

# Welcome to Passages

## THE INSIDE STORY

Since its release in 1978, the *Passages* reading series has attracted a devoted following of young readers. Many secondary students who had never finished a whole book in their lives have found success with the *Passages* stories. Ms. Schraff has received countless letters from proud students who say that they have read *all* the *Passages* novels and beg her for more!

It is due to this enthusiastic student response that the decision was made to update and expand the *Passages* series. We hope that your students will enjoy the books and learn, with the help of the workbooks, how to sharpen their reading skills at the same time. Please let us know how *Passages* works for you.

## THE PURPOSE

*Passages* is a unique program that combines reading for enjoyment with vocabulary and comprehension skill development. The goal of the program is four-fold:

- 1. To provide relevant, high-interest stories that will motivate students to read more**
- 2. To teach and reinforce students' basic vocabulary and comprehension skills**
- 3. To enhance students' success in comprehending what they have read**
- 4. To encourage students to personally interact with each story**

## THE AUDIENCE

The *Passages* program is for junior and senior high school students who are below-grade-level readers. Each *Passages* novel offers sophisticated content, with mature themes of interest to most adolescents.

The seventeen novels are divided into two groups as follows:

Third-fourth grade reading level:

*An Alien Spring*  
*Don't Blame the Children*  
*Ghost Boy*  
*The Haunting of Hawthorne*  
*Please Don't Ask Me to Love You*  
*The Power of the Rose* (Sequel to *The Haunting of Hawthorne*)  
*Summer of Shame* (Sequel to *An Alien Spring*)  
*To Slay the Dragon* (Sequel to *Don't Blame the Children*)  
*The Vandal*

Fifth-sixth grade reading level:

*Bridge to the Moon* (Sequel to *Maitland's Kid*)  
*The Darkest Secret*  
*Maitland's Kid*  
*The Shadow Man*  
*The Shining Mark* (Sequel to *When a Hero Dies*)  
*A Song to Sing*  
*Sparrow's Treasure*  
*When a Hero Dies*

The seventeen *Passages* workbooks were designed to provide students with valuable instruction and practice with vocabulary and comprehension skills. The workbooks help students practice vocabulary and comprehension strategies which can be generalized to other readings. These important strategies are taught using high-interest and now familiar excerpts from the *Passages* novels.

## The Components

### THE PASSAGES NOVELS

The seventeen *Passages* novels have been carefully edited to fit multicultural, nonsexist guidelines and to reflect the current lifestyles of secondary school students.

The novels have also been carefully and sensitively edited for readability.

*Passages* novels are typical young adult paperbacks. The plots center around teens caught up in the stresses of contemporary living. Problems such as child abuse, violence in the schools, xenophobia, ethnic identity crises, academic stress, substance abuse, troubled or broken families, low self-esteem, peer pressure and ostracism, and death are all treated in the novels. Fast-moving plots keep students' attention, and upbeat endings suggest ways for student to cope.

The novels are approximately 100-120 pages long. A plot summary for each *Passages* novel is provided beginning on page 5 of this guide.

### THE PASSAGES WORKBOOKS

The seventeen *Passages* workbooks use material from the companion *Passages* novels to boost students' vocabulary and comprehension skills.

Each workbook divides a selected novel into three reading assignments. For each assignment, both a vocabulary unit and a comprehension unit are provided. The six units in each workbook are arranged in this pattern:

- Unit 1, Chapters 1-3: Vocabulary
- Unit 2, Chapters 1-3: Comprehension
- Unit 3, Chapters 4-6: Vocabulary
- Unit 4, Chapters 4-6: Comprehension
- Unit 5, Chapters 7-10: Vocabulary
- Unit 6, Chapters 7-10: Comprehension

*Passages* exercises are brief. Each exercise focuses on a single, clearly identified skill or strategy. Directions are kept short and simple.

## Vocabulary

Each vocabulary unit focuses on teaching twelve new words selected from the companion *Passages* novel. The unit begins with a self-check of the target words and ends with a quiz. Between the pre- and post-tests, several exercises provide instructional practice of three types: definitional, contextual, and associational.

Research has shown that students learn a word best when they (1) deal with its use in context, (2) associate it with other related words, and (3) experience a definition of the word. *Passages* exercises give students practice with every word in each of these settings. These exercises not only help students master vocabulary but also teach them strategies for future vocabulary development.

The six activities in each vocabulary unit are listed below:

- Selection Words: Self-Check
- Defining Words from Context
- Choosing a Definition
- Using Words in Context
- Classifying Words
- Checking Your Understanding

### **SELECTION WORDS: SELF-CHECK**

The first exercise in the vocabulary unit is a self-test which asks students to evaluate their knowledge of target words. Students are given a list of twelve words from the reading assignment. They are asked to circle words that are completely new and underline those which they think they recognize but cannot precisely define.

### **DEFINING WORDS FROM CONTEXT**

In this activity students study each of the twelve vocabulary words in the context of passages taken from the novel. Given an excerpt and highlighted vocabulary word, students first predict a meaning for each target word. Then they check their prediction with a dictionary. Because a word can have many different meanings, students use both context and a dictionary to refine a definition.

### **CHOOSING A DEFINITION**

This exercise reinforces knowledge students gained in the previous vocabulary activity. Target words are presented in a sentence from the novel. Three definitions

follow. From the context, students select the best definition of the word.

### **USING WORDS IN CONTEXT**

Having experienced the target words in the context of the novel, students extend their understanding of these words into other situations. In this activity students are given original sentences and asked to select the correct vocabulary word to fill in the blank. Thus, students have a chance to apply their knowledge of the word in a new setting.

### **CLASSIFYING WORDS**

A list of categories and two words that fit each category are provided. Category groupings include synonyms, antonyms, size, intensity, resemblance, and general association, among others. Students must decide which vocabulary word belongs in each category. This exercise helps students understand how their new vocabulary words relate to other concepts.

### **CHECKING YOUR UNDERSTANDING**

A true/false exercise concludes each vocabulary unit. Statements that contain a vocabulary word are given, and students must determine the accuracy of the statement. The activity serves as a summation, allowing students a chance to test their understanding of each word.

## **Comprehension**

The exercises in the comprehension units give students instruction and practice with main ideas, details, inferences, figurative language, referents, summaries, and critical reading. These comprehension strategies transfer to books within this series and to other reading materials students encounter.

In the comprehension units, as in the vocabulary

units, students work with excerpts from the companion *Passages* novel.

Here are the seven activities in each comprehension unit:

- Tracking Main Ideas
- Getting the Facts
- Making Inferences
- Interpreting Figurative Language
- Using Referents
- Summarizing
- Reading Critically

## TRACKING MAIN IDEAS

In the opening exercise students read excerpts from the story and choose a statement that sums up the main idea of each excerpt. To answer correctly they must differentiate among false details, true but minor details, and the main idea.

## GETTING THE FACTS

Students read excerpts from the novel in this activity and then select the detail that best completes a factual statement about each passage. The exercise provides students with practice in locating supporting details, causes and effects, sequences, and comparisons.

## MAKING INFERENCES

In this exercise students make inferences by “reading between and beyond the lines.” They select from among three choices the meaning implied by the author’s words. Students combine word clues within the excerpt with their own prior knowledge and experience to make the correct inferences.

## INTERPRETING FIGURATIVE LANGUAGE

Students determine the meanings of idioms and figures of speech in this exercise. Using the clues provided in the context, they select the one statement that best shows the intended meaning of each figurative

phrase. The activity provides practice in using context to interpret an author’s intended meaning of figurative expressions.

## USING REFERENTS

In each referent exercise several words which replace or refer to other words are highlighted in the passage. Students are asked to identify the word or words each referent points out or replaces. The exercise helps students understand how words serve to represent other words or ideas in a passage.

## SUMMARIZING

Students practice recalling story events in sequence in the summarizing activity. From among three paragraphs, they choose the one that best outlines the major events and ideas of a segment of the novel. This exercise provides practice in accurately remembering and summarizing text.

## READING CRITICALLY

In the final exercise students respond critically to a major idea or opinion from the selection. Students react to statements quoted in each of three passages from the story by explaining their own points of view. The exercise encourages individual interaction with the text.

# Response Keys

The answers to each *Passages* exercise are provided beginning on page 21 of this guide. Teachers may wish to check all activities themselves, allow students to self-check, or have students cross-check. Permission is given to make copies of keys for use within the classroom.

## Using the Passages Program

### BEFORE YOU BEGIN

The *Passages* program can be used effectively with individual students or with an entire classroom. Either way, students can read their novels and complete the workbooks independently.

Before students begin work, discuss the program and its goals. Talk about the skills taught and practiced in the program, using the information given in this guide. Ask students to read the introduction in their workbooks before they begin each exercise.

Help students establish a time frame for completing the parts of the *Passages* program. For those students who need a high degree of structure, set up a schedule for reading the novels and completing the skills exercises.

For students who can handle a more flexible approach—one in which they read the novels and complete the workbooks at their own pace—determine a completion date and then let them work by themselves.

You may wish to schedule one or more teacher-student conferences to monitor students' progress. These sessions will give you an opportunity to help students share their thoughts about what they are reading and how it relates to their own lives. Conferences offer a chance to discuss the workbook activities as well.

Teacher and student can also assess whether or not preset goals have been achieved. In addition, conferences can serve as opportunities for goals to be clarified or reset.

### STUDENT-CENTERED INSTRUCTION

Whether you use *Passages* as an enrichment program with individual students or as a group activity for your entire class, your students can pace themselves. They

can even check their own work if you provide them with a response key.

Prompt students to discuss their responses as they complete their workbooks. As mentioned, teacher-student conferences can serve this purpose. Cooperative groups or partner work will also allow readers to share reactions and discuss problems.

Whether your students finish just one novel and workbook or complete all thirty-four components in the program, they will master new words, learn strategies for improving vocabulary, and acquire skills to better understand what they read. Most important, they will be reading—and enjoying the experience. And that's what the *Passages* program is all about.

## Passages Novels Plot Summaries

### An Alien Spring

Strange things have been happening in the prairie town of Marnard. Shortly after a farmer discovers an odd fire in his field, two unusual deaf boys appear. These newcomers—two brothers—are regarded with suspicion by most of the townspeople. However, they have at least one friend in teenager Mark Scott. Mark sympathizes with them because his own father has been treated as an outcast ever since having a nervous breakdown.

Anger toward the deaf boys grows. When a strange virus strikes the town, people suspect the disease has been spread by the brothers, who they believe are aliens from outer space. The hysteria peaks when one brother gets into a fight at school and flees after beating up his attackers.

An angry posse is formed to capture the two brothers. Fortunately, Mark and his father are able to help the boys escape. After the boys disappear, order is restored in the town. The virus is diagnosed as flu, and Mark's father is recognized as a hero.

## Bridge to the Moon

Jonathan Grant feels he's never "fit in," at school or at home. His grades are mediocre, and he's not athletic or popular like the rest of his family. However, when Jonathan visits his biological father, Ed Maitland, in a town called Stony River, he discovers his hidden strengths and abilities. This gives him the confidence to try to become a writer like his dad. He competes against popular senior Eric Schmitt for the job of assistant editor of the school paper. Jonathan wins, and Eric is furious. Eric is dating Jonathan's fourteen-year-old half sister Gigi, and Gigi is also mad at Jonathan.

At first, Jonathan's new position gives him more grief than pleasure. Eric roughs him up after school and taunts him with nasty innuendos about "getting to know" Gigi better. Jonathan wants to protect Gigi, but his parents think he's jealous of Eric, so they don't take his warning seriously. Jonathan realizes that Eric is taking advantage of Gigi by getting her drunk. However, Gigi is furious when Jonathan tries to get her away from Eric.

Jonathan is also uncomfortable around Adriana Salas, the polished senior who is editor of the school paper. However, they gradually become friends. Jonathan takes her advice about learning to defend himself, and he signs up for strength-building lessons with Tomo, a local trainer.

As time goes on, Jonathan becomes more confident. He uses his new strength to come to Gigi's rescue and makes Eric promise to stay away from her. Eric breaks up with Gigi, and she realizes that he was using her the whole time. She finally thanks Jonathan for being there for her.

Jonathan faces a decision when Adriana invites him to take a cruise with her family over spring break. He finally decides to go back to Stony River for a visit instead. He wants to see both his father and Liz Finch, a girl he met on his last trip. When he arrives, he discovers that Maitland's cabin has burned. But he's relieved to find that his father is safe.

Jonathan and Liz grow closer, and Jonathan gives her his class ring. He promises to come back after graduation. Jonathan Grant has found where he belongs.

## The Darkest Secret

In his family's backyard, teenager Brian Lewis finds an old, beat-up diary. The few words that he can make out hint that someone—probably someone in Brian's family—hid a dreadful secret. When Brian tries to solve this puzzling mystery, he's further confused by the fact that his father and his Uncle Garrick avoid talking about the diary. Brian wonders if the book has anything to do with his Uncle Steve, who mysteriously disappeared years ago.

Brian has more than family matters on his mind. He is concerned because Michelle, a girl he is interested in, shows signs of drug abuse. But Brian's attempt to help her is rudely rebuffed.

Meanwhile, Brian's curiosity about his family's past gets the better of him. He secretly places some classified ads urging Steve to come home. The plan works and Steve shocks the Lewises by returning home. Everyone is overjoyed to see him again—except Garrick.

Brian is confused until he finally learns the secret of the diary: Garrick accidentally caused the death of Steve's girlfriend. After a time, Steve and Garrick come to terms with the past and reunite.

With the family mystery solved, Brian again concentrates on Michelle's problem. He tries once more to help her. But this time he enlists the aid of Garrick, who also happens to be the high school history teacher. Although Michelle resents Brian's interference at first, she does get help and the two gradually become friends.

## Don't Blame the Children

When Alec Ross, an obnoxious prankster, doesn't show up for school one day, most of his teachers and classmates are delighted. But after several days pass and there is still no sign of Alec, they fear someone may have taken revenge against the disagreeable teen.

These fears seem to be confirmed when Alec's body is found in the river. The police investigation identifies a teacher as the murderer. But teenager Kathy Benedict has other suspicions. She fears her moody boyfriend Todd may be guilty. Both Todd and the teacher were involved with a missing prankster once before.

Tension at the school increases when Dee, another troublemaker, vanishes. Events move to a dramatic head when Todd confronts the real killer, who turns out to be one of Alec's few friends. The youth had accidentally killed Alec. With the murder solved, Dee emerges from hiding and admits she was only trying to get attention with her disappearing act.

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## The Ghost Boy

Tricia and her brother are vacationing in the mountains with their new stepfather, Lonnie Boone. Tricia is ill at ease since she can't stand her new "father."

During their stay in Lonnie's mountain cabin, Tricia awakens one night and sees an eerie face peering into the window. Tricia leaps to the conclusion that the apparition is really her stepfather, who she thinks has a Jekyll/Hyde personality. Her suspicions are strengthened after she discovers that Lonnie was in a mental hospital as a boy. She also learns that Lonnie is trying to cover up the ghost boy's appearances. Tricia begins to fear that she and her brother are in danger.

When the ghost boy breaks into another cabin, a trigger-happy posse decides to track him down. They corner and almost kill the boy—who proves to be just an emotionally disturbed teen runaway. Only Lonnie's intervention prevents disaster. As a result of the experience, Tricia sees that the stepfather she feared and hated is actually a loving, compassionate man.

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## The Haunting of Hawthorne

Basil Harris, an unusual young man, transfers to Hawthorne High, a school plagued by vandalism and apathy. He is befriended by teenager Valerie Moran, who would like to see school spirit restored. Together they try to turn the school around.

Basil seems to lend some unusual powers to the campaign to restore Hawthorne. He appears to have the ability to read the future and cast spells on the guilty. When the school is vandalized, Basil punishes the culprits in mysterious ways. Then, after a kind teacher is cruelly victimized, the guilty student is tormented into confessing by another of Basil's weird spells.

Two bullies seek revenge by ambushing Basil, but Basil manages to defeat them. Then he mysteriously

disappears. Only after Basil is gone does Valerie realize that he looked just like the first principal of Hawthorne who died over a hundred years ago.

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## Maitland's Kid

Teenager Jonathan Grant leaves his plush house in Heritage Hills to search for Ed Maitland, the father he's never met. He is sorely disappointed when he discovers Maitland working as a janitor in a small town. Scarred by the war and bitter about his failures, Maitland now spends most of his money on liquor.

Though Maitland rebuffs him, Jonathan forces his way into his father's life. He repairs Maitland's cabin and eventually establishes a warm relationship with his father. In the process Jonathan finds himself feeling both useful and appreciated for the first time in his life. A romance with a local girl further boosts his confidence.

In turn Jonathan gives his father a great gift. Discovering Maitland's unpublished articles about the wilderness, Jonathan secretly submits several to the local newspaper. The high quality of the pieces earns Maitland a regular stint as a columnist. Delighted by his success, Maitland vows he'll stop drinking and keep writing. Jonathan heads back to Heritage Hills, promising to visit Maitland again.

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## Please Don't Ask Me to Love You

Late one night, Tina Hayes flees from her alcoholic mother and her mother's abusive boyfriend. Piney Woods, a young country and western singer on tour, takes pity on Tina and allows her to tag along with him.

At first Tina has difficulty trusting Piney since so few people in her life have been reliable. But Piney's kindness soon wins Tina's affection. Unable to deal with her love for Piney—which she feels is unrequited—Tina runs again.

On her own in Los Angeles, Tina resorts to stealing to stay alive. She becomes involved with a professional thief, who gets Tina a job as a companion to a rich, dying girl. Tina's experience with the girl and the girl's parents teaches her to trust and to love. Her devotion is so great that she courageously refuses the thief when he tries to force Tina to rob the family.

After the girl dies, Tina goes home to her mother—

only to find that her mother doesn't want her. Tina returns to Los Angeles to the family that loves her. At the end of the book, she strikes up a friendship with Piney again.

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## The Power of the Rose

When Valerie's cabdriver father is attacked by a masked robber, she finds comfort in a pink rose petal preserved in a covered dish. This gift is from Basil Harris, the mysterious young man who won Valerie's heart and then disappeared. Whenever Valerie looks at the rose, she remembers Basil and his powerful influence on the students at Hawthorne High.

After the attack on her father, Valerie decides to give up on her dream of attending college in the Midwest. She's worried about being a financial burden to her parents. However, she knows they'll never allow her to stay unless she can come up with a convincing reason. One morning, the reason walks into the doughnut shop where Valerie works. He's Gil Sheffield, a former classmate. He's interested in Valerie, and she decides to pretend that she wants to stay home and attend the local community college with him. Much to her surprise, Gil agrees to help her with her deception. In school, Val always considered Gil a mindless jock. However, as she gets to know him better, their relationship blossoms.

In the meantime, Mrs. Dowd, the owner of the doughnut shop, accuses Val of stealing. Val is hurt and outraged, and even Mrs. Dowd's son Rick says his mother is crazy to suspect her. However, Val decides her parents don't need the worry of a police investigation. She quits, and Gil gets her a job at the gas station where he works. Val's father also gets a better job selling cars at a local dealership. He will no longer have to risk being mugged.

The mugger is still at large, and Val suspects Dennie Plover and Jim Argus, two of her old enemies. Jim is the one who told Mrs. Dowd that Val was stealing, and Dennie is just nasty. After Val and Gil report their suspicions to the police, Jim and Dennie try to frame Gil for the robberies. Gil is arrested and put in jail, but soon gets out on bail. Then Val's history teacher is killed while moonlighting as a cabbie. Gil flees, afraid that he'll be accused again.

One night, Val dreams that Basil is with her. He tells her that the robberies are connected with a storage space at 28D Grand. Along with two of her friends,

Val stakes out the storage space. They spot two men stashing loot, and Val runs to get help. Unfortunately, she is captured by one of the men. It is Rick Dowd, son of the doughnut shop owner. He tries to kill Valerie, but a mysterious figure comes to her rescue. He's wearing a shirt with the initials "B.H." on it.

Valerie wakes up in the hospital. Rick Dowd has been captured, and he confesses to the robberies. Gil, now out of hiding, comes to visit Valerie. He gives her a rose, claiming that some guy outside the hospital asked him to give it to her. Valerie realizes that she may never see Basil again, but she knows his love will always be with her.

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## The Shadow Man

Damien Blair is haunted. He's trying to deal with the "ghost" of his father, who was killed by a hit-and-run driver years ago. Lately Damien has also been "haunted" by a strange man in a black car who keeps following him.

Damien grows curious about the stranger when he discovers the man is Willis Tate, an old college friend of his mother. Damien struggles to find out why Will is so interested in him. He even has a horrifying thought that Will may have killed Damien's father and is now befriending Damien out of guilt.

Damien faces other problems too. He has witnessed a school computer theft but can't tell anyone because the thieves threatened to harm Damien's mother if he didn't keep silent. However, when Damien's friend James is framed for the theft, Damien tells his mother the truth, and the two go to the police.

The tension come to a climax when one of the thieves, Randall Jones, confronts Damien. Randall admits to running down Damien's father and then tries to kill Damien. Luckily, Will Tate is nearby and comes to Damien's rescue. Later, Damien learns that Will is his biological father. The two slowly begin to develop their relationship.

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## The Shining Mark

Tony Gibbs, a track star at Adams High, feels he's under a curse. A year ago, Tony's closest friend was shot and killed by robbers. Now his girlfriend, Soroya Curtis, has been struck by a car. She lies in a coma at



the local hospital, and the car and its driver have disappeared.

At school, Tony can hardly concentrate. Even gorgeous Brittany Austin doesn't interest him. She's the fiancée of Bruce Campbell, Tony's history teacher. Brittany may be beautiful, but she's spoiled and conceited as well. She wants Bruce to quit teaching in the inner city and to come to work for her wealthy father.

Tony also loses interest in track. His coach, Lew Shaw, is disappointed in him. He tells Tony to take his rage and grief and use it to win. Tony also has to put up with the taunts of Zenza Dunne, an old rival.

Each day after school, Tony visits Soroya. He spends hours on the street, trying to find a clue that will lead him to the hit-and-run driver. Lady Greensleeves, a local bag lady, tells Tony that Soroya was hit by a "shiny blue dragon." Tony starts stalking every blue car he can find. He even suspects his coach.

Finally, Tony gets a clue. Denique, Soroya's sister, knew Brittany Austin in college. She tells Tony that Brittany drove a blue Lincoln. Brittany still drives a Lincoln, but now it's black. Tony investigates and discovers that Brittany was indeed the driver who hit Soroya. She'd had her car repaired and repainted in order to hide the truth.

Brittany is arrested, and she retaliates. She makes an anonymous call to one of the school's benefactors, accusing Tony of using drugs. However, Tony's coach stands behind him. With Tony as the anchor, his track team wins its big race. Brittany is tried and convicted for the hit-and-run.

After weeks in the hospital, Soroya comes out of her coma. She's going to make it, and so is Tony. His "curse" has been lifted.

## A Song to Sing

Reina Valdez decides to run for student council vice-president. She enjoys the campaign until her friend Efren, who is running for president, grows angry with her. Efren resents Reina's decision to make the nominating speech for another presidential candidate, Flavio.

When Flavio and Reina win the election, Efren is further enraged. He gets revenge against Reina by baiting her hot-headed brother Oscar into a fight. Oscar's resulting suspension from school causes great

turmoil in the Valdez home. Mr. Valdez—never happy with his undynamic son—bitterly lectures Oscar. As a result, Oscar runs away. But Oscar redeems himself by doing repairs for some poor, elderly people.

Meanwhile, Reina discovers that Efren plans to hand in a purchased science paper. She decides to keep the knowledge to herself, telling only Flavio. But when Efren's cheating is uncovered, Reina believes Flavio has betrayed her confidence. Flavio soon proves she is mistaken, and together they win a second chance for Efren.

## Sparrow's Treasure

Rachel Dorr thinks of herself as dull and homely. The arrival of a dynamic history teacher, Mr. Whelan, changes that. When Rachel follows Mr. Whelan one day, she finds out he is an archeologist digging for Indian artifacts. He asks her to be his assistant.

Being singled out for such an exciting job gives Rachel an improved sense of self-worth. She begins to work hard at school, and her grades go up. A boy whom she's always had a crush on asks her out. Then a story she writes gets published in the high school literary magazine.

But Rachel finds out success has its price when jealous classmates begin to pick on her. Mr. Whelan tells her how he endured similar torment and gives her the strength to ignore the cruelty of others.

Shortly afterward, Mr. Whelan vanishes. It turns out he was really an ex-convict who was digging for unclaimed treasure. Rachel doesn't feel cheated, however. She realizes Mr. Whelan helped her discover the treasure inside herself.

## Summer of Shame

A young woman named Kyla Raines is causing a commotion in the small town of Marnard. While claiming to be a social worker, she's actually a tabloid reporter. She's investigating stories about Ed and Jules Thomas, two young men who had appeared from nowhere the previous spring. Mark Scott, a friend of the Thomas boys, assures Kyla that they are perfectly normal. However, other residents accuse Edward and Jules of everything from attempted murder to ripping sheep apart with their bare hands. Kyla writes an arti-

cle that portrays the boys as Yetis, furry creatures with inhuman strength.

Mark is enraged over the article, and he decides to find out the truth about the Thomas boys and their past. His search leads him to the nearby town of Bricante Grove. He discovers that the town once featured a mental hospital. He also talks to prominent citizen Edward Thomas Sloan and his wife. Although Sloan denies that he knows anything about the boys, Mark suspects that Mrs. Sloan does know who they are. She almost faints when the boys are mentioned.

Meanwhile, the town of Marnard is suffering from Yeti fever. Some residents try to sell Kyla faked Yeti photos. Others live in fear, convinced that the monsters will return. One farmer nearly causes a tragedy when he mistakes Mark's friend Cory for a Yeti. Mark barely keeps the farmer from shooting Cory.

Mark discovers that Edward and Jules are hiding in the woods. He takes them food and tries to convince them to return to town. However, they're too afraid to leave the woods.

Mark also goes back to the Sloan home. Mrs. Sloan finally admits that Edward and Jules are the twin children of her sister Esther, who was mentally disabled. Many years before, Esther had taken the boys and run away from the mental hospital because she was afraid the boys would be taken from her. Her body was found eight years later. The boys had been on their own since her death.

Mark convinces the editor of the Marnard paper to print the real story. He also outsmarts Kyla and smuggles the Thomas boys into his home. With the help of his family, Mark teaches Edward and Jules to speak and read. The townspeople finally meet the boys at a dance and realize that the only "monsters" in Marnard are ignorance and fear.

## To Slay the Dragon

Kathy Benedict doesn't appreciate the attentions of Zuma, the Harley-riding newcomer in town. Not only does he make her uncomfortable, he also causes stress in her relationship with her boyfriend, Todd Macon. Todd was burned when he tried to rescue a young woman named Diane Rawlings from her burning car. He is now insecure about his looks and filled with rage over the incident.

Things get worse when Todd and Kathy realize that Zuma's real name is Elton Leach. Leach started the Rawlings fire by tossing a firecracker into the open car window. Kathy soon realizes that Leach is obsessed with her, as he was obsessed with Diane.

Todd and Kathy go to the police, but the authorities can't do anything unless Leach directly threatens Kathy. Kathy also talks to Russell Vickers, her former teacher. Vickers had been engaged to Diane, and he still isn't over her death. Finally, Todd and Kathy even visit Leach's mother. However, she's long since given up on her sad, strange child.

Zuma continues to frighten Kathy by following her. She's also afraid that Todd will do something rash to get rid of Zuma. Zuma also flirts with two of Kathy's co-workers—Dee Loring, who welcomes his attentions, and Leila, who is frightened by him.

The tension increases when Zuma accuses Todd of shooting at him. Todd doesn't have an alibi for the time in question, so Kathy covers for him to the police. She convinces Todd that they must find out what's going on. They confront Russell Vickers, who denies shooting at Zuma. However, while they are all together at Vickers' home, Zuma confronts them with a shotgun. He threatens both Todd and Mr. Vickers. In order to protect them, Kathy agrees to leave with Zuma. However, she's horrified to discover that Zuma has soaked the hall carpet with gasoline. He intends to kill both Todd and Russell.

Before Kathy and Zuma can leave, Todd jumps Zuma. They struggle for the gun. In the excitement, Zuma accidentally sets fire to himself. With no thought for his own safety, Todd smothers the flames and rescues Zuma. However, Zuma dies at the hospital a few days later. His tragic life is over, but Todd and Kathy are finally free.

## The Vandal

Damon Eastman, a new student at Jefferson High, has a hard time making friends. When the students snub him, Damon secretly vandalizes the school to get attention. Then Michelle Dennis, a pretty, popular girl, takes pity on Damon and befriends him. When Damon mistakes her kindness for love, Michelle makes it clear she doesn't want Damon as a boyfriend.

Angry and hurt, Damon kidnaps Michelle. Michelle manages to escape unscathed. However, since Damon

continues to elude the police, her worries are far from over.

Soon afterward, a Jefferson teacher is found unconscious and badly injured. The police assume Damon was the teacher's assailant.

The disturbed boy is finally captured after he invades the Dennises' home with a gun. Though he terrorized Michelle, Damon was not guilty of the attack on the teacher. Michelle is shocked to learn that her boyfriend was the true culprit. At the end of the book, Michelle visits the mental hospital where Damon is on the road to recovery.

## When a Hero Dies

Tony Gibbs is devastated by the murder of his friend and mentor, inner-city grocer Hiram Jefferson. Tony finds that without his friend's encouragement, he can no longer turn in winning performances at school track meets. Consequently, he is beaten by his arch rival, Zenza.

Zenza also persuades Michelle, a girl Tony likes, to date him after giving her some stolen jewelry. Tony reports the gift to Michelle's parents and is condemned by the whole school for his interference. Tony wins back Michelle's good opinion after saving her from an assault by Zenza. However, Tony rejects the opportunity for a romance with a grateful Michelle. Instead, he asks a longtime friend to wear his ring.

In the meantime, Tony pursues Mr. Jefferson's killer. After exploring false leads and receiving ugly warnings, he discovers that the killer is the sociopathic school brain.

In the big track meet of the year, Tony returns to top form. He wins his race and realizes Mr. Jefferson is still with him in spirit.

# Journal or Discussion Questions

The following questions are designed as post-reading journal or discussion prompts.

## An Alien Spring

1. Have you ever known of someone who was treated unfairly because that person was an outsider? How did the outsider react to the treatment? Did that person try to fit in with others? Or did the person go his or her own way? How do you feel about the way others treated the outsiders? Explain.

2. Give your own explanation of the Thomas brothers' background and actions. In your explanation, you might answer some of these questions:

- Where did the brothers come from?
- What happened to their relatives?
- Why did they come to Marnard?
- Was their arrival linked to the strange events in Marnard?
- Why didn't they know English?
- Why did Edward go to school?
- Where did they go after leaving Marnard and what did they do?

3. How is Mark Scott's father treated by others? How do you think you would act toward a person who had a nervous breakdown or mental illness? How do you think that person would want to be treated?

## Bridge to the Moon

1. Ed Maitland quotes Henry David Thoreau when he tells Jonathan, "The youth gets together his materials to build his bridge to the moon." If Jonathan is the youth, then what is his "moon"? Make a list of materials he'll need to build his bridge.

What's your "moon"? What materials will you need to build your bridge to the moon? Which of those materials will you find within yourself?

2. This novel presents a clash of cultures, and Jonathan is in the middle. Compare and contrast Jonathan's attitude toward Heritage Hills and Stony River concerning the following areas:

- a. people
- b. nature
- c. values

Explain why Jonathan prefers Stony River to his hometown.

3. Jonathan and the other "yahoos" in his classes don't like school very well. Make a list of reasons Jonathan gives for not liking school.

Now consider your own opinion of school. What do you like about it? What do you dislike? Use your list of dislikes to make some suggestions for making school better for you. Be realistic and practical in your suggestions.

### **The Darkest Secret**

1. If you were Brian, would you have called Michelle's mother and told her of Michelle's possible drug use? What other options did Brian have? Do you agree with Brian's decision to tell Garrick about Michelle's drug use? Why or why not?

2. Garrick went along with his mother's wishes and lied about being involved in the car accident. Was this a cowardly decision on Garrick's part? What do you think would have happened if Garrick had admitted to his role in the accident?

3. Do you feel that Steve had good reason to run away? Considering the condition he was in that night, did he have a right to be angry about his family's cover-up? Also, what do you think about Steve's decision to stay out of touch with his family for so long? What do you think he should have done after running away? Explain your opinions.

### **Don't Blame the Children**

1. In the novel, several students demand that some teachers be fired. Do you think students should have more say about who teaches them? Should students have the power to get a teacher fired? Examine the issue from both sides. Then give your answer and reasons for it.

2. Both Alec and his mother appear to be troublemakers. Do you think Alec's behavior can be blamed on a poor upbringing by his mother? To what degree is he responsible for his own behavior? Explain your views.

3. What would you have done in Mike's place if Alec had insulted a relative you love? Do you think your action would change his attitude? Would your action make your relative feel better? Would it make you feel better? Explain your responses.

### **The Ghost Boy**

1. Put yourself in Tricia's place. How do you think you would have reacted if Lonnie became your stepfather? Why would you have reacted that way? How would your reaction affect others in your family (Lonnie, Doug, your mother)?

2. What is your definition of a "real" man? Does a "real" woman have different qualities? Explain. Then compare your views to the ones Tricia held at the beginning of the book.

3. Do you think Lonnie acts wisely in Michael's behalf? Why or why not? What would you have done in Lonnie's place and why?

### **The Haunting of Hawthorne**

1. What do you admire about Basil? What do you find frightening or unlikable about him? Would you want him as a friend? Explain your views.

2. Do you think that Basil really put a spell on Dennie and Jan? Or are they just the victims of their own guilty consciences? Give reasons or find quotes from the novel to support your point of view.

3. How does Basil deal with troublemakers? What other ways can you suggest to cope with troublemakers? Which methods would be most just? Which methods would be most effective? Explain your opinions.

### **Maitland's Kid**

1. Do you think children have a right to see a divorced parent even if the parent does not want to see them? Come up with arguments to defend both

sides of the issue. Then decide which view you feel is most fair.

2. Do you think an alcoholic is to blame for his or her own behavior? Or is an alcoholic a sick person who deserves pity and understanding? Sum up your views. Then compare your attitudes about alcoholism to Jonathan's.

3. Why do you think Jonathan feels like an outsider with the Grants and the Heritage Hills crowd? Is it his personality that makes him an outsider? The traits he inherited from his father? His parents' divorce and mother's remarriage to Barry? Or his lack of certain talents and skills? Give evidence for your opinion.

### **Please Don't Ask Me to Love You**

1. What else could Tina have done besides running away from home? List several plans. Then explain which one you think would work best.

2. Tina refused to pose for nude pictures. Yet she stole watches to survive. What do her choices say about her values? What decisions would you have made if you had been in her place? Explain.

3. If you were dying, how do you think you would want to spend your last few weeks? Would you want to give more to others, spend your time alone thinking, or eagerly seek out pleasures? Would it help or hurt to have loved ones close by? Give reasons for your opinions.

### **The Power of the Rose**

1. Valerie's relationship with Gil Sheffield changes during the story. Discuss the stages they go through as a couple and the emotions that accompany these changes.

2. Many of the problems facing Americans today play a role in this novel. Explain what the characters do to deal with the following realities in their lives:

- a. losing jobs
- b. urban violence
- c. low salaries
- d. dysfunctional families
- e. stereotypes

3. The truth about Basil Harris is an unsolved mys-

tery in this novel. Which incidents involving him, if any, could be called coincidences? Which incidents, if any, might be products of Valerie's imagination and her feelings for him? Which ones, if any, could you describe as supernatural? Explain each of the categories.

### **The Shadow Man**

1. Imagine you are Damien. Would you have gone to the police immediately after the computer theft? What about the threat to your mother? Which is more important in your opinion: bringing criminals to justice or protecting someone you love? Debate both sides of the issue.

2. Why do you think Willis Tate waited so long to tell Damien who he really was? If someone suddenly told you he or she was your biological parent, what would your reaction be? Would you be willing to start a parent-child relationship with that person?

3. Damien's mother states that she and Willis Tate won't get back together. Why do you think she feels this way? Do you think she has an obligation to marry her son's real father? What about Tate's obligations? Do you feel he should have paid child support even though Damien's mother left him for another man? Explain your views.

### **The Shining Mark**

1. The characters in the story face contemporary problems in different ways. Discuss some negative and positive approaches the characters have to the following problems:

- a. gangs
- b. single parent families
- c. urban poverty

2. Brittany Austin is beautiful. However, her behavior is not always attractive. Make a list of unattractive character traits that she exhibits. Explain what these traits tell you about her.

3. Discuss some reasons Tony Gibbs admires the following characters:

- a. Bruce Campbell
- b. Denique Curtis
- c. Edith Haley
- d. Lew Shaw

### **To Slay the Dragon**

1. Elton Leach tries to change his life by changing his name to Zuma. How successful do you think he is? Identify characteristics that remain the same and give reasons for your opinion.

2. Kathy, Dee, and Leila react differently to Zuma. What emotions does he trigger in each girl? How does the behavior of each one show her feelings for him?

3. Make a list of the “dragons” Todd faces in the book. Decide if they are physical beings or mental hang-ups. Explain which “dragon” proves to be the most difficult for Todd to slay.

### **A Song to Sing**

1. Do you think children *owe* their parents respect? Should parents respect their children in turn? What would make you lose respect for a parent? What do you think would cause your parents to stop respecting you? Give examples to support your views.

2. Why do you think Efen has rejected the Hispanic culture? What do you think his definition of an “American” is? How do you think this would compare to Reina’s definition of an “American”? What is your own definition?

3. What would you have done in Reina’s place: told on Efen or kept quiet? Why would you have made that choice? How do you imagine other people would view your decision?

### **Sparrow’s Treasure**

1. What good qualities or talents do you have that are not recognized by others? Why do you think those qualities go unnoticed? Do you think it would be wrong for you to “turn the spotlight” on yourself and ask others to recognize your good points? Explain.

2. Do you think Rachel’s close relationship with Mr. Whelan is a good idea? Tell what various characters in the novel would say about this. Then add your own point of view, criticizing or supporting the opinions you think the characters would hold.

3. Give examples of other people you know of or have heard about who became “swans” after being “ugly ducklings.” (These people can be real or fictional.) What lesson do you think they might have learned from having been ugly ducklings?

### **Summer of Shame**

1. Lack of tolerance for people or ideas causes many problems in the story. Give examples to show how others’ lack of understanding affects these characters:

- a. Steve Scott
- b. Tanya
- c. Esther
- d. Edward and Jules

2. “Tabloid journalism,” both in print and on television, creates some of the plot in this book. Show how the newspaper stories and the plans for the television documentary might appeal to readers’ and viewers’ emotions and curiosity. Explain some reasons why you think these types of media are popular today.

3. The Thomas boys are ready to face their town head-on at the end of the story. If you were one of the twins, how willing would you be to give society another chance? Consider problems you might face as well as people who would be ready to help you.

### **The Vandal**

1. Why do you think Damon is sent to a mental hospital while Randy is only ordered to get counseling? Is this difference in treatment fair? Why or why not?

2. What would you have done in Michelle’s place if faced with the decision of whether or not to visit Damon in the hospital? Explain your decision. Then guess what would happen as the result of your decision.

3. Because he did poorly on his history test, Randy tried to sneak a rewritten test in school. Instead of trying this, what else might he have done? List the options. Then state (1) whether each opinion would

be fair to other students, and (2) how each option would benefit Randy.

### When a Hero Dies

1. Mr. Jefferson gave Tony support and admiration. Describe a relationship you have had with an adult who helped you. (If you have not had such a relationship, tell how you wish it could have been.) What did the adult give you? What did you give in return?

2. Is Tony fooling himself about making it to the Olympics? Suppose he doesn't really have a chance—is he still right to work toward his dream? What might happen to him if he fails? Explain.

3. Mr. Campbell says that education is the way to escape poverty. Analyze how each of these people proves or contradicts his theory: Tony, Dwight, and Andre. Then give your own views about Mr. Campbell's statement.

## Culminating Activities

The following suggestions should work as post-reading activities for most of the *Passages* novels and workbooks.

### Art and Music

1. Have students make posters for a book or illustrate scenes of interest. Emphasize the importance of communicating character, action, and mood.

2. Have students make a timeline or map of the story action. Suggest they use different colors to indicate the mood(s) or character(s) involved and the importance of the action.

3. Have students pick musical selections that they believe would appeal to various characters in the novel. Ask them to prepare a tape of the music and then explain why each selection would appeal to a particular character. Encourage other students to review the tape and discuss the choices with the student(s) who selected the music.

4. Invite students to sketch plans or build models of sets from the novel. They should indicate dimensions, entrances, windows, light sources, and furniture for interiors. If students pick an outdoor set, they should detail the landscape.

5. Ask students to locate pictures of paintings, sculptures, photos, etc., that reflect a character's personality or the novel's mood or meaning.

6. Ask students to make a poster to teach the meaning of a vocabulary word or another significant word from the novel.

7. Have students compose music, lyrics, or both to sum up a scene or the entire book. Ask students to tape their efforts.

8. Suggest that students make collages or drawings of objects which could represent a character in the book.

9. Have students record collages of music and sound to capture the theme of the book. They may wish to intersperse the collages with significant passages from the book.

10. Suggest that students pose for group photos of characters in the novel. Students should choose the appropriate lighting and background. They should also create costumes and "personas" (how the character will stand, the expression on his or her face, and how the character would relate to others in the photo).

11. Encourage students to create an interpretive dance to express the conflicts and personalities of the novel. (Students may wish to view videos such as *West Side Story* before tackling this activity.) Music and costumes might be added to enhance the dance. The performance can be videotaped or presented live.

12. Suggest that students create a magazine spread to advertise the novel. In their ads they might include photos, illustrations, quotes from the book, and recommendations from authors or readers.

## Speaking and Listening

1. Have students pick an issue from the Reading Critically section of the workbook, a Journal or Discussion Question from this guide, or a book-related topic of their own. Ask them to debate this issue in small groups or as a class.

2. Hold impromptu interviews with characters from the book. Call out a character's name; then have a student volunteer to play that role and answer classmates' questions.

3. Break the class into small groups and have students retell the story in round-robin style.

4. Stage dramatic readings of the book in class or small groups.

5. Ask students which character in the novel they would most like to be. Have them explain their choice and answer questions about their decisions.

6. Have students pick a character whose behavior is hurting others in the novel. Ask students to tell who is hurt by the character and how. Then ask them to determine if the character at fault can be excused for his or her behavior because of circumstances. Also ask them to recommend an appropriate punishment or treatment—if any—for the character at fault.

7. Break the class into small groups. Identify a character from the book and share the name with all but one member of the group. The person who does not know the name should guess which character has been identified by asking yes and no questions of other group members. Rotate the role of questioner.

8. Ask students to choose the roles of characters in the book. Then set a new scene for the characters. Ask the students to act out, impromptu style, what the characters might say and do under the circumstances.

9. Read a scene from the book to students. Then have them create a sensory description of the scene by saying what the characters might see, hear, taste, touch, and smell in the situation.

10. Hold a defining “bee.” Call out a vocabulary word from the book and have students define it. Then ask them to use the word appropriately in a sentence.

11. Ask students to identify idioms, similes, and

metaphors from the novel. Compile two lists of possible substitute phrases, one a list of literal paraphrases and the other a list of figurative replacements.

12. Play a game of free association with students. Give them a character's name and have them offer nouns, adjectives, or verbs that link with that character. Make a list of the suggestions. Then ask students to choose the ten that would give readers the best capsule portrait of the character.

## Writing and Thinking

1. In discussion, define the term “passages.” Once students settle on a definition, have them write their own short stories or book plots based on the passages theme.

2. Ask students to define a “passage” in their own life. Have them indicate what prompted the growing experience and how they changed as a result of that experience.

3. Ask students to write riddle descriptions of characters or objects from the novel. The riddles (which can be in poetry form) should state a character's actions and attitudes or an object's importance without giving away the name. The riddles can be circulated or recited, with readers or listeners guessing the identity of the riddle subject.


4. Have students write an alternate ending to the novel. Then have them ask peers to read the new ending and answer these questions:

- Did the new ending hold the reader's interest?
- Does the new ending fit the personalities of the characters? Why or why not?
- Does the new ending change the meaning of the story? If so, how?

5. Suggest that students write a letter to a friend who might like the novel. Have students state why this novel might appeal to the friend and what they themselves gained from the reading experience. Have them mail or give the letter to the friend.

6. Have students write a short story using ten vocabulary words from the novel. Emphasize that the sentences should help a reader figure out the meanings of these words.





7. Have students rewrite a chapter or a portion of a chapter retelling the story from another point of view.

8. Invite students to create a newspaper for the neighborhood or school where the novel is set. Ask them to include references to the characters and actions found in the novel.

9. Have students write a short sequel to the book. They should feature some of the characters from the book as well as a few new ones as well. Suggest that students show how events in the previous book have shaped the characters' lives.

10. Have students write reviews of the novel telling what they liked and didn't like about the story. Collect responses to put into a "Critics' Log."

11. Suggest that students create alternative titles for the novel. Ask them to write justifications for their choices.

12. Encourage students to write a letter to Anne Schraff. Suggest that they state their reactions to the book and express any questions about the novel or the author's life. To spark ideas for writing, read aloud or reproduce Ms. Schraff's letter to readers (found on the next page of this guide).

## 1 Vocabulary

### SELECTION WORDS: SELF-CHECK

Responses will vary.

### DEFINING WORDS FROM CONTEXT

Definitions will vary.

### CHOOSING A DEFINITION

1. b; 2. a; 3. c; 4. a; 5. b; 6. a;  
7. b; 8. c; 9. b; 10. c; 11. a; 12. a

### USING WORDS IN CONTEXT

1. fund	7. stonily
2. ethnic	8. crossfire
3. convenient	9. casually
4. ugly	10. pathetic
5. mannequin	11. rodent
6. ferocity	12. hassled

### CLASSIFYING WORDS

1. ugly	7. crossfire
2. casually	8. stonily
3. rodent	9. fund
4. ethnic	10. mannequin
5. hassled	11. convenient
6. ferocity	12. pathetic

### CHECKING YOUR UNDERSTANDING

1. F; 2. F; 3. T; 4. T; 5. T; 6. F;  
7. T; 8. F; 9. T; 10. T; 11. T; 12. F

## 2 Comprehension

### TRACKING MAIN IDEAS

1. b; 2. a; 3. c; 4. a; 5. c

### GETTING THE FACTS

1. c; 2. c; 3. b; 4. a; 5. b

### MAKING INFERENCES

1. a; 2. c; 3. a; 4. b; 5. c

### INTERPRETING FIGURATIVE LANGUAGE

1. b; 2. b; 3. a; 4. a; 5. c

### USING REFERENTS

1. history (the history test)  
2. Tony  
3. taking notes, studying, and running like the wind  
4. what Mr. Jefferson said  
5. Mr. Campbell

### SUMMARIZING

b

### READING CRITICALLY

There are no wrong responses to these questions. Students should share their answers with a teacher or classmates.

### 3 Vocabulary

#### SELECTION WORDS: SELF-CHECK

Responses will vary.

#### DEFINING WORDS FROM CONTEXT

Definitions will vary.

#### CHOOSING A DEFINITION

1. c; 2. a; 3. b; 4. a; 5. c; 6. a;  
7. b; 8. a; 9. c; 10. a; 11. b; 12. c

#### USING WORDS IN CONTEXT

- |               |                  |
|---------------|------------------|
| 1. spiteful   | 7. accusers      |
| 2. frustrated | 8. sacrificed    |
| 3. trumpeting | 9. street-smarts |
| 4. harping    | 10. retorted     |
| 5. sociopath  | 11. debris       |
| 6. gloated    | 12. turf         |

#### CLASSIFYING WORDS

- |               |                  |
|---------------|------------------|
| 1. debris     | 7. turf          |
| 2. trumpeting | 8. street-smarts |
| 3. gloated    | 9. sacrificed    |
| 4. frustrated | 10. retorted     |
| 5. harping    | 11. accusers     |
| 6. sociopath  | 12. spiteful     |

#### CHECKING YOUR UNDERSTANDING

1. F; 2. F; 3. T; 4. F; 5. T; 6. T;  
7. F; 8. T; 9. T; 10. F; 11. T; 12. F

### 4 Comprehension

#### TRACKING MAIN IDEAS

1. b; 2. a; 3. a; 4. c; 5. c

#### GETTING THE FACTS

1. b; 2. c; 3. a; 4. c; 5. a

#### MAKING INFERENCES

1. b; 2. c; 3. a; 4. c; 5. a

#### INTERPRETING FIGURATIVE LANGUAGE

1. a; 2. c; 3. a; 4. b; 5. c

#### USING REFERENTS

1. Tony  
2. the police officer  
3. the police  
4. Mr. Jefferson's murder  
5. the (finger)prints

#### SUMMARIZING

a

#### READING CRITICALLY

There are no wrong responses to these questions. Students should share their answers with a teacher or classmates.

## 5 Vocabulary

### SELECTION WORDS: SELF-CHECK

Responses will vary.

### DEFINING WORDS FROM CONTEXT

Definitions will vary.

### CHOOSING A DEFINITION

1. a; 2. c; 3. c; 4. a; 5. b; 6. c;  
7. a; 8. c; 9. b; 10. b; 11. b; 12. a

### USING WORDS IN CONTEXT

1. miniature	7. bickering
2. philosophy	8. indifferent
3. frail	9. cunning
4. exulting	10. grasp
5. poised	11. terrorize
6. confidential	12. regrets

### CLASSIFYING WORDS

1. exulting	7. frail
2. miniature	8. confidential
3. poised	9. regrets
4. indifferent	10. grasp
5. terrorize	11. cunning
6. bickering	12. philosophy

### CHECKING YOUR UNDERSTANDING

1. T; 2. T; 3. F; 4. F; 5. T; 6. F;  
7. T; 8. F; 9. F; 10. T; 11. T; 12. F

## 6 Comprehension

### TRACKING MAIN IDEAS

1. a; 2. b; 3. a; 4. c; 5. c

### GETTING THE FACTS

1. b; 2. c; 3. a; 4. c; 5. c

### MAKING INFERENCES

1. a; 2. c; 3. a; 4. b; 5. c

### INTERPRETING FIGURATIVE LANGUAGE

1. b; 2. c; 3. a; 4. b; 5. a

### USING REFERENTS

1. Tony  
2. Reggie Dunne  
3. throwing a garbage can lid off the roof  
4. throw the lid  
5. Shauna

### SUMMARIZING

c

### READING CRITICALLY

There are no wrong responses to these questions. Students should share their answers with a teacher or classmates.

# Vocabulary List

## When a Hero Dies

accusers  
bickering  
casually  
confidential  
convenient  
crossfire  
cunning  
debris  
ethnic  
exulting  
ferocity  
frail  
frustrated  
fund  
gloated  
grasp  
harping  
hassled  
indifferent  
mannequin  
miniature  
pathetic  
philosophy  
poised  
regrets  
retorted  
rodent  
sacrificed  
sociopath  
spiteful  
stonily  
street-smarts  
terrorize  
trumpeting  
turf  
ugly