”
6. Ask students to research racial tensions and lynchings in the South before World War I. Have them relate their findings to some of the emotions Richard Wright feels in *Black Boy*.

**Presentations and Projects**

1. Ask students to choose a longer selection and illustrate it in comic book format. Display finished products around the classroom.
2. 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.
3. Have students create posters featuring the superstitions mentioned in *Black Boy*, accompanied by illustrations. Display students' work in the classroom.
4. 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.
5. Allow students to stage a meeting of all the main characters in the selections. For example, characters might meet on a bus, 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 reading the selections.
6. Ask students to create a collage that incorporates the defining moments from every selection in this unit. Display the collages in the classroom.
7. Have two students act out the billiard game scene in “The Lemon Tree Billiards House” using pool cues as props.