

Notes to the Teacher

About *The EMC Masterpiece Series Access Editions*

The EMC Masterpiece Series Access Editions have been designed to make great works of literature accessible to all levels of students. Each Access Edition contains a complete literary masterpiece as well as a unique integrated study apparatus crafted to guide the student page by page through the entire work. This feature does away with the inconvenience of switching between a literary work and a study guide, since both are included in each Access Edition.

Each *EMC Masterpiece Series Access Edition* contains the following materials:

- The complete literary work
- A historical introduction including an explanation of literary or philosophical trends relevant to the work
- A biographical introduction with a time line of the author's life
- Art, including explanatory illustrations, maps, genealogies, and plot diagrams, as appropriate to the text
- Study apparatus for each chapter or section, including Guided Reading questions; Words for Everyday Use entries for point-of-use vocabulary development; footnotes; Responding to the Selection questions; Investigate, Inquire, and Imagine questions (including questions to ensure that your students conduct a close and accessible reading of the text); and Understanding Literature questions
- Source materials used by the author of the work (where appropriate)
- A list of topics for creative writing, critical writing, and research projects
- A glossary of Words for Everyday Use
- A handbook of literary terms

Many titles also include:

- Related Readings with Critical Thinking questions
- Critical Viewing questions

Guided Reading questions guide students through the work by raising important issues in key passages.

Footnotes explain obscure references, unusual usages, and terms meant to enter students' passive vocabularies.

Words for Everyday Use entries define and give pronunciations for difficult terms meant to enter students' active vocabularies.

Chapter 3

"Do not worry," they said. "You will be putting lines in your face." They still say it, but the lines are already there and they are silent about that. Kali said it, and I knew she was thinking of her own brood. Kunthi said it, and in her eyes lay the knowledge of her own children. Janaki said, *monely*, she wished it could happen to her; a child each year was no fun. Only Nathan did not say it to me, for he was worried too, and knew better. We did not talk about it, it was always with us: a chill fear that Ira was to be our only child.

My mother, whenever I paid her a visit, would make me accompany her to a temple, and together we would pray and pray before the deity, imploring for help until we were giddy. But the Gods have other things to do: they cannot attend to the pleas of every *suppliant* who dares to raise his cares to heaven. And so the years rolled by and we still had only one child, and that a daughter.

When Ira was nearing six, my mother was afflicted with consumption,¹ and was soon so feeble that she could not rise from her bed. Yet in the midst of her pain she could still think of me, and one day she beckoned me near and placed in my hand a small stone *lingam*,² symbol of fertility.

"Wear it," she said. "You will yet bear many sons. I see them, and what the dying see will come to pass . . . be assured, this is no illusion."

"Rest easy," I said. "You will recover."

She did not—no one expected she would—but she lingered for a long time. In her last months my father sent for the new doctor who had settled in the village. Nobody knew where he came from or who paid him, but there he was, and people spoke well of him, though he was a foreigner. As for my father, he would have called in the Devil himself to spare my mother any suffering. So it was in a house of sorrow that I first met Kennington, whom people called Kenny. He was tall and gaunt, with a pale skin and sunken eyes the colour of a kingfisher's wing, neither blue

1. consumption. Lung disease now known as tuberculosis.
2. lingam. Symbol of the Hindu god Shiva that served as a fertility charm.

words for everyday use
sup • sɪp • cast (sɪ' kɑ:st) n., suppliant, one who asks earnestly and humbly for something. Each morning, supplicants filed into the temple to make their requests.

16 "SACRAM IN A MERE"

Notes to the Teacher

Respond to the Selection

What do you long for as strongly as Billy does coonhounds? What might you do to obtain this thing you want? Try to come up with some steps you might take to achieve this goal.

Investigate, Inquire, and Imagine

Recall: GATHERING FACTS

1a. What event in chapter 1 sparks memories in the narrator?

2a. In chapter 2, what is the "disease" that affects Billy, the narrator? What is Billy's parents' reaction to this problem?

3a. In chapter 3, what actions does Billy take to make his dreams and desires come true?

Interpret: FINDING MEANING

1b. What emotions do these memories cause the narrator to feel?

2b. Why is it especially difficult for Billy to get what he wants to cure this "disease"? Why don't his parents' solutions help?

3b. What does the way Billy sets about achieving his goals reveal about him as a character?

Analyze: TAKE THINGS APART

4a. Compare and contrast Billy's world to your own. Look at where he lives, what happens there, his family and the relationships between family members, and then compare them to your own. In what ways is your life similar to Billy's?

Synthesize: BRINGING THINGS TOGETHER

4b. Billy lives in a very rural area of the Ozark Mountains, probably in the 1920s. Predict how you think Billy would be different if he lived in a big city in your time. Where might his family live? What might they do for a living?

Evaluate: MAKE JUDGMENTS

5a. Why might Billy's repeated requests for hunting hounds be especially hard on his parents? How do you think Billy's requests and the way he states them make his parents feel?

Extend: CONNECTING IDEAS

5b. Billy worked hard to earn his coonhounds. How would his feelings towards them be different if he had gotten them from his parents the first time he asked?

Understanding Literature

Setting. The **setting** of a literary work is the time and place in which it happens. Describe the setting of this story in your own words. In what way would you describe the attitude toward hunting in this particular time and place? In what way does this attitude differ from that of a modern wildlife conservationist? Why might hunting have been particularly important in Billy's time and place?

CHAPTERS 1-3 3

Respond to the Selection is a reader response activity designed to connect the students emotionally to the literature and allow them to relate the work to their own lives.

Investigate, Inquire, and Imagine questions take students through the work step by step, building from their individual responses a complete interpretation of the work.

Interpret questions evoke interpretations based on evidence from the selection.

Recall questions address comprehension of key facts from the selection.

Synthesize questions ask readers to integrate, restructure, predict, elaborate, and summarize.

Analyze questions ask readers to classify, compare and contrast, and identify relationships between ideas.

Extend questions allow readers to try out their understanding in different situations.

Evaluate questions ask readers to appraise, assess, critique, and justify certain aspects of a selection.

Understanding Literature questions provide study of literary movements, genres, and techniques as they relate to the literary work.

How the Assessment Manual Is Organized

This Assessment Manual is divided into five parts: the **Access Edition answer key**, which provides answers to the Investigate, Inquire, and Imagine and Understanding Literature questions in the text; a selection of activities that allow students to use **graphic organizers** to further their comprehension of the work; a **vocabulary and literary terms review**, which tests students' knowledge of the Words for Everyday Use and literary terms defined in the work; the **exam masters**, full exams that test students' overall comprehension of the work through both objective and essay questions; and **evaluation forms** for self-, peer, and teacher assessment of creative writing, critical writing, and research projects.

How to Use the Access Edition Answer Key

The Access Edition answer key contains answers to the Investigate, Inquire, and Imagine, Understanding Literature, and Related Reading Critical Thinking questions included in the Access Edition. In some cases, where no specific answer is required, possible responses are given. You will notice that no answers are provided for the Guided Reading questions found throughout the Access Edition. This is because the answers to the Guided Reading questions can easily be found in the text in the passages marked by gray bars.

Notes to the Teacher

How to Use the Graphic Organizer Activities

Graphic organizers enable students to represent in a visual way information about the plot or characters in a book. The activities in the second section of this manual ask students to use graphic organizers, such as gradient scales, cluster charts, Venn diagrams, sequence charts, story maps, and plot pyramid, to examine certain aspects of the literary work.

You can use the graphic organizers in this book in a variety of ways to supplement your lesson plan. For your convenience, they are designed as blackline masters. They can be assigned for students to complete as they read the work as a way to promote active reading, after students have read the book as a way to explore the book in more depth, or as a study aid before the exams as a way to review ideas presented in the book. These activities can also be incorporated into a midterm or final exam.

How to Use the Vocabulary and Literary Terms Review

The vocabulary review tests students' comprehension of the Words for Everyday Use defined in the Access Edition. Because active vocabulary is learned most effectively in context, the vocabulary review is conducted contextually; the review exercises involve sentence completion drawing from the Words for Everyday Use. The literary terms review tests students' comprehension of the literary terms defined in the Understanding Literature section of the Access Edition. Students' understanding of vocabulary and literary terms is also included in the exam in the exam master section.

How to Use the Exam Masters

The exam masters section contains exams that test students' recall and interpretation of *My Ántonia*. You may decide to use multiple choice and/or matching as check tests in conjunction with discussion, or you may decide to incorporate graphic organizer activities into the exams.

Each exam is worth 100 points and consists of objective questions in the form of multiple choice and matching, as well as a vocabulary check test, short essay, and long essay questions. Answers, or possible responses, are given for all exam questions. Note: You can use ScanTron answer sheets to correct the objective part of the test.

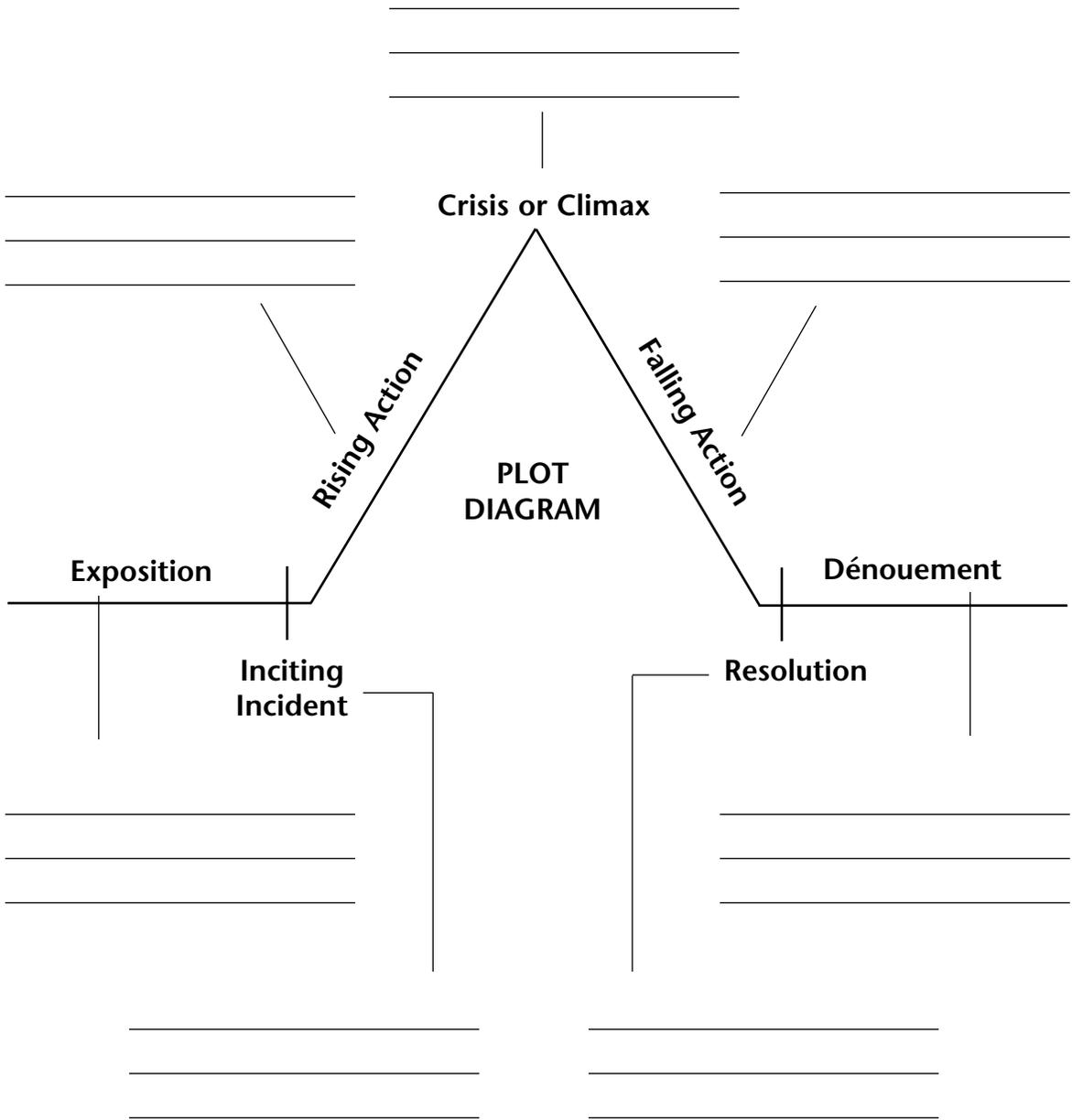
How to Use the Evaluation Forms

The Assessment Manual contains evaluation forms to help you assess student performance across the entire range of language arts skills. The forms include writing evaluation forms, a project evaluation form, and a revising and proofreading checklist that can be used for writing instruction.

Graphic Organizer

Plot Diagram

Using the plot diagram below, chart the plot of *Hatchet*. In the space provided, briefly identify and describe the events that make up each of the following elements: exposition, inciting incident, rising action, crisis or climax, falling action, resolution, and dénouement.



Exercise: Word Sort

Choose ten of the following words and put them under the appropriate headings below.

audible	keening	rasping	spasm
drone	lance	ruefully	tremble
hurtle	lurch	slew	wallow
interval	procedure	slithering	wither

Movements

Sounds or Describing Sounds

Exercise: Short Answer

Briefly answer each of the following questions. Make sure that your answer shows your understanding of each italicized word.

1. Give an example of *mocking* something *hokey*.

2. What would happen if you *diminished* an *extensive* collection?

3. Name an *asset* that you have. Explain why it is an asset.

Vocabulary and Literary Terms

Vocabulary Worksheet, *Hatchet*, Chapters 1–8

Exercise: Word Sort

Movements

hurtle	slithering	wallow
lurch	spasm	
slew	tremble	

Sounds or Describing Sounds

audible	keening
drone	rasping

Exercise: Short Answer

1–5. Responses will vary but should show understanding of the vocabulary word(s) for each item.

Vocabulary Worksheet, *Hatchet*, Chapters 9–19 and Epilogue

Exercise: Sentence Completion

- | | | |
|------------|--------------|---------------|
| 1. tendril | 6. flail | 11. Sear |
| 2. eddy | 7. furor | 12. telegraph |
| 3. chipper | 8. prospect | 13. bluff |
| 4. grimace | 9. corrosive | 14. exult |
| 5. gratify | 10. regulate | 15. convulse |

Exercise: Matching

- | | |
|----------------|---------------|
| 1. c. sleeping | 4. f. unaware |
| 2. a. frantic | 5. e. careful |
| 3. d. endless | |

Vocabulary Worksheet, Related Readings

Exercise: Short Answer

1–5. Responses will vary but should show understanding of the vocabulary word(s) for each item.

Vocabulary Exam

Hatchet, Chapters 1–19 and Epilogue

- _____ 8. If you are in *agony*, you are likely to ____.
- be chipper
 - grimace
 - be painstaking
 - glisten
- _____ 9. If you are *oblivious* to your surroundings, you ____.
- pay attention to minutiae
 - have naturalist traits
 - assume you know what is happening
 - are unaware
- _____ 10. Which would you most be likely to *hurtle*?
- tendrils
 - lance
 - hummock
 - bluff

Write a Story (10 points total)

Choose 10 of the words below. Use them to tell a story about a survivor in the wilderness.

asset	frenzied	lurch	slew
assume	furor	massively	slithering
batter	glisten	motivate	spasm
bluff	gratify	murky	telegraph
chipper	grimace	naturalist	tendrils
consuming	heft	painstaking	transmission
convulse	hokey	procedure	tremble
corrosive	horde	prospect	turbulence
depress	hummock	pulverize	wallow
dormant	indicate	rasping	wince
drone	initial	rebel	wither
eddy	interlace	regulate	wrench
extensive	interval	relative	
exult	keening	rivulet	
flail	lance	sear	

Comprehension Exam

Hatchet, Chapters 1–8

- _____ 23. What colors does Brian notice in his surroundings after the crash?
- reds and yellows
 - black and grays
 - blues and greens
 - browns and greens
- _____ 24. Why did Brian panic when he first woke up after the crash?
- A bear was standing over him.
 - It was so dark he could not see anything.
 - He did not know where he was or what had happened.
 - He thought he was drowning.
- _____ 25. What does Brian have that will help him make fire?
- paper
 - a lighter
 - a hatchet
 - fuel from the plane

Sentence Completion (10 points)

Complete the sentences by filling in each blank with a word from the list below. Do not use any word more than once.

- | | | |
|----------|-----------|---------|
| audible | lurch | spasm |
| hurtle | procedure | tremble |
| interval | rasping | wallow |
| keening | ruefully | wither |

- The _____ of the boat caused Raoul to fall against the rail.
- Lack of water can cause a plant to _____ and die.
- "I'm afraid I can't help you," Lisette said _____.
- A sudden _____ wracked Nassir's body.
- Snap out of it! Don't _____ in self-pity.
- Sally's whispered responses were barely _____.
- I began to _____ in fear as the storm approached.
- Follow the proper _____ to be sure the job is done right.
- The ace pitcher can _____ the ball at unbelievable speeds.
- The _____ noise from the rusty hinges grated on my nerves.