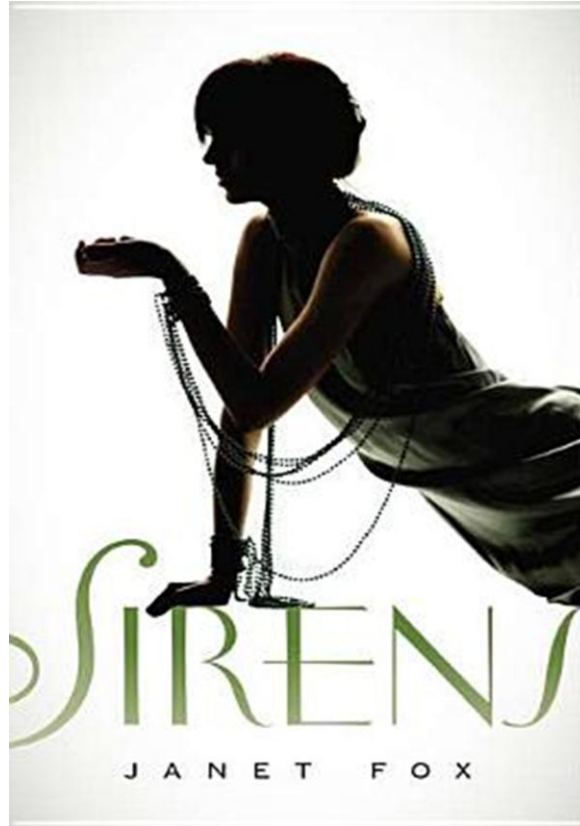


A CCSS Annotated Discussion and Activity Guide for



Written by Janet Fox

Published by Speak

Guide Created by Debbie Gonzales



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The Educational Activity Guide Format

The format of this guide follows a 5 week course of study. *Sirens* has been divided into sections. Each section is comprised of discussion questions and follow-up activities for a designated group of sequentially listed chapters. The lessons in this guide are suitable for independent readers or group settings.

Journaling

After engaging in group discussion, students are asked to respond to various questions posed in each course section by journaling. A Journal Response and Comprehension Rubric are available on page 29, which is helpful in assessing understanding and personal connection to the discussion questions and the story.

For each of the quotations in each Discussion Question section, respond to one of the questions by writing a paragraph or two in your journal.

Journals can be purchased or can be personalized by making them out of everyday materials. Instructions for making hand-made journals are presented in the two Ehow.com links below.

http://www.ehow.com/how_5760860_make-journal-out-paper.html

http://www.ehow.com/video_4951964_make-paper-journal-school.html

Reading Assignment Bookmarks

Personal bookmarks are printed on the following page. Listed on these bookmarks are the designated chapter groupings and a space allotted for a Target Completion Dates. A suggested format for a group or individual novel study is to assign weekly Target Completion Dates for students to finish reading prior to the weekly book discussion session.

Procedure:


- Print book marks on cardstock – one per student in novel study group.
- Trim the edges of bookmark.
- Give to student with the directions to:
 - Write their name on it.
 - Copy Target Completion Dates in designated space below assigned chapters to be read.
 - Keep the bookmark in the book for reference through the course of the novel study.



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Bookmarks



Name


Prologue through 12

Chap. 13 through 23

Chap. 24 through 33

Chap. 34 through 44

Chap. 45 through 55



Name


Prologue through 12

Chap. 13 through 23

Chap. 24 through 33

Chap. 34 through 44

Chap. 45 through 55



Name

Prologue through 12

Chap. 13 through 23

Chap. 24 through 33

Chap. 34 through 44

Chap. 45 through 55



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Discussion Questions for the Prologue through Chapter 12

Pops had never mentioned marrying me off before. I thought again about the conversation in the alley I'd overheard the night before, the one between Pops and Danny Connor's men. There was a threat hanging over this house, and he wanted me out (14).

- Why do you think Jo's father wants to marry her off so quickly?
- Why was marrying off Jo not important to Pops before Danny Connor's men paid him a visit?
- Who is Danny Connor?
- Prior to the visit by Danny Connor's men, do you think Pops was pleased that Jo was doing well? That she was college-bound?
- What kind of threat do you think Jo is referring to?
- Can you predict what might happen next?

And he was doling out the goods to the neighborhood: food, booze, money. Gave special attention to the elders and the littlest. I liked that (18).

- Lou is talking about Danny O'Connor, the same man Jo is referring to in the quote above. How is their perception of the same man different?
- How can a man be both threatening and kind?
- Are gangster-types capable of kindness?
- Why do you think Danny has a soft spot for the elderly and the very young?
- Do you think a man like Danny has a family he cares for?

I touched them one by one. The medals in their hinged boxes. One, two, three of them, all points and hard edges and high-sounding words.

"Keep these for me, Josie girl," Teddy's said when he left almost a year ago. "I've got to go away for a while. Got to lay low. (23)"

- How do soldiers earn medals of honor?
- What kind of soldiers earn these medals? What is their character like?
- Teddy earned not just one, but three. What does that say about his character?
- Why do you think Teddy wanted Jo to keep the medals?
- What does this action say about their relationship?



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- Why do you think Teddy has to leave? What has happened to make him leave the medals and his beloved sister behind?

“You look lovely, honey,” the hairdresser whispered when Danny’s back was turned. “You take care now. (29)”

- Why did the hairdresser speak in a whisper?
- Why did the hairdresser wait for Danny’s back to be turned before she spoke to Lou?
- Does the hairdresser know something that Lou does not?
- Does the hairdresser have eyes to see things that Lou is not even aware of?
- Are you worried for Lou?

Chester snorted. “As if that matters. Are you that naïve? There’s a speakeasy on every block in this city. The police are on the take. The biggest bootleggers ride around in bulletproof limousines. Illegal? Who cares? (40)”

- How does life in New York City compare to Lou’s back home?
- Can you guess what a speakeasy is?
- What is a bootlegger?
- What does the phrase ‘police on the take’ mean?
- Is Jo naïve? Is Chester?

It was a change all right. I was shedding some old skin that had out grown without knowing it.

... Melody took me to Macy’s next. Shoes first – sweet, pale little pumps with straps – and flesh-colored stockings, of real silk, rolled up above my knees (49).

- Jo is beginning to change. Can you list some of the ways that her character is being altered?
- Jo says that she is shedding skin she has outgrown. What about that scar on her back? When she was burned in an accident caused by her cousin? Will Jo ever be able to fully shed the effects of that scar?
- Do you find it interesting that both Lou’s and Jo’s transformations began at Macy’s?
- How were these girls changed by their Macy’s spree? Emotionally and physically?



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He turned his back on me again. "I'm sure you could paint the portrait of a flapper, Like that fellow Fitzgerald," I heard his mocking tone (65).

- Above is a recounting of Jo's initial encounter with John Rushton. What was her first impression of him?
- How does Melody feel about him? How do you know?
- How does Rushton feel about Melody? How do you know?
- What is your first impression of John Rushton? Explain your answer.

"That whole thing that went on in 'twenty. You know, the bombings. That's what they were talking about last night, before you arrived. Was Teddy involved with people who were talking anarchy? Anything like that. (77)"

- Click [HERE](#) to access an FBI article about the actual bombings Chester is referring to. Review the article, paying close attention the original photograph of the crime scene. Though Teddy's role in this tragedy is fictional, the insinuation that Teddy instigated such a travesty is astronomical. How do you think Jo feels about this?
- The article speaks of conspiracy theories and terrorism. What do these things have to do with anarchy?
- The article refers to "American Anarchist Fighters". Do you think that Teddy, the war hero, would be involved in something as dangerous as this?



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Foldable Venn Diagram – Jo and Lou

I knew it all right off, that our destinies were intertwined. Sweet kiddo Jo and jealous moll Lou. We were mirrors, reflections, like a Coney Island funhouse (70).

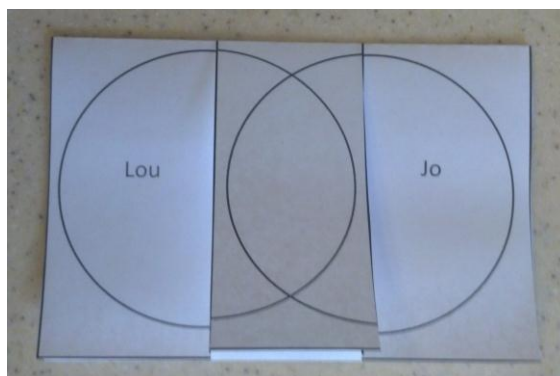
Objective: To use a Venn diagram as a tool to identify similarities and differences between primary characters.

Materials:

- Foldable Venn diagram cutout found on page 9
- Scissors
- Pencil or pen

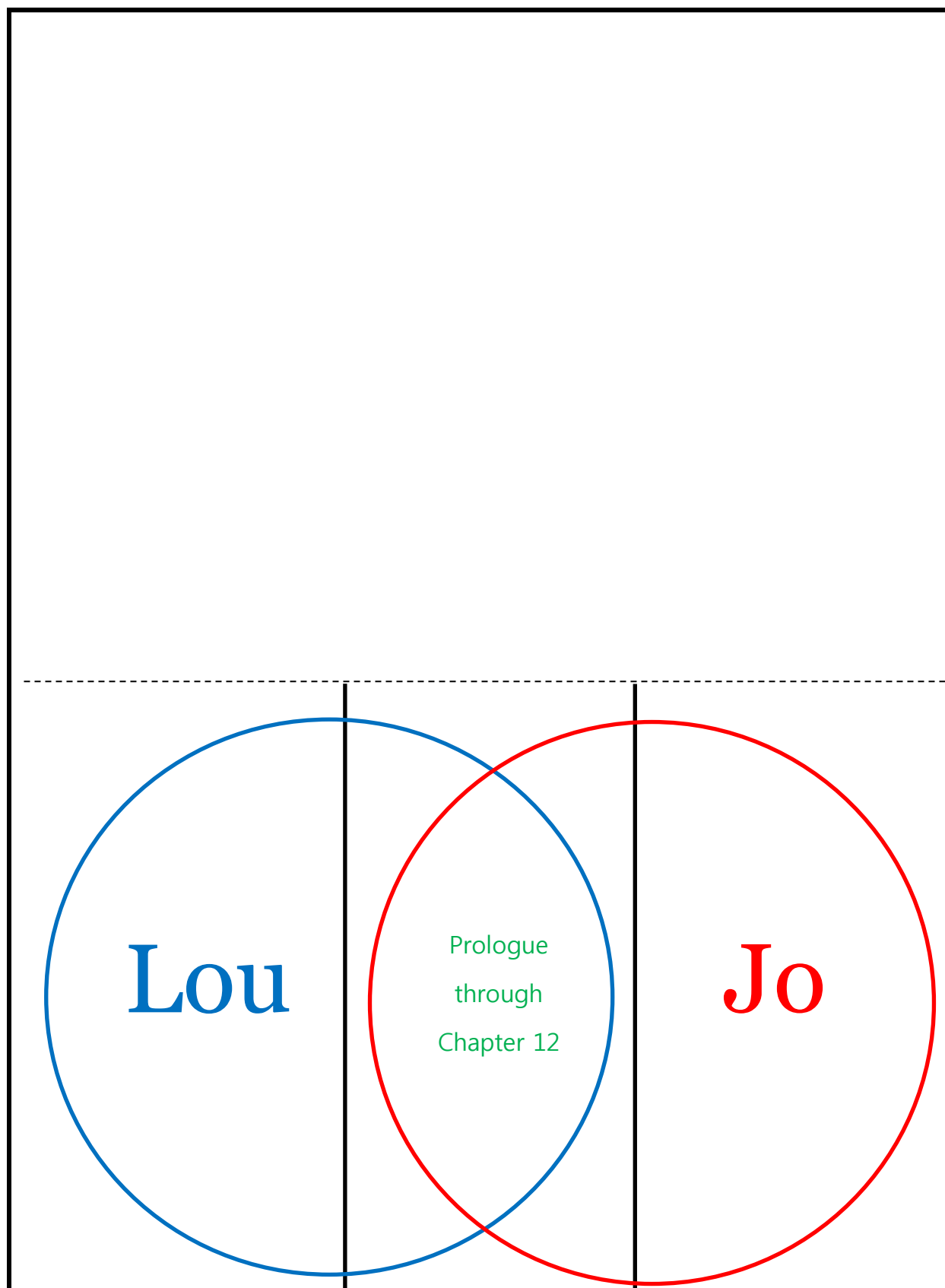
Procedure:

- Print page 9.
- Trim around the edge of the Venn diagram foldable.
- Fold sheet in half along dotted line.
- Trim on solid lines dividing the circles labeled Jo and Lou.
- Beneath the outer most portion of the circles labeled Jo and Lou, write ways that the two characters differ.
 - Physically
 - Personality
 - Wants and desires
 - Dreams
- Beneath the center flap where the two circles intersect, write way that these two characters are similar. In what way are these girls alike?



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Discussion Questions for Chapters 13 through 23

“Don’t you ever surprise me again,” he said, right through his teeth. I didn’t say a word, just nodded.

He took a deep breath, “Patrick was helping me unload some fresh soil. That’s what you saw. You understand?”

I nodded again. I wasn’t a dummy. I saw his clenched fist (86).

- Why is Danny threatening Lou?
- What do you think Danny and Patrick are hiding?
- Does this behavior sound like someone who is benevolent to the elderly and the young?
- What about Lou’s response? Is she being true to who she is?
- Do you think this is the first time Danny has threatened Lou in this way?

He smiled. “I understand your concern, but for your family’s sake, you should get inside.” He spread his hands. “You have my word I won’t spirit you in anyway.” His smile sharpened (89).

- Why is Danny threatening Jo?
- What do you think he might do if Jo doesn’t comply with his threat?
- Prior to this line, Jo politely refused to get into the limo with Danny, to which his response was to smile. Consider the delivery of his threat to Jo and the one he directed to Lou.
 - How are the two threats similar?
 - How are the two threats the same?
- Consider his hand gestures.
 - How are they different?
 - How is the message the same?
- What does Danny mean when he vowed he would not ‘spirit’ Jo?
- Do you think he would make the same vow to Lou? Why or why not?

Everyone wanted something from me. Connor, Rushton, Pops, my uncle, Charlie, even my aunt... (99).

- Is this true? Do all of these people want something from Jo? Consider each character is relation to their desires for or from Jo.
- What does she want for herself?
- Do you think she’ll achieve it?



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I'd ridden in a limo only once, when Ma and Pops and I crowded into a big black thing that took us to Teddy's memorial service. Now I lounged with Melody and Louie in the Daimler sent for us by Daniel Connor... (120).

- Consider the contrasting moods of two occasions of Jo's limo rides.
 - What are some ways that the two are different?
 - Are the ways that the two might be the same?
- Is Teddy's influence perpetually in Jo's mind?
- Is his spirit with her always, whether they are together or apart?

That shook me. "You don't want to be like Danny. You don't." I looked back at the table and found my eyes stinging. "You think she's pretty enough to steal him? (130)"

- Lou is giving Charlie a conflicting message in this line.
 - Initially, she's stating that he should not desire to be like Danny. Why?
 - Secondly, she's concerned that Jo might steal him from her. If she's not enamored with Danny, why should she care if he chooses Jo?
- Where would Lou be if it weren't for Danny?
- Without Danny, what would she become?

It had been Teddy, I was certain. Like Connor, I didn't believe in spirits, either. I believed in Teddy (136).

- Jo believes that Teddy arrived just in time to help save her from the dangerous chaos of the speakeasy raid. Do you believe Teddy was quietly waiting there for her?
- Do you think that Teddy keeps close watch on his sister, keeping her from harm's way?
- Isn't that what heroes do? Watch and wait, ever ready to step in and save the day?

... Teddy was discreet. And the war hero stuff – even the mutterings. I knew Teddy had the hero's touch (156).

- What does Lou mean by the term 'hero's touch'?
- Similar to the earlier situation with Jo and the speakeasy raid, Teddy arrived in the nick of time to save Lou from a potentially dangerous situation. He did so in a quietly discreet, highly protective manner.
 - In this moment, is Teddy reacting like a war hero or one of Danny's boys?
- Do you believe Teddy could be a gangster? An anarchist? A threat, in anyway?
- If he isn't a threat, why is he in hiding?



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The Life and Times of Jo Winters and Louise O’Keefe – A Video Showcase

Like a movie star already, that’s what she looked like. And I was sure I knew how she felt. I’m not an idiot. And gosh, I could hardly blame her (129).

To enjoy a **vintage movie video** click [HERE](#).

~ ~ ~ ~ ~

To listen to some of the most **popular tunes** of the day click [HERE](#).

~ ~ ~ ~ ~

To get a **sense of life** was like in the 1920’s click [HERE](#).

~ ~ ~ ~ ~

I also think a girl has the right to vote, and the right to work for a living (103).

To get a sense of the **accomplishments of women** of the era click [HERE](#).

~ ~ ~ ~ ~

Be a good girl, Melody. Don’t drink. Don’t smoke. For pity’s sake, cover up those knees (109).

To view a view report of **Flappers: The Rebels of the 1920’s** click [HERE](#).

~ ~ ~ ~ ~

They wore their hair short and their skirts shorter. ...heedless of the old rules, they wanted to be the same, the same – they were Zelda, they were Clara, they were Coco. They were flappers (Prologue).

To meet some **famous flappers** such as Clara Bow, Josephine Baker, and Madge Bellamy click [HERE](#).

~ ~ ~ ~ ~

“It’s a club. A theme club. It ain’t enough, you know, to serve liquor. Everybody can do that. The latest thing is to have a club with a theme.... (95)”

To get a sense of the action and fun of the **Roaring Twenties** click [HERE](#).

~ ~ ~ ~ ~

To be mesmerized by **Houdini’s Rope Escape** trip click [HERE](#).

~ ~ ~ ~ ~

Click [HERE](#) to access a pattern to make a **flapper dress** of your own in less than one hour!



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Discussion Questions for Chapters 24 through 33

He moved his eyes to meet mine. "It means Melody made a mistake. One she's going to pay for the rest of her life. And that's all I'm going to say about it. (169)"

- Chester's definite answer is not typical of his inquisitive, somewhat seedy character. Why do you suppose he is unwilling to discuss Melody's troubles?
- Do you think that he might be taking up for his sister?
- Do you think that he might be covering up for her? For himself? For his family?
- Typically, Melody seems to taunt the establishment with a sassy, devil-may-care, flapper-like attitude. What sort of 'mistake' do you think Melody has made? One that bothers her, so?

He reached for my hand, and my mouth went dry as he took my fingers and bent and brushed then with a kiss. I did not yank my hand away. I had to remember my new purpose: to make him like me. To make him leave Pops and Teddy alone (170).

- Like Melody in the passage above, is Jo making a mistake getting close to Danny Connor in this way?
- Is Jo becoming a flapper? Is she using her feminine wiles to get what she wants?
- Would the old Jo consider engaging in an intimate moment such as this one with someone like Connor?
- Is Jo headed for trouble?

"Then, I'm afraid, the rest of your family will learn, one way or another, about your stubborn attitude." He paused. "And, my dear, you said, 'Teddy trusts me.' (184)"

- Up to this point, Jo was putting a fairly convincing front. Can you list some of the ways Jo has stood up to Connor?
- Is it true when he said that she was 'too soft'?
- Do you think Jo is too soft?
- How does one slip of the tongue change the dynamics to the story?
- Explain how the entire plot rests on Jo using the present tense of the word 'trust'.



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I leaned back and rubbed my eyes. Teddy took care of Melody; he worked for Rushton; he was present for that terrible bombing that happened in September 1920; he had to leave Rushton's employ. Why would Teddy have removed these pages – I still didn't understand (209).

- What do you think about this journal mystery Jo is trying to solve?
- Do you think he had something to do with the bombings?
- What of Melody's trouble? Do you think he may have something to do with that?
- Do clean-cut America heroes affiliate themselves with dangerous company like Danny Connor?
- Could it be that Teddy is dangerous company, as well?

She was quiet for a minute before she gave a small laugh. "No problem, hon." Then a smile broadened on her face. "So. Let's go do something, just us gals. Let's go out...wait a sec. Shall we go surprise my brother? (215)"

- Wasn't Lou threatened by Jo earlier?
- What the caused the change of attitude?
- Lou is in need of a friend, especially after Jo witnessed Danny slapping her so violently. Do you think this might be why she's reaching out to Jo?
- Should Jo trust her?
- Do you trust Lou?

That's when I began to feel sick, but I tried not to show it. I put my hand on Ed's arm. "For letting what happen, Ed? What about my family? Are they all right? (226)"

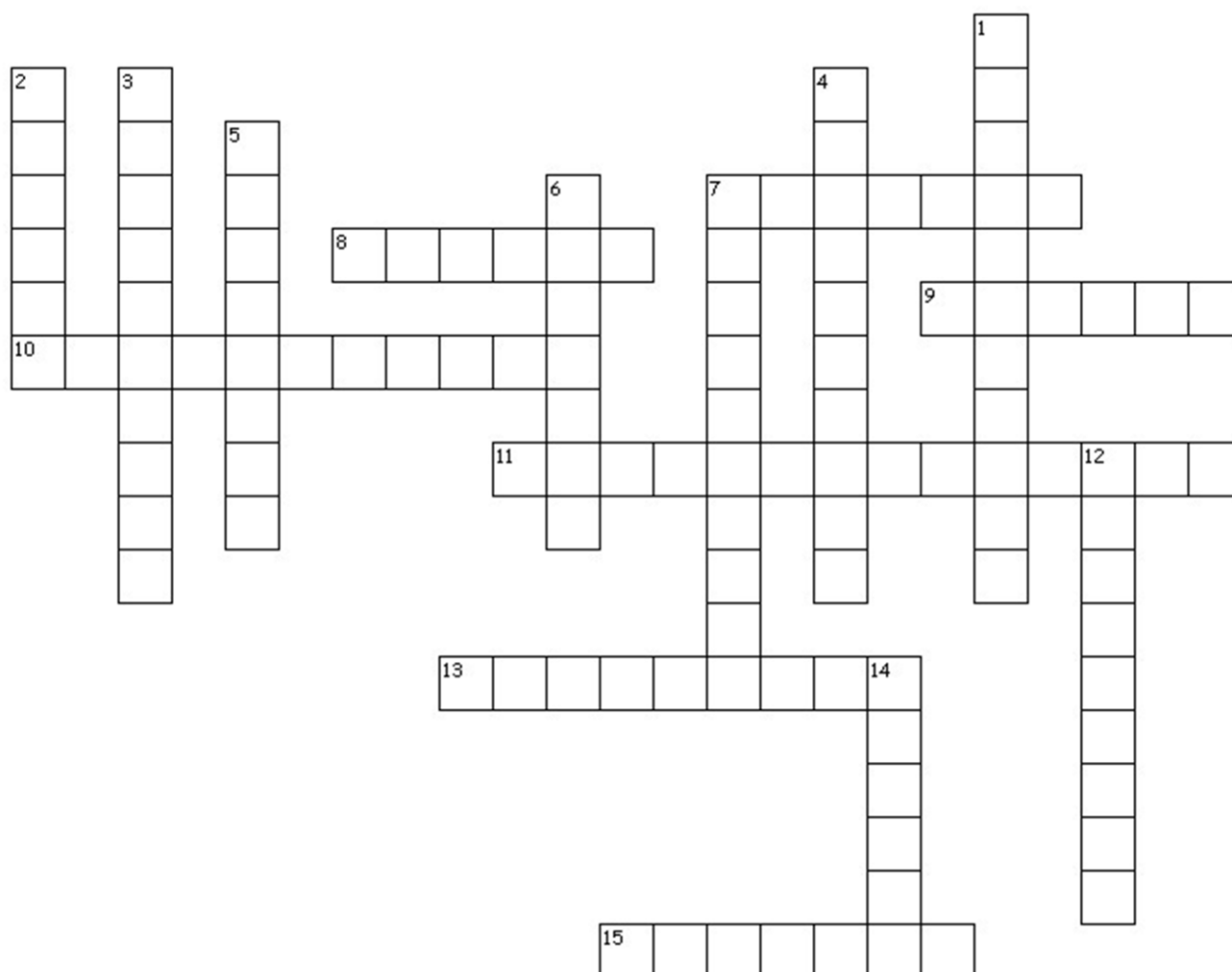
- Who do you think was behind the apartment being ransacked?
- Do you think Lou was aware that this was going to take place?
- Is that why she invited Jo to go out?
- Things are getting out of hand. What can Jo do to slow down the violence?
- Where is Teddy in all of this?
- Do you think he might have had a hand in this in some way?



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Sirens: Historical Aspects – A Crossword Puzzle



Across

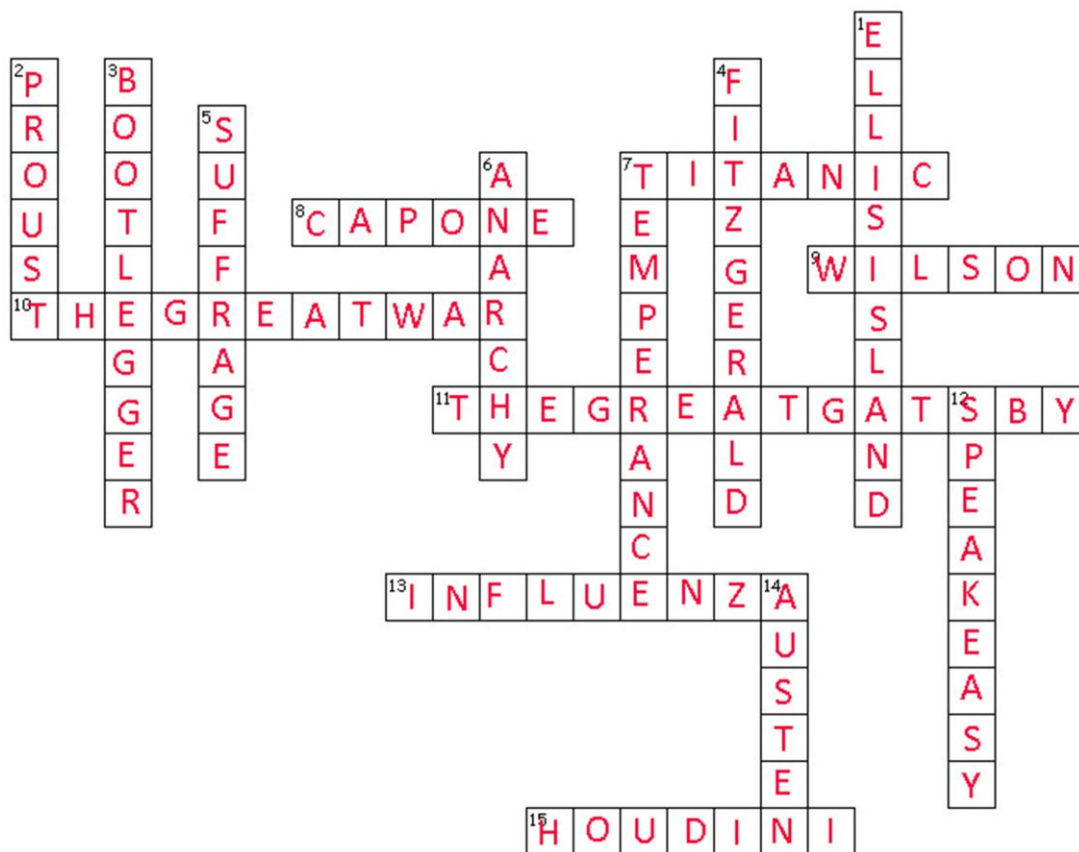
- 7. Sunken cruise ship
- 8. Gangster
- 9. 28th president of the United States
- 10. WWI
- 11. Authored by F. Scott Fitzgerald
- 13. Illness that killed over 675,000 Americans in 1918
- 15. Magician

Down

- 1. Served as immigration station 1892–1954
- 2. French novelist
- 3. Someone selling something illegal, such as moonshine
- 4. American writer
- 5. The right of voting
- 6. Absence of order
- 7. Moderation in or abstinence from the use of alcoholic beverages
- 12. A place where alcoholic beverages were illegally sold during the period of prohibition in the United States



Sirens: Historical Aspects – A Crossword Puzzle Answers



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Discussion Questions for Chapters 34 through 44

“Mother, Daddy, its only things. Just things... (233)”

- As a flapper who worships Macy’s, Chanel No. 5, silk stockings, and fashion magazines, do you find Melody’s response to the apartment break in to be uncharacteristic of her?
- In this moment, Melody is taking charge. She’s demonstrating an inner strength that her parents are lacking. Where do you think this fortitude is coming from?
- Who do you think ransacked the apartment?
- Were they looking for something in particular? If so, what was it?

I lowered the journal into my lap. I wished Teddy was here to explain this to me. I didn’t understand (238).

- What do you think about Teddy’s journal?
- Why must Jo use it?
- What is the mystery Jo is trying to unlock using the pages written in her brother’s hand?
- What is at stake here?
- Where is Teddy at this moment?
- Why does he keep his distance, rather than come to Jo and explain the mystery to her?

One way or the other, I didn’t think Jo Winter would be my problem for much longer (241).

- What is Lou saying in this comment?
- What is one way that Lou will be relieved of Jo’s presence? Could it involve Danny’s boys?
- What is another way that Lou could be rid of Jo? Do you think that Lou is capable of doing something deadly?
- Do you think there is a chance that Jo might leave with Teddy?

I think that’s why he disappeared. He’s been going to meetings with these anarchists; he sympathized with them. I think he disappeared because he was involved. Up to and past the bombing. (244)”

- Do you think that Teddy, the war hero, could be responsible for a disaster as horrendous as the [1920 Terror on Wall Street?](#)
- Do you believe that John Rushton’s words are true?



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- The fact that Teddy was very connected in Connor's world taints his war hero image, does it not?
- Do you believe that Teddy is aligned with anarchists?
- Do you think this is why Jo must keep Teddy's journal safe?
- Is this why Teddy entrusted it to his sister? Because she would love him, at whatever cost there might be?

I let Teddy go, walk off, leave me to tell them about the beach, the sand, the water, the clothes he left behind; he left me to lie for him. He disappeared, and everyone believes him dead. Everyone but me. And Connor (249).

- What is your impression of Teddy now? Do you think he's 'yellow'?
- What is your impression of John Rushton?
- Has Teddy used his sister like a game piece? Needlessly placing her and their family in danger?

Melody had to give up her child. Louie had to give up her soul. What did I have to give up (258)?

- Think about the sacrifices Melody and Louie have had to make.
 - Melody renounced her child. Why?
 - Louie surrendered her personal power to Connor. Why?
- What was lost by their sacrifices?
- What was gained?
- Does Jo have to resign herself to some subservient role?
 - If so, to whom?
 - What will be lost if she does?
 - What will be gained?

So you can see what why I did what I did. I made up my mind that I was going to hang on to Danny on way or the other. Charlie, he didn't know I'd turn snitch when he mentioned the journal. But, then again, he didn't see that look (298).

- Could the act of 'snitching' be one of the ways that Louie predicted that Jo would no longer pose a threat to her?
- Lou's telling Connor about the journal is a dangerous act, the consequence for which could be murder. Reread the quote above and consider the following points:
 - How has Lou surrendered her personal power in the act of 'snitching'?
 - Who has she betrayed?



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- Has she betrayed herself in any way?
- What is gained by her actions?
- What is lost?

Teddy, my hero, my guardian; he said, I'll find you (307).

- At last, Teddy reveals himself to Jo. Do you think he will find her?
- If so, what will become of Connor? Of Rushton?
- Do you believe Teddy will rescue Jo?
- What do you think about Teddy, at this point?
- Why has he waiting until now to reveal himself to Jo?



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The Life and Times of Teddy Winters: A Timeline

Between receiving Teddy's journal out of the blue, Rushton's peculiar interest in Teddy, and Chester's insinuations, I was feeling my way through a labyrinth. All I could do was try to follow the thread as I waited for Teddy's return (87).

Objective: To cross-reference Teddy's journal entries with historical events of the day.

Materials:

- Scissors
- Tape
- Timeline (page 21)
- Event Tabs (page 22-3)
- The book *Sirens*

Procedure:

- Print Timeline and Event Tabs.
- Cut out Timeline strips and Event Tabs.
- Overlap Timeline strips using dotted line a guide and tape together (See picture below).
- Lay out Timeline on a flat surface.
- Read Event Tabs.
- Note the numbers inside the stars printed on each Event Tabs and on the Timeline.
- Match the numbers on Event Tabs to the appropriate number on the Timeline (See picture below).
- **Note that two Event Tabs have only a date labeled on them. Similar to Jo's quest, the reader will have to discover the clues stated in Teddy's journal entries on their own.**



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_____ 1910	_____ Line up with the 1915 mark	_____ Line up with the 1920 mark
_____ 1911	_____ 1916	_____ 1921
_____ 1912	_____ 1917	_____ 1922
_____ 1913	_____ 1918	_____ 1923
_____ 1914	_____ 1919	_____ 1924
_____ 1915	_____ 1920	_____ 1925



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1914: World War I began

Aug. 20, 1918: *Off to fight in the noblest of causes...am both excited and nervous. Pops want me to come home a hero. I just want to come home (73).*

1918—1919: Influenza pandemic

Oct. 10, 1918: *Going home...And I think about that German guy, how I knifed him. Did have parents, a sister (139)?*

Sept. 16, 1920: Wall Street bombing

Jan. 5, 1919: *Marched in the parade. All those folks cheering for me. Felt a fake. I am a fake. A fake who wanted to get home and got lucky (161).*

April 6, 1916: USA declared war on Germany

May 17, 1919: *I'm concerned for Melody. Tried to tell her not to grow up too fast, but she's a looker and know it (162).*

Jan. 8, 1918: Wilson outlines his Fourteen Points

March 3, 1921: *Daniel Connor, reputed king of the East Side, took me in. Said I could be trusted and he liked that (196).*

Nov. 11, 1918: End of WWI (The Great War)

Jan. 23, 1920: *If I ever lay my hands on the guy...At any rate, the family is coping (206).*

August 18, 1920: Women given the right to vote

April 10, 1920: *That's it. These guys I've been meeting with are too radical for me, suggesting dangerous and destructive things (207).*

1925: *The Great Gatsby* was published

June 16, 1921: *Patrick and I went at it today, and Danny's boys had to pull us apart. I'm not much for fighting, but Paddy had it coming He's ruined more than one girl, and I wasn't about to stand by this time (210).*



July 10, 1921: Took Jo the Met today. I wonder if she'd ever understand. How can I make her understand (211)?

Aug. 21, 1921: Danny doesn't want to see it. I keep telling him, Paddy's bad news. He's going to bring it all down ... (238).

Oct. 22, 1921: Pops tickled about the money. Says he's putting it away for a rainy day. Thrilled with me for getting him mixed up with it (250).

Nov. 3, 1921: I about strangled Patrick today. I can't believe he's get Danny mixed up in that business. What with everything else we've got going, what does he think (266)?

Feb. 3, 1922: Sometimes I do think Danny's okay (267).

Sept. 4, 1923:

Sept. 5, 1923:

July 21, 1923: John thinks Danny was involved in the business. Naturally, I tried to fend John off. The last thing we need is to invite suspicion (277).

July 10, 1923: I destroyed all the evidence. It still ticks me off that it was here, all this time. It's been years. But what if they'd found it (275)?

June 25, 1923: The investigation is thick around us. Even Connor sees it's better to slow down all activity for a time. Just lay low. Draw no attention (275).



Discussion Questions for Chapters 45 through 55

That's when I had the idea. The disappearing girl, the girl who floats away. Of course! I got that tingly feeling right up my spine, and you know what that means. The idea that popped into my head, that was it (309).

- What do you think Lou's idea is?
- Do think it has something to do with the journal?
- With levitation and spirits?
- With Danny?
- With Jo?
- With Teddy?

I reached for her arm once again, laying my fingers on her, and said softly, "Danny may not be what you think, Lou. (313)"

- As a result of reading Teddy's journal, does Jo know more about Danny's nature and motivations than Lou does?
- Why, after Lou confessed to telling Danny about the journal, is Jo not angry with Lou?
- Instead of hostility, Jo is demonstrating compassion toward Lou. Why is this so?
- Why is Lou blind to Connor's potentially dangerous nature?

Now I understand why Danny Connor wanted the journal. Now I understood why he'd never let me leave this house in one piece. If I didn't get out of here, I'd draw Teddy right into Danny Connor's trap, and he'd kill us both (326).

- What last bit of incriminating evidence did Jo uncover in Teddy's journal?
- Who murdered Frank Rushton?
- Who was an anarchist?
- Who was an accomplice to a heinous crime?
- Who killed Patrick?
- Who's life is now in danger?
- Where is Teddy now, in all of this? How will he ever redeem himself?



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My Teddy. Teddy, so solid, standing there staring up at the house, in that same old beat-up jacket he wore back from France. I knew it was him, looking for me (330).

- How is Teddy's presence comforting to Jo in this moment?
- What does Jo mean by the phrase 'so solid'?
 - Is she referring to Teddy in the physical sense?
 - Or is she referring to his character? That he is a stand-up, dependable guy?
- Similar to Jo's ride in the cab, is it any wonder that Teddy is revealing himself during moments that are potentially deadly for Jo?
- Do you think Teddy would risk his life for his sister?

"Where's Teddy?" I asked.

"Gone." His voice was raspy, his steel eyes brightened. "No one breaks Daniel Connor's nose and gets away. No one. (344)"

- Did Teddy break Connor's nose? Can he be sure of that?
- If so, why would Teddy leave Jo to fend for herself?
- How can Connor be so certain that Teddy is gone?
- Can you make sense of all that has transpired in this scene?
 - With regard to Lou?
 - Neil?
 - Teddy?

"We found your brother's remains a couple three weeks ago, just down from the Connor's place. He'd been tied up in a weighted bag, and dropped in, what looks like about a year ago. (357)"

- Though Teddy is dead, has his spirit influenced the story?
- Has Teddy's phantom presence guided Jo to discover his truth?
- Has he protected her in death as he would have in life?
- As a ghost, has he had a positive influence on others, just as he did in life?



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Well, I wasn't about to die and let Jo ditch my baby brother, now, was I?

Who knows? Maybe he and I ... heck. It's kinda hard to get stuck on a ghost, even if you've already been there yourself?

- Earlier, when Lou had that tingly feeling when she saw the Howard Thurston billboard (309). Do you think she sensed Teddy's spirit?
- In a near-death experience, how has Lou found new life?
- Has she regained her dignity?
- Has she found herself?
- Similar to Teddy's experience, how has Lou spirit influenced the story?
- How Lou's presence guided Jo to discover her truth?
- Has he protected Lou in death as he would have in life?
- How has Lou had a positive influence on others, in death and in life?
- Has Lou found her true love?



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Foldable Venn Diagram – Jo and Lou: The Resolution

Lemme add a few things here. If it hadn't been for Jo, I'd be dead. If it hadn't been for Jo, Mel wouldn't have got her baby boy back – and bagged a guy like John Rushton in the bargain. If it hadn't been for Jo, Charlie would never have been so happy (367).

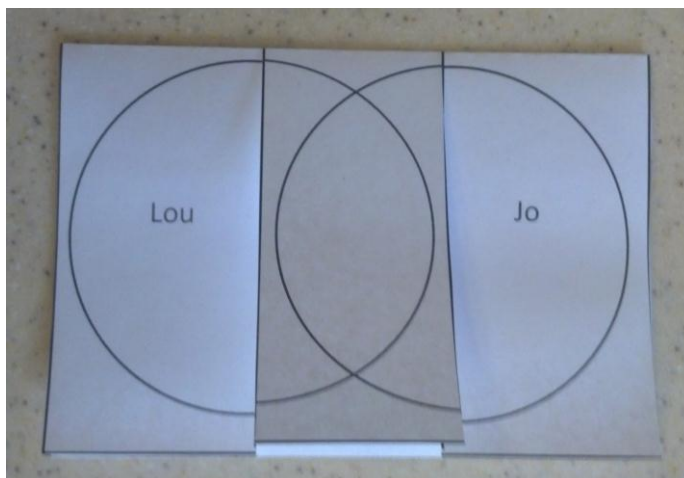
Objective: To repeat the previous Venn diagram exercise with the intention of showing how these characters joined together in the story's resolution.

Materials:

- Foldable Venn diagram cutout found on page 28
- Scissors
- Pencil or pen

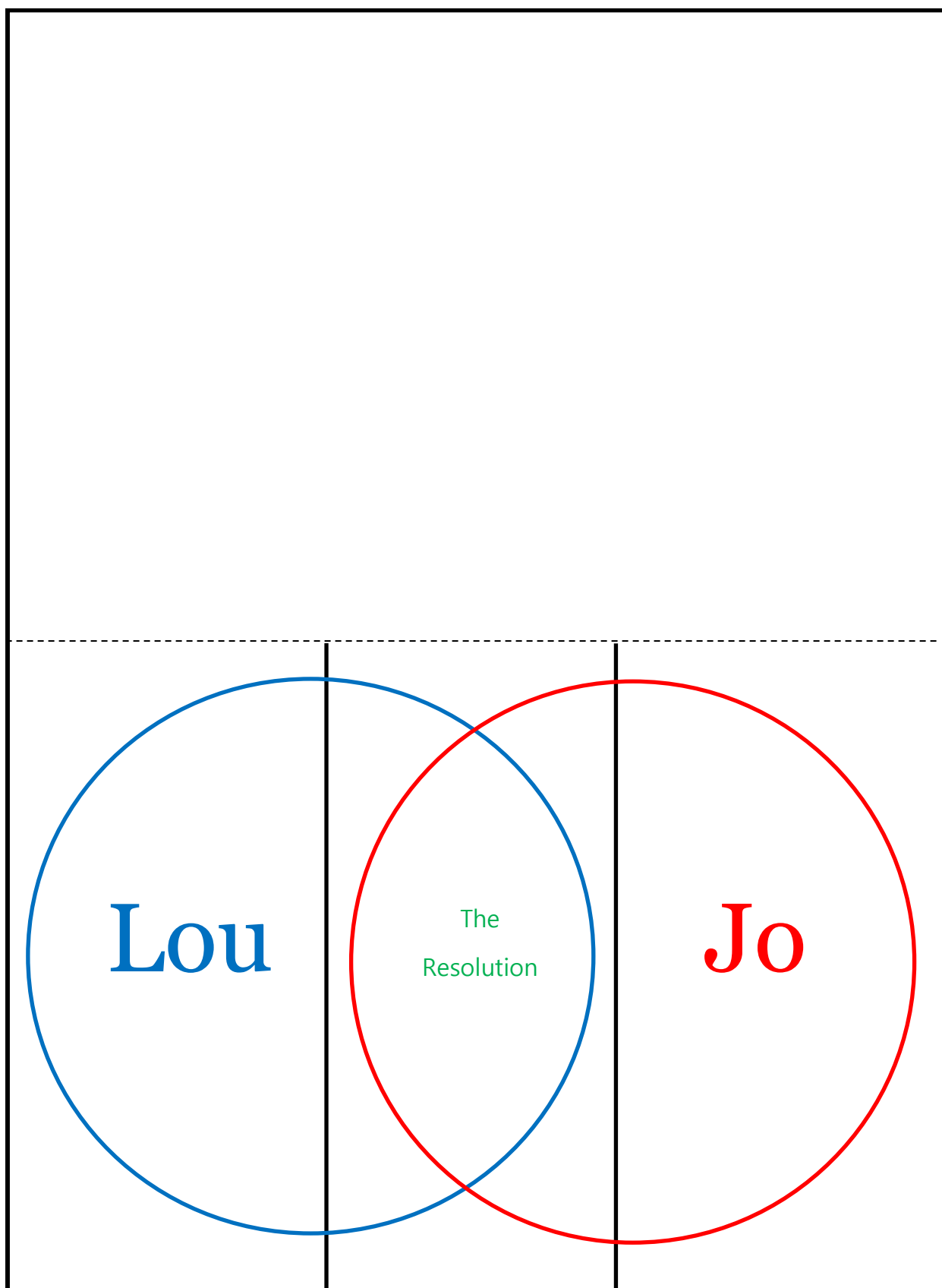
Procedure:

- Trim around the edge of the Venn diagram foldable.
- Fold sheet in half along dotted line.
- Trim on solid lines dividing the circles labeled Jo and Lou.
- Beneath the outer most portion of the circles labeled Jo and Lou, write ways that the two characters acted against each other throughout the story. Cite instances of deception, distrust, jealousy, and /or misrepresentation.
- Beneath the center flap cite instances in which Lou and Jo came together for the benefit of all. How did they work together to bring about a satisfying resolution?



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Journal Response and Comprehension Rubric

Use this rubric to assess the students' abilities to complete journal activities. Share this assessment with students to assure that they will understand the assessment criteria. You can also use the rubric as a basis for discussion and feedback with each student.

Student name _____ Date _____

1. The student writes journal responses in complete sentences. _____
2. The student writes three or more sentences to answer questions. _____
3. The student responds to questions by self-questioning, retelling, predicting, or assuming the role of a character. _____
4. The student's experiences and opinions are clear. _____
5. The student works with a peer to share journal responses and to develop a combined response when requested. _____

Excellent 4	Very Good 3	Fair 2	Poor 1
<p>The student completes the task with no major errors</p> <p>The student demonstrates a full understanding of the concepts.</p>	<p>The student completes the task with only a few major errors and some minor errors.</p> <p>The student demonstrates a strong understanding of the concepts.</p>	<p>The student completes the task with some major errors and many minor errors.</p> <p>The student has difficulty understanding the concepts.</p>	<p>The student fails to complete the task.</p> <p>The student does not understand the concepts.</p>



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Common Core State Standards Annotations

English Language Arts: Literature

		Discussion/Journaling	Jo & Lou Foldable Venn	Crossword Puzzle	Historical Timeline	Jo & Lou Foldable Venn— The Resolution
RL.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓		✓	✓
RL.6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	✓				
RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	✓	✓		✓	✓
RL.6.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓
RL.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓		✓	✓
RL.7.2	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	✓				
RL.7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	✓	✓		✓	✓
RL.7.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	✓	✓			✓
RL.7.9	Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.	✓			✓	



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RL.7.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓
RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓		✓	✓
RL.8.2	Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	✓	✓			✓
RL.8.3	Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	✓	✓		✓	✓
RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	✓				
RL.8.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.	✓	✓	✓	✓	✓
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓		✓	✓
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	✓	✓			✓
RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	✓	✓		✓	✓
RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.	✓				



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Literacy in History & Social Studies

		Discussion/Journaling	Jo & Lou Foldable Venn	Crossword Puzzle	Historical Timeline	Jo & Lou Foldable Venn — The Resolution
RH.6-8.4	Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.			✓		
RH.6-8.6	Identify aspects of a text that reveal an author's point of view or purpose.	✓			✓	
RH.6-8.7	Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.	✓				
RH.6-8.10	By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.	✓	✓	✓	✓	✓
RH.9-10.5	Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.	✓	✓		✓	✓
RH.9-10.10	By the end of grade 10, read and comprehend history/social studies texts in the grades 9–10 text complexity band independently and proficiently.	✓	✓	✓	✓	✓
RH.11-12.3	Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.	✓	✓			✓



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