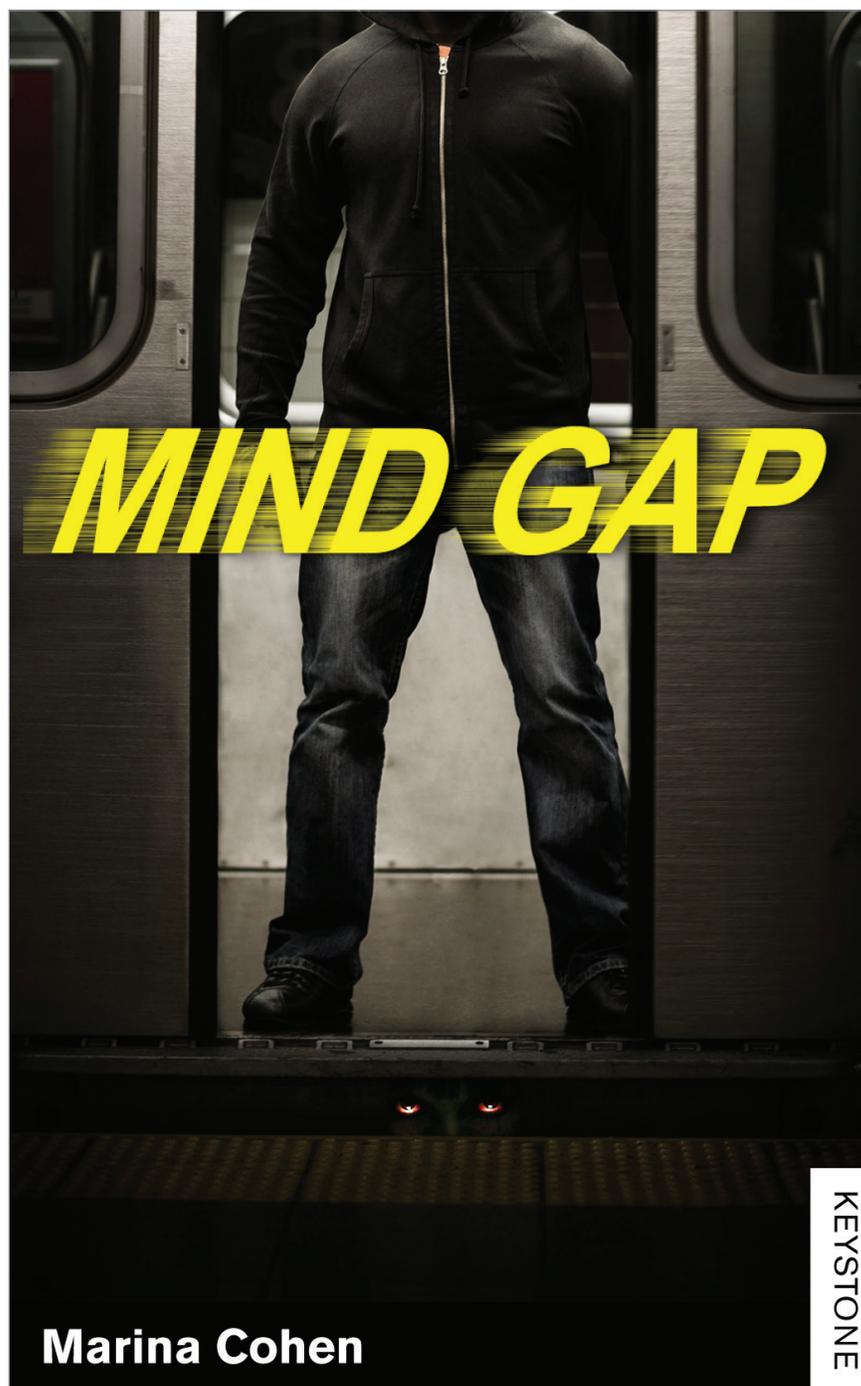


TEACHER'S GUIDE

Grades 7-9

Teacher Resource Guide developed by Cynthia Phillips, OCT



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I INTRODUCTION

Life turned upside down for troubled, 14-year-old Jake the night he accepts an invitation to attend a mysterious midnight party on board a subway. The train takes him on a journey into his past, his present and his future. A series of unsettling and supernatural experiences leads Jake to discover not only his true family history, but also the extent of the impact of his choices on his life and that of his family. Jake learns that while choices have consequences—often devastating ones—they also accord him with the power to take control of his life and to bring about the fulfilment of his dreams.

Grade Level

Both the text of *Mind Gap* and the activities included in this package are ideally suited for students in Grades 7-9.

About the Author

Marina Cohen is an elementary school teacher with the York Region District School Board and has a master of arts in French literature from the University of Toronto. Her previous novels include *Shadow of the Moon and Trick of the Light*, and *Ghost Ride*, **shortlisted for the 2011 Red Maple Award**. She lives in Markham, Ontario.

II TOPICS AND THEMES

Choices and Consequences

With the help of a mysterious and supernatural subway train, Jake journeys into his own personal past, present, and future, exploring these worlds through the eyes of an observer. He discovers that his own choices have had a devastating impact on the lives of his family members, and that these choices would even lead to his own death.

While *Mind Gap* allows for empathy with Jake as his anger, disillusionment, and despair are shown to contribute to his destructive decision-making, the final verdict in this novel is one of unequivocal responsibility for one's own actions.

Before reading *Mind Gap* — activity suggestions

- Many of our traditional proverbs relate to the topic of choices and consequences. (E.g. *You have made your bed, now you must lie in it. A stitch in time saves nine. As you sow, so you shall reap. You can't have your cake and eat it too.* Etc.)
- Ask students to **select one proverb, and create a poster** illustrating both the literal and figurative meaning of this proverb. For example, a student might choose: "As you sow, so shall you reap", illustrating seeds marked "lies" or "drugs" growing up into thorny weeds, while seeds marked "hard work" and "kindness" flourish into fruitful plants.
- Read Robert Frost's classic poem, "The Road Not Taken".

(link: <http://www.poets.org/viewmedia.php/prmMID/15717>)

Discuss: What does this poem say about the significance of the choices we make? About the feelings associated with making a choice? About the elements that distinguish a better choice from a poorer one? What might it mean to "travel the road not taken"?

Youth Gangs

Mind Gap explores the topic of youth gangs, emphasizing the devastating consequences experienced by gang-involved youth and their families.

Before reading *Mind Gap* — activity suggestion

- Have students **collect newspaper and magazine articles**, as well as popular media images related to gangs and gang activity. It may be useful to use Internet or microfiche news archives to facilitate this task. How do popular media imagery and news media articles compare or differ in their depiction of the realities of gang life? If students are aware of the presence of gangs, or gang imagery in their community, they may choose to share these experiences.

Genre: Magical Realism

What genre of book is *Mind Gap*? This question may puzzle your students. Unlike most realistic novels, *Mind Gap* includes time travel, invisibility, and a seemingly magic subway car. However, it has a flavour altogether different from the elf- and wizard-populated fantasy books with which they may be familiar.

You may find it helpful to classify *Mind Gap* as a work of Magical Realism. Works of this genre include realistic characters living in our own world (as opposed to a magical kingdom of the author's invention, as is common in fantasy literature). Magical, paranormal, or supernatural elements enter the story, and they also do so in a way entirely different from the charms, runes and magical spells of fantasy.

One could rightly say that the supernatural in magical realism *invades* the life and world of the character. It is disconcerting, more often than empowering, throwing their ability to trust in and function in their environment “for a loop”. The experience of the supernatural is often a lonely, private experience for the Magical Realism protagonist.

Magical and supernatural events in books of this genre have a purpose beyond advancing the plot and entertaining the reader: They usually serve the purpose of symbolically underscoring a social reality, or exposing a source of social, political, or gendered power to which the author desires to alert the reader's attention. For example, a character may be endowed with wings to show that they have the ability to rise above their current social or educational status and “soar to new heights”. A character's emotional state may have effects on the environment—perhaps a state of despair that results in widespread drought or an extended winter—emphasizing the power and necessity of emotional as well as physical wellness.

In the case of *Mind Gap*, author Marina Cohen has transformed the idiomatic concept of “riding the train to hell” into a literal reality in order to show that poor choices can have life-altering consequences on a scale far greater than that readily observed in the everyday world.

Before reading *Mind Gap* — activity suggestions

If you are exploring *Mind Gap* from the perspective of genre, you might consider the following approaches before reading the text with your class:

- The genre of magical realism has been compared to that of the fairy tale. Have student groups explore popular fairy tales in order to extract a social message. Point out that the social message is often connected with the magical element in the story. (e.g. In “Jack and the Beanstalk”, the beans that are dismissed as worthless and tossed out of the window turn out to be magical beans that lead the family to a source of great wealth, suggesting that simple or homely people or objects may have great hidden value. Other fairy tales that may work well for this purpose include: “Beauty and the Beast”, “Snow White”, “Bluebeard”, “The Emperor's New Clothes”, “The Elves and the Shoemaker”, “The Magic Porridge-Pot”, “The Fir-tree”, “The Frog Prince”, “The Goose that Laid the Golden Eggs”, “Little Red Riding Hood”, “The Ridiculous Wishes”, “Sleeping Beauty”). Later, as students read *Mind Gap*, have them **speculate on the social and moral significance of the supernatural events that occur in Jake's experiences**.
- You might also consider reading Charles Dickens's *A Christmas Carol* with your students, and have them **compare and contrast** the two stories. Because both stories explore the experiences of a misguided central character who changes his ways after a supernaturally-guided journey into his personal past, present and projected future, this might serve as a means of exploring the concept of literary theme. Students will discover that two stories may explore the same central theme, and yet have very different settings, motifs, characters, and other story elements.

III CHAPTER SUMMARIES

1. Jake and his friends play poker in their high school cafeteria. They are caught by a teacher, and the money is confiscated. Jake and his best friend Cole learn from Damon that Vlad (Damon's brother and the leader of the "5 Kings" gang) wants Jake and Cole to make a "special delivery" for him. Eager to please Vlad, Cole readily agrees to the task. When Jake shows reluctance, Cole becomes annoyed.
2. Jake has a bizarre experience on the way up his apartment building's elevator—the cabin becomes dark and extremely hot. He feels a "whoosh" and hears a voice whispering "last stop". Jake arrives home, late, and faces his mother's angry, exasperated lecturing as a result. His younger brother, Drew, attempts to support Jake and to lessen his mother's ire. Drew is deeply disappointed when he discovers that Jake has lost the younger boy's money in the poker game.
3. Cole phones Jake and invites him to a "flash party" late that night—time and location to be announced at the last minute via text message. Jake's reluctance to attend invokes Cole's irritation and disdain. Later, Jake faces his mother's wrath once again as she discovers that Jake has gambled away Drew's money. Her insinuation that Jake is just like the father who had abandoned the family 10 years earlier stirs up emotional memories in Jake, who contemplates, with rage and confusion, why his father might have left the family so inexplicably, never to return.
4. Figuring that his mother has moved from being angry at him, to having given up on him altogether, Jake throws caution to the wind and sneaks out of his apartment in order to attend the flash party, which is to take place at midnight on the Southbound train at St. George subway station. On the bus, Jake once again hears the mysterious voice whisper, "Last Stop".
5. Jake rushes to get to the platform, and arrives right at the last minute. However, he is intercepted by a homeless man, bent on warning Jake of impending doom, and he misses the midnight train. As he prepares to leave the station, Jake notices a second midnight train—an old-fashioned "Gloucester" model train—Jake embarks, ignoring the homeless man's frantic warnings and protests, and the train departs.
6. The train is full of strange people wearing odd, out-of-date clothes. Cole is nowhere to be found. The people speak mockingly to Jake, and label him "one of the lucky ones". When the train finally comes to a halt, Jake is stunned to discover that he is at the very same platform where he stepped on.
7. Jake's sense of disorientation only increases when he discovers that it is still 12:00 and that he is standing in a seemingly altered version of St. George station. Everything around him seems out-of-date, and a number of his personal effects have gone missing. Deeply unsettled, he decides to head back to his apartment.
8. Jake arrives at his apartment, only to discover that it is inhabited by a hostile, unshaven man that he has never met. Confused and running out of options, Jake falls asleep in the hallway of the apartment building.
9. Mr. Borelli, the building superintendant, escorts Jake out of the building. To Jake's alarm he does not recognize Jake at all. Seeing that Jake is in distress, however, Mr. Borelli gives him \$5. It is only as Jake enters the local coffee shop and sees an outdated newspaper headline that he puts the pieces of his experience together to arrive at an alarming conclusion: Jake has travelled back in time!

10. Realizing that he has travelled 10 years into the past, Jake feels at a loss as to what to do next. A driver who narrowly misses colliding with Jake offers to phone Jake's parents—this gives Jake an idea.
11. Jake frightens the coffee shop server when he bursts back into the shop to request a phone book. He manages to find and tear out the page listing the address of his childhood home, but ends up having to flee upon discovering that the server has phoned the police in response to him.
12. Jake find his way to his childhood home, and experiences an intense mix of emotions and memories as he surveys the way he and his family lived 10 years earlier. He sees his father leave the house, and, on impulse, decides to follow him, driven mostly by a morbid curiosity about the man who had abandoned his family without a trace.
13. Jake follows his father onto the subway, all the way to St. George station. Once off the train, Jake's father asks Jake if the two know each other, prompting Jake to unleash an angry torrent of accusations at his father. The alarmed Mr. MacRae clings tightly to Jake, as Jake once again steps onto the mysterious train. The gap between the subway and the platform grows into a yawning abyss; Jake's father falls in and disappears.
14. The strange people on board the old subway car appear more aged and weatherworn than they were before. They make fun of Jake's pleas to go home. Finally, the train pulls once again into St. George station, and the partier dubbed "Short-Shorts" violently tosses Jake out onto the platform.
15. Jake wakes up with a concussion and decides that this must be responsible for the "hallucinatory" experiences that he has just undergone. In any case, the subway station is restored to its "modern" state, and Jake's personal effects are back in his pocket. Jake returns home and is relieved to discover that his mother and brother are there, with no sign of the unshaven imposter from the night before. Tired and sore, Jake falls asleep in his bed.
16. Jake braces himself for his mother's anger over his departure, but rather than delivering an angry tirade, his mother refuses to even acknowledge his presence. She is sobbing, devastated over Jake's departure. The spate of mysterious events continues, as objects continue to disappear and relocate.
17. Jake agrees to meet Cole at the coffee shop to discuss the "special delivery" task. His mother's "silent treatment" strategy is even more unnerving than usual. As Jake leaves the building, he tries to inform Mr. Borelli about the malfunctioning elevator, but the superintendant ignores him. He finds Cole at the coffee shop, but Cole, too, acts as if he is completely oblivious to Jake's presence.
18. As Cole's ignorance of Jake's presence continues and grows increasingly absurd, it occurs to Jake that, since stepping off the train, he has become invisible, inaudible, and generally undetectable. Jake panics as he registers this fact. He also realizes that, in spite of having changed his clothes that morning, he is back in yesterday's outfit.
19. Jake listens as Cole speaks with fellow "5 Kings" member Damon in the coffee shop. Jake's trust in Cole's friendship is shattered as he overhears Cole plotting to have Jake "take the fall" in the delivery job. Jake is horrified to learn that, having failed to meet with Jake, Cole plans to involve Jake's 10-year-old brother in the scheme.
20. Jake returns to his apartment, to find Drew and his mom discussing Jake's disappearance. Drew is distressed and confused; his mother is sad and resigned. Jake is infuriated by his inability to be seen heard, or felt by them—especially as Drew reveals that he has already been contacted by Cole.

21. Jake returns to the subway station in an attempt to restore his normal, visible state. The homeless man at the station is able to see Jake and to speak with him. He proclaims more cryptic messages about salvation and darkness. As Jake once again steps onto the mysterious train, the man wails that he has lost everything, and that he has fallen from grace.
22. The partiers on board the train have deteriorated significantly; they now have patchy hair, blemished skin, rotting teeth, and stained clothing. Jake pleads to be able to return to reality, but “Short-Shorts” merely reminds Jake that his choices have had consequences, and that he is has “another stop” awaiting him.
23. Jake emerges from the train to discover that he is in some third, altered version of St. George station; he learns through experimentation that he is visible to others once again. New technologies and sky-high fares suggest that Jake has travelled into the future.
24. Jake returns to his apartment building, not knowing what to expect, given that he is situated 10 years into the future. He meets his mother in the elevator, but she is delusional and babbling nonsense, not apparently recognizing her long-lost son. Jake manages to eke out two facts from their disjointed conversation: one, that the superintendant has been jailed following a woman’s death in the malfunctioning elevator, and two, that Drew is a member of the “5 Kings” gang.
25. Jake’s feelings of disorientation reach a peak when he enters his bedroom, and finds it unchanged, even though the rest of the world has progressed 10 years into the future. He faints, landing on the bed.
26. Jake wakes up to a much more lucid version of his mother, who offers him food. There is an overwhelming sense that something is wrong, however. The scene quickly turns nightmarish as Jake discovers another “copy” of his black hoodie strangely torn in the chest. Furthermore, his mother, frantic at the thought that Jake might leave her again, grabs a large knife and it about to stab Jake! Jake bolts out of the apartment and down the street.
27. Jake discovers 24-year-old Cole smoking just outside the coffee shop. Cole does not recognize Jake, but allows Jake into his car at the mention of Damon and the special delivery. Cole sneeringly agrees to bring Jake to see Drew.
28. Jake endures a hostile interaction with Cole, and then Damon, neither of whom recognize him. To Jake’s the grown-up, hardened Drew doesn’t recognize him either. Drew begins to punch and kick Jake viciously. He coldly explains that Jake had been shot and killed 10 years earlier. Desperate to identify himself to Drew, Jake mentions the video game that they once played together as kids.
29. Jake’s efforts pay off—now realizing that he is talking to Jake, Drew hurls his brother onto the sidewalk rather than killing him, covering his motives for the action by telling the rest of the gang that the beating wasn’t worth the effort. Suddenly, a car pulls up, and fires a shot—Drew collapses, dead. Jake finds himself transported back to the subway car.
30. Jake concludes that the now wraith-like train partiers must in fact be dead people. Badgered for answers by Jake, “Short-Shorts” concedes that the macabre events witnessed by Jake have not happened yet, but suggests that the future is essentially fated to unfold as such. Jake protests, feeling confident that he can change the future, having already proven that he can change the past. As the train pulls into the station, the gap once again widens. Jake leaps into the abyss.
31. The abyss morphs into an ordinary subway track, and Jake is rescued by the homeless man, who turns out to be none other than Jake’s father! Jake realizes that this is the day that he is supposedly fated to be shot and killed.

32. Now reunited with his father, Jake confesses that his father's disappearance has been entirely his own fault. Father and son race back to the apartment building in hopes of rescuing Drew. Jake and his mother embrace in shared relief at his return, but Jake is soon horrified to learn that Drew has already set out to meet with Cole.
33. As Jake races out of the apartment building, he suddenly realizes that the woman about to embark on the elevator is the one who would be killed in the elevator fire. Jake stops her from entering, and alerts the superintendant to the wiring problem, thus saving her life.
34. Jake bursts into the coffee shop and alerts Drew to stay away from Cole. Jake and Cole argue, culminating in Jake seizing the "special delivery" bag, and Cole shooting him as a result.
35. Upon feeling no pain from the gunshot, Jake opens his eyes to discover that his father has borne the impact of the bullet. Jake's father is invisible to everyone else, however, including the incredulous Cole as he is dragged away by the police. A momentary vision of the subway car reveals that Cole has been riding on the "train to hell" all along. Safe at last, Jake and Drew head home.

IV POST-READING ACTIVITIES

The Characters

Appearance vs. Reality

This assignment uses the familiar task of creating a character description, and adds a twist, to raise the topics of appearance, authenticity, identity, gossip, and judgement.

Students must choose Jake, Cole, or Jake’s father, and create a pair of character descriptions based on evidence from the novel. One description is to reflect their character as it is perceived by other main characters, or by outside observers in general. The second description is to reflect the character’s most authentic self, including their private experiences, feelings, and perspectives.

Each character description must be written in a persuasive tone of voice, as if to convince the reader that the perspective being offered is reliable and true. For example, students should not write, in the “appearance” description for Jake: “The police think that he’s just a dumb runaway because they just don’t understand where he is coming from.” Rather, a student might write, “Clearly, Jake is an irresponsible teenager who is prone to running away, as demonstrated by his police record,” even if this does not reflect their own assessment of Jake.

Tips:

- This assignment might be particularly useful if you are teaching voice or point-of-view.
- This assignment might lead into a discussion about gossip, and judgement. How does it feel to be judged; to be gossiped about—especially if the stories being told are fabrications, or are perspectives that do not reflect your deepest motives or concerns?
- Discuss: Is it possible for a person’s judgement of another person to sound completely convincing and authoritative, when in fact, it is misguided or untrue?
- Discuss: Do other people’s perceptions of us matter? To what extent?
- Display finished written work by gluing each character description to opposite sides of a piece of Bristol board or character cut-out, and suspend from the ceiling. (“There are two sides to every story.”)

Choices

Drama activity

- One major thematic message communicated in *Mind Gap* is that of the power of young people’s choices to transform their own lives—for better or for worse. Jake has made many choices, although he doesn’t always seem to notice himself making them until after the fact. Where and how might Jake have acted

differently at critical points in the novel? This activity invites readers to explore this question through drama and “improv” acting.

- Divide the class into seven groups, and assign one of the “critical choice” chapters (listed below) to each group of students. Have each group retell the contents of their assigned chapter in the form of a skit. Once their skit has been presented, members of the class may make suggestions as to how Jake might have chosen to act differently. (e.g. Chapter 1: “What might have happened, had Jake said right there on the spot, “There is no way I’m making a delivery that involves breaking the law!?” The group presenting the skit explores possible answers to those questions by re-playing all or a portion of their skit, changing it to reflect this new choice, and improvising new lines and events to reflect the possible results of that choice. The class may then discuss how they felt about the group’s speculative drama, and express agreement or disagreement with the likelihood of the outcomes presented.

Students may think about and discuss:

- Does the act of making a good choice necessarily improve Jake’s situation or make his life easier? In the short term? In the long term?
- What factors make it difficult for Jake to consistently make good choices? (e.g. anger, poverty, loneliness, feelings of abandonment, low self-esteem, negative peer pressure, etc). Is it reasonable to say that he should make better choices, in spite of his situation? How might he “catch himself in the act” of making a poor choice, and change his course of action?
- Is Jake somehow fated to harm his father at the subway station on his journey back in time, considering that the 14-year-old Jake has already experienced 10 years of his father’s absence? (Students may note that time travel books in general deal with difficult questions about the possibility of changing the past). In any case, how does this aspect of the book apply to “real life”? Are some things simply fated to happen, or are all events open to personal choice?

Considerations for your classroom:

- Consider creating a drama for Chapter 1 as a class, using a few confident volunteers as the actors, as a way of modelling your expectations for the activity.
- If you feel that your students might panic at the idea of improvising a script on the spot, you might choose to have them present “alternate endings” as part of their prepared script, as opposed to responding to classmates’ questions.
- Rather than asking students to submit their ideas simply by raising their hand and describing them to the presenters, you might invite individuals from the audience up to the stage to replace the group’s original “Jake” character. This new student acts out what he or she believes to be an alternate course of action for Jake, with the rest of the individuals onstage responding in character.

Chapters to act out for **Choices** drama activity:

(Here are ten chapters in which Jake makes critical choices; using the chapter summaries, select seven, or allow students to choose, and assign one chapter to each student group.)

Chapter 1 – Useful as a whole-class example

Chapter 4

Chapter 5

- Chapter 12
- Chapter 17
- Chapter 21
- Chapter 27
- Chapter 30
- Chapter 33
- Chapter 34

Youth Gangs

A central topic explored in *Mind Gap* is that of gang involvement, from the perspective of 14-year-old Jake’s involvement with the fictional Toronto youth gang, “The 5 Kings”.

Gang involvement is a complex and multi-faceted issue. Youth who are involved with gangs may have experienced gangs similar to “The 5 Kings”, or gangs very different in scope. Degrees of involvement with gang activity may range from no involvement, to loose affiliations, to functional/transactional involvement, to novice/new initiate status, and finally to “hardcore” or leadership status.

The following online document provides information and a perspective on gangs, including youth gangs in Canada:

http://people.ucalgary.ca/~criif/publications/Youth_Gang_Report.pdf

You might decide to ask a police officer, social worker, or community leader to speak to your students about the realities of gang involvement. To help your students get the most out of such a seminar:

Have them brainstorm what they already know and/or believe to be true about gangs.

1. Then, have them formulate questions that they hope to have answered during the presentation.
2. Finally, have them reflect on what they have learned, hopefully answering most of their questions, and possibly changing some of their previously held beliefs.

Suggested headings for class brainstorming chart:

What we know and believe about gangs	Questions we have about gangs	What we learned about gangs

Additional online resources on the topic of Youth Gangs:

For parents

<http://www.sweenypolice.org/Gangs%20-%20Help%20Say%20No.pdf>

<http://www.csgv.ca/counselor/assets/WarningSigns.pdf>

General

<http://www.publicsafety.gc.ca/prg/cp/bldngevd/2007-yg-2-eng.aspx>

<http://www.canadianimmigrant.ca/settlingincanada/youth/article/3591>

Student Assignment: Advice Column

- A Pre-writing research: This assignment will be much more meaningful to the students if they have an opportunity to learn about the realities of youth gangs before attempting the writing task. Either through a community presentation (see above) or through library research, have students answer the following questions:
- Why do young people join gangs?
 - What makes some people more likely to join a youth gang than others?
 - At what age do young people join gangs?
 - What messages about gangs do we get from popular media, and how are real-life gangs similar or different?
 - What negative outcomes are associated with being in a gang?
 - What happens when a young person decides to leave a gang?
- B Assignment: students are to create an entry in an advice column. First, they must write as a young person seeking advice related to gang involvement, and then, in the voice of an advice columnist, create a reply to the query. A well-written query and response will reflect the facts and complexities revealed by the student's research on youth gang involvement.

Students may choose to write in the voice of a young person considering gang involvement, however, additional suggestions include:

- The friend, brother, or sister of a young person considering gang involvement
- A young person desiring to leave gang life
- The parent of a gang-involved youth
- A non-gang-involved young person concerned about the safety of his or her community or school
- A girl facing pressure to become gang-involved

Tips:

- Have students read examples of advice columns gathered from magazines or websites aimed at young people prior to attempting this writing assignment.
- You might ask students to write more than one query/response, if you desire a more lengthy written product
- You might consider having students write fictitious queries, mixing them up, and redistributing, such that they are "answering" another student's query.

Reading Comprehension

Quizzes

Chapters 1-5

1. The “King of the 5 Kings” who requests a special delivery is:
 - a) Damon’s brother Vlad
 - b) Cole’s brother Damon
 - c) Jake’s brother Drew
2. Jake lost Drew’s money by:
 - a) Buying drugs with it
 - b) Stealing it
 - c) Playing poker with it
3. “Pigeon McRae” is:
 - a) Jake’s “gang” name
 - b) A nickname for Jake’s brother
 - c) A nickname for Jake’s father
4. A mysterious voice has been whispering:
 - a) “I’m watching you”
 - b) “This is your last chance”
 - c) “Last Stop”
5. The homeless man at the subway station:
 - a) Urges Jake to get onto the old-fashioned train
 - b) Urges Jake not to get onto the old-fashioned train
 - c) Keeps asking Jake for money until Jake escapes onto the train

Chapters 6-10

6. The mysterious train:
 - a) Left from Victoria Park station, and arrived at Victoria Park station
 - b) Left from St. George station, and arrived at St. George station
 - c) Left from Victoria Park station, and arrived at St. George station
7. Jake discovers that _____ have gone missing.
 - a) His cell phone and some coins
 - b) His backpack and his watch
 - c) His jacket and his wallet

8. After meeting the hostile, unshaven man in his apartment, Jake:
 - a) Phones the police
 - b) Goes back to the subway station
 - c) Falls asleep in the hallway
9. Mr. Borelli does not recognize Jake, but out of pity, he:
 - a) Gives Jake \$5
 - b) Phones Jake's mom
 - c) Lets Jake back into his old apartment
10. After leaving the coffee shop, Jake is nearly hit by:
 - a) A car
 - b) A bus
 - c) A subway train

Chapters 11-15

11. Jake asks the server at the coffee shop:
 - a) If he can have \$5
 - b) If he can borrow a phone book
 - c) If he can use the phone
12. Upon seeing his father leave his childhood home, Jake:
 - a) Angrily confronts him about having abandoned the family
 - b) Follows him
 - c) Watches him leave, then goes in to find his mother
13. As Jake steps onto the mysterious train at St. George station:
 - a) His father falls into the abyss
 - b) His father is pulled on board the train
 - c) His father runs away, back up the stairs
14. The people on board the train:
 - a) Have fancier outfits than they did before
 - b) Appear to have grown larger than they were before
 - c) Look older and less healthy than they were before
15. Jake returns to his apartment, to find that:
 - a) His mother and brother are home
 - b) The hostile, unshaven man is still there
 - c) There is no one home

Chapters 16-20

16. Upon Jake's return, his mother:
- a) Is overjoyed to see him
 - b) Lectures him angrily
 - c) Refuses to acknowledge his presence
17. Jake tries in vain to tell Mr. Borelli that:
- a) He really appreciated the \$5
 - b) The elevator is malfunctioning
 - c) He has lost his keys, and needs to get in
18. In addition to learning that he is invisible, Jake realizes that:
- a) He is wearing yesterday's sweatshirt
 - b) His cell phone and loose change have disappeared again
 - c) Cole is also invisible to everyone in the coffee shop.
19. Jake hears Cole and Damon agree that:
- a) Jake should hold the bag during the special delivery.
 - b) Cole will secretly be paid more money than Jake
 - c) There is no special delivery—they were playing a trick on Jake.
20. Once back at the apartment, Jake learns that:
- a) Cole has contacted Drew
 - b) Cole has called Jake's mother
 - c) Cole has phoned the police

Chapter 21-25

21. The only person able to see and hear Jake is:
- a) Drew
 - b) The woman who works at the coffee shop
 - c) The homeless man at the station
22. What two messages does "Short-Shorts" communicate to Jake, on board the train?
- a) "You're one of the chosen ones" and "Ah, choices... none of them really matter in the end."
 - b) "You're one of the lucky ones" and "Make your choice. Live with the consequences"
 - c) "You're one of the troubled ones" and "There are many good choices you can still make"
23. When Jake exits the mystery train for the third time at St. George station, he encounters:
- a) Everything restored to the way it was before this whole subway train experience began
 - b) Out-of-date ads and old-looking digital clocks
 - c) \$10.50 fares and palm scanners

24. Jake learns from his mother that:
- a) She spent time in jail because Drew died in an elevator accident
 - b) Drew is a 5-Kings member and Mr. Borelli is in jail
 - c) The 5-Kings have killed Drew and Mr. Borelli died in an elevator accident
25. When Jake enters his bedroom, he is alarmed to discover that:
- a) The room has become filthy and disgusting from years of neglect
 - b) All the furniture is gone and the walls are bare
 - c) The room looks unchanged—exactly as it was 10 years ago

Chapters 26-30

26. Jake is alarmed to discover another hoodie, just like the one he is wearing, except that:
- a) The second hoodie is torn and soiled
 - b) The second hoodie is inscribed with the words, “last stop”
 - c) The second hoodie is small, like the one he wore as a young child
27. Jake discovers the 24-year-old version of _____ smoking outside the coffee shop.
- a) Cole
 - b) Drew
 - c) Jake (himself)
28. When Jake finally meets his brother, Drew:
- a) Welcomes him warmly
 - b) Does not recognize him
 - c) Demands to know where he has been for the past decade
29. Drew throws Jake onto the sidewalk because:
- a) He is angry at Jake for Jake’s role in getting Drew involved with the 5 Kings
 - b) He needs to defend himself against Jake’s kicks and punches
 - c) He secretly wants to avoid killing Jake.
30. Back on the train, Jake suddenly feels confident in his ability to change the future because...
- a) He has already proven his ability to change the past
 - b) Short-Shorts has urged him to believe in the power of his choices
 - c) He knows that he can always travel back in time, and try again

Chapters 31-35

31. Once he is rescued from the subway tracks, Jake realizes that:
- a) It is Saturday at 12:00, and he is due to take one more trip on the subway train
 - b) It is Sunday, the day he is supposed to be shot and killed
 - c) It is Sunday, the 10th anniversary of his father having left the family

32. Jake expresses to his father:
- a) That he is very sorry; his father's disappearance had been entirely his fault
 - b) That he is confused; he hopes to one day understand his father's reasons for leaving
 - c) That he is angry about his father's departure, but that he wants to forgive him
33. Jake prevents the woman from using the elevator:
- a) Because Jake needs to use the elevator urgently, in order to rescue Drew as fast as possible
 - b) Because he needs the woman to remain in the lobby, as an alibi
 - c) Because he realizes that she is about to die in an elevator fire
34. Cole shoots Jake because:
- a) Jake insults Cole's mother.
 - b) Jake seizes the "special delivery" bag
 - c) Jake demands half the profits from the "special delivery"
35. Cole's mood at the end of the coffee shop scene could be described as:
- a) Incredulous, shocked, in disbelief
 - b) Sad, remorseful, sorry
 - c) Smug, satisfied, gloating

Answer Key:

Chapters 1-5:	1. A	2. C	3. C	4. C	5. B
Chapters 6-10:	6. B	7. A	8. C	9. A	10. A
Chapters 11-15:	11. B	12. B	13. A	14. C	15. A
Chapters 16-20:	16. C	17. B	18. A	19. A	20. A
Chapters 21-25:	21. C	22. B	23. C	24. B	25. C
Chapters 26-30:	26. A	27. A	28. B	29. C	30. A
Chapters 31-35:	31. B	32. A	33. C	34. B	35. A