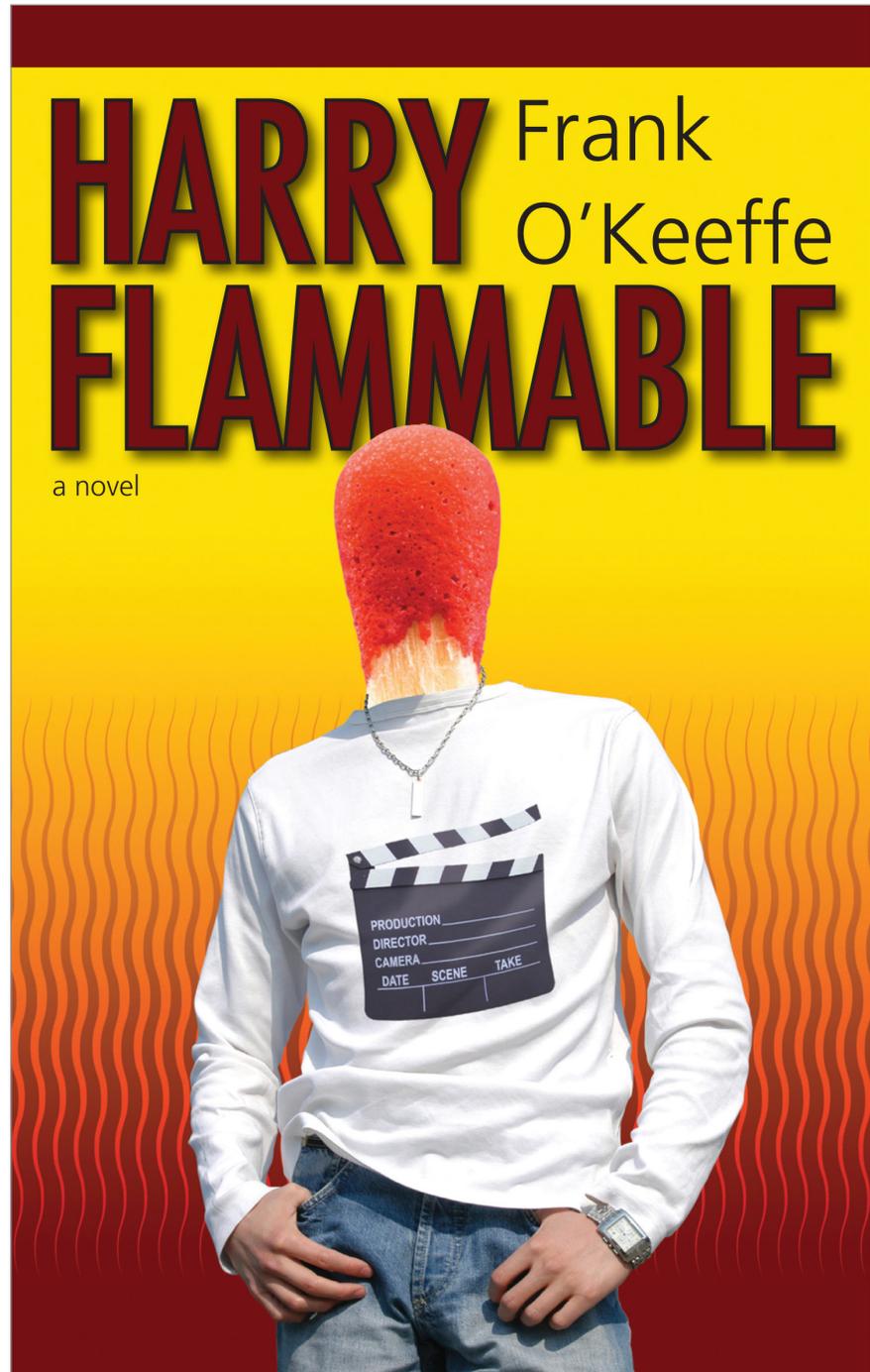


TEACHER'S GUIDE

Grade 9 or 10 English



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TABLE OF CONTENTS

Introduction	4
Curriculum Expectations	5
Themes	6
Pre-Reading Activities	10
Chapter Summaries	12
Chapter Response Activities	18
Post-Reading Activities	28
Appendix 1	32
Appendix 2	33
Appendix 3	37
Appendix 4	42
Appendix 5	47
Appendix 6	51
Appendix 7	56
Assessment Tools	57

INTRODUCTION

Harry Flanagan has dreamt of becoming a movie star, or at least a stuntman for a long time. Unfortunately, he has never managed to live down his first effort, when he attempted to ride a bicycle through a burning refrigerator box in second grade. Now, as a high school senior, opportunity finally seems to beckon. Pocket Money Pictures is filming a historical adventure film in his hometown, and he has a chance at a work experience placement on set.

But his own reputation as the infamous “Harry Flammable,” who starts fires wherever he goes, is about to derail his plans. A shed at Harry’s school has been set on fire, destroying work experience counselor Shamberg’s new mountain bike. Harry’s charred cap is found on the scene, and Harry’s golden opportunity goes up in smoke.

Harry is forced to take a position with Chef Antonio in the kitchen of the Ritz. But the Ritz is the same hotel the film’s director is staying at. Will Harry be able to find a new way into the movie of his dreams? Or will he be forced to endure a placement he hates and an inevitable kitchen fire ... or two?

A Note to Teachers

Harry Flammable is a young adult comic novel. Teachers of high school English classes could consider a number of approaches to using *Harry Flammable* in their classes. It could easily be used to give students practice in thematic analysis. It would also make sense to approach it as an exemplary model of comic writing.

Harry Flammable and the activities in this package are suited to students at the grade 9 and 10 level.

About the Author

Frank O’Keefe moved to Canada from Dublin, Ireland, shortly after finishing high school. He has published several children’s and juvenile novels, including *Guppy Love*, *Weekend at the Ritz*, *It’s Only a Game*, *There’s a Cow in my Swimming Pool*, and *School Stinks*. His recent novel, *Nancy Nylan, Ordinary Farm Girl, Explorer Extraordinaire*, was shortlisted for the R. Ross Annett Award for Children’s Literature. A former insurance broker, Mr. O’Keefe now lives in Calgary, Alberta, where he raises cattle and writes.

CURRICULUM EXPECTATIONS

Ontario Curriculum: English, Grade 9 and 10

Oral Communication

- 1.2 Using Active Listening Strategies
- 1.3 Using Listening Comprehension Strategies
- 1.4 Demonstrating Understanding of Content
- 1.7 Analyzing Texts
- 2.2 Interpersonal Speaking Strategies
- 2.3 Clarity and Coherence
- 2.4 Diction and Devices
- 2.5 Vocal Strategies

Reading

- 1.2 Use of Reading Strategies
- 1.3 Demonstrating Understanding of Content
- 1.4 Making Inferences
- 1.5 Extending Understanding of Texts
- 1.6 Analysing Texts
- 1.7 Evaluating Texts
- 1.8 Critical Literacy
- 2.1 Text Forms
- 2.3 Elements of Style
- 3.3 Developing Vocabulary

Writing

- 1.1 Identifying Topic, Purpose and Audience,
- 1.4 Organizing Ideas
- 2.2 Voice
- 2.4 Sentence Craft and Fluency
- 2.6 Revision

Media Studies

- 1.3 Evaluating Texts
- 1.5 Critical Literacy

THEMES

Reputation

The most important theme in *Harry Flammable* is that of reputation. Reputation is the estimation or opinion that is held about a person by society or by the community. Reputations may be good or bad, deserved or undeserved. In the case of *Harry Flammable*, the title character begins the novel firmly oppressed with a mortifying reputation as a firebug. Suspicion immediately falls on him for the recent destruction of the school shed and Shamberg's bike. Harry does not defend himself. He believes, justifiably, that he cannot successfully defend himself when he has already been tried in the court of public opinion. O'Keeffe specifically demonstrates that Harry's reputation causes him to be blamed for things that are truly not his fault such as when Shamberg's desk catches fire.

It is an open question in *Harry Flammable* whether Harry deserves this reputation. We never do learn who is responsible for the shed fire, and Harry does have a talent for being in the wrong place at exactly the wrong time. Is he simply the unlucky epicentre of a string of coincidences? Is he, consciously or unconsciously, responsible for at least some of the actions on which his reputation depends?

The most reputation conscious person in the book is Ms. Capstone, who is concerned at all times in maintaining the reputation of the Ritz hotel. She exemplifies the awareness that a positive reputation is a strong benefit for a person or a business. She strives to keep the Ritz's reputation immaculate. She clearly understands that reputation and character are not the same thing, which she demonstrates when after the flambé incident she establishes to her own satisfaction that Harry's character is good, but still considers firing him as a threat to the hotel's reputation.

The antagonist and counterpoint to Harry is Johnny Random, a movie star with a glittering reputation as a Hollywood celebrity, but poor character. His name has drawing power, and so he has been given the lead in *Funeral at Feng-T'ai*, against the director's wishes. At the same time, he has made himself unpopular on set. His growing reputation as a boorish drunk threatens to offset his star power, and tank his career.

These two characters could be said to stand for two competing priorities, character, and reputation. Harry, whose character is well meaning and earnest, if a little rash, is actively seeking to live down his own reputation. He seeks to mitigate it where possible, by attempting to be responsible in situations like the Ritz kitchen, or on the runaway train. Over time, He succeeds in establishing a new, more positive reputation, based on his actual character. Johnny Random's character is egocentric and petulant. He is more concerned in maintaining his reputation on any terms, no matter what the consequences for himself or others, and as such his character can be seen as very hollow.

Appearance Vs Reality

Another key theme in *Harry Flammable*, and a classic theme of comedy, is the distinction between what people assume to be true and what actually is. In *Harry Flammable*, this theme is usually, although not exclusively, focused on how it applies to people. O’Keeffe depicts repeated situations in which people depend on first impressions or misinterpret facts about each other. Most of the humour in *Harry Flammable* depends on these mistaken assumptions and the confusion or disaster that results. Some notable examples in support of this theme are; Aunt Phyllis assuming the iguana Ralph is plastic, Harry assuming that he should take responsibility for removing the pot roast from the oven, the string of assumptions that left Harry in charge of flambéing Johnny Random’s crepe; the string of assumptions that led to Harry poisoning Johnny Random, or Ms. Capstone’s assumption that Harry poisoned Johnny deliberately.

While most of the mistakes that point out the differences between representations of the world and actual reality in *Harry Flammable* are the result of actual misunderstandings, there is an additional element of confusion created by the deliberate misrepresentations of some characters. Harry’s relationship with Celia is initially forestalled when someone in class creates a note, ostensibly from Harry. Celia misrepresents who Ralph is in order to avoid a pushy coworker, and inadvertently sets Harry up to flambé Johnny Random.

Not every representation is malign. Some, like Chef Antonio, who has changed his name in order to highlight the style of cuisine served in his kitchen, are essentially benign. Some are beneficial. Many of the cinematic illusions created on the movie set fall into this category. For example; the foil balls which create the illusion of moving water, or the use of make up to allow Harry to appear as a Chinese peasant, or the laps run by extras to allow a small group of people to appear on film as a multitude.

Two characters whose misrepresentations are particularly significant are those occurring in the ongoing battle of wits between Harry’s father and his great aunt, Phyllis. This contest habitually works out through both parties re-framing recent events. Phyllis continually misrepresents her involvement with the film and the director Robert Rudsnicker, in order to build herself up. She presents herself in the best possible light, with the greatest possible dignity. Mr. Flanagan responds by recasting everything he sees or is told in the most ludicrous way he can, in order to belittle Phyllis. Because Harry is often in a position to witness the events first hand, the reader is sometimes given two or three distinct versions of the same event, (Harry’s realistic description, and the more biased versions,) to compare and contrast.

Media

Media representations are a reoccurring motif through *Harry Flammable* — filmmaking, but also print and visual mediums.

Harry and his family read a daily newspaper, which provides Harry with a way to assess the impact of recent events and to follow the progress of Pocket Money Pictures, even before he becomes part of the film. When the flambé incident occurs, his photograph makes it into the paper, as well

as articles about the incident. An editorial by the journalist Marius Lippencott helps Ms. Capstone's to come to the judgments she does over the incident. We learn from the same editorial that prior film critics may have been key in placing Johnny Random in a position of stardom, above his actual abilities. The tabloid Tattle Tale may have played a role in setting up the flambé incident in first place. If Joanne hadn't read that Johnny Random was single again, perhaps she would have been more focused on her job, rather than on securing a film role. At school satirical cartoons roasting Harry's involvement circulate among the student population. *Harry Flammable* ends with the imminent arrival of the Academy Awards, which, whether or not Harry gets to collect an award, will be a point of celebration for the achievements of Pocket Money Pictures and Harry himself.

These print or visual representations in the story are a significant motif because they demonstrate other mechanisms, besides word of mouth, by which reputations are created, spread, altered and sustained. Print representations can be very powerful. Some Roman Emperors are still judged today based on what the historian Suetonius had to say about their personal habits, in the first century.

The Art of Film

Harry's character arc through *Harry Flammable* focuses on his quest to become a movie star or stuntman. By the end of chapter 23 he has, essentially achieved this goal.

The greatest continual hindrance to his quest initially is his relative lack of power to make it actually happen. He has relatively little control of most of the events that lead to the final ending. It would be fair to say that he is aware of his own lack of control. Some of his poor decision making, like bringing Ralph to school, or shaving his head, might be seen as the result of this. He is aware that he is not particularly in control, and that he is often judged by others as though he were in control. He feels considerable anxiety about this fact, and overcompensates by trying to assert control where he can.

Harry gains in confidence through the book. While he remains impulsive, in the second half most of his snap decisions are more successful. For instance, he successfully advocates for himself when Rudsicker offers him a reward, and he attempts to stop the train. It would not be true to say that Harry is in control of his life by the end of the book however, it would be true to say that he has come to acceptance and a greater degree of satisfaction with the situation he is in. He has moved from a position of great concern for appearances and reputation to a position where he has come to be concerned by these things in proper proportion to their actual value.

Coincidence, Control, Character

A significant amount of the story action happens on the set or around the personnel of Pocket Money Pictures, a film production company making a movie set in historical China. O'Keeffe uses the film to provide a set of metaphors or examples for the distinction between the real and the apparent. Harry and Johnny are both made to appear to be Chinese, when they are not. A diesel

train is made to appear to be a steam engine. When Harry is filmed carrying Celia from the crashed train, and wearing Colin's costume, the director decides to use the shots and hires Harry as a body double to make it official. Harry's behind the scenes viewpoint of the film process provides ample scope to highlight the distinction between the real and the assumed.

Comedy

A comic novel is a book in which the writer seeks to amuse the reader by using comedic or farcical elements in their writing. In *Harry Flammable* these include the unlikely and improbable situations, some broadly drawn characters, repetition, cases of mistaken identity, misunderstandings and fast paced events, culminating in an elaborate disaster scene.

Very often the author of comedy also looks to make the reader think about a particular social issue, drawing attention to incongruities in errors in common understanding. Perhaps because comedy relies on resolving incongruity, books that manage to be comedic and thematic can be highly effective as comedy, as social critiques, and as lasting works of literature. Mark Twain's famous novel *Huckleberry Finn*, for instance, commented on the morality of slavery and Jonathan Swift's *A Modest Proposal*, mocked common social attitudes towards the poor, and the Irish policy.

At the same time, comic novels are a particularly controversial literary genre. First, because comedy is typically light in tone and irreverent, some readers dispute whether comedy can truly be considered of literary significance. If the book cannot take itself seriously, such a reader might argue, then why should we? Second, comedies often ridicule mainstream ideas or controversial issues. Those who find themselves and their ideas skewered in this manner may find it to be an uncomfortable experience.

Harry Flammable is a comedy, and it does have a point to make. O'Keeffe uses humour with a light touch to underscore the concepts that one's reputation matters, in proportion. He also examines closely, the concept that persons and events can be represented and interpreted in multiple ways, and that paying attention to the interpretation matters. In other words, he is making a strong, memorable and inherently light-hearted case for critical literacy. Because these concepts play well with humour, his themes also reinforce the comedy of the story.

PRE-READING ACTIVITIES

Response Journal

Before beginning *Harry Flammable*, ask students to create a response journal, to keep notes in while they read the novel. These journals can serve several purposes;

- A place to store notes and create rough copies for specific written assignments during the period that students read *Harry Flammable*.
- A place to record chapter summaries as students read *Harry Flammable*.
- Potentially, a private place students can record their own thoughts and feelings about elements in the novel.

Title Discussion

1. Ask students to work in small groups to discuss the title, *Harry Flammable*. Ask students to use just the title and to make as many assumptions as they can about who Harry is, and what he is like.
2. Ask students to explain in class discussion why they have made the assumptions they have?
3. Have students work in small groups to rank the assumptions they have made from 1-5, 1 being unlikely, 5 being absolutely certain.
4. Discuss with students what conclusion they could draw about the relative worth assumptions made on the fly.

Cover Deconstruction

1. Ask students to analyze elements of the cover and to make predictions about the book based on the elements they can see or read.

Elements to prompt students attention to include:

- The title
- the book jacket synopsis
- The choice of colours and stylized flames
- The picture (in particular, the symbolism of the boy's head being replaced with a match)

2. Have students share and justify their predictions in class discussion
3. Have students record their predictions.

Comic Novels

It is worth discussing student expectations for this genre prior to beginning any class study of the book, so that students are prepared.

1. Ask students to work in pairs or small groups to establish a list of criteria for what makes a book funny to read. Create a class master list.
2. Ask students to establish a second list of criteria for what makes a book important. Create a second class master list.
3. Hold a class debate or discussion on the following topic: Can a book be both funny to read and be an important book? Why or why not?
4. Have students record their own conclusion on the topic in their Journal.

Reputation

1. Ask students to pick one of the following quotes and to write a short, (at most one page) report about what the author of the quote intended readers to learn from it. Please see Appendix 1 for a handout for this assignment.
 - a "To disregard what the world thinks of us is not only arrogant, but utterly shameless."
— Marcus T. Cicero.
 - b "Glass, china and reputation are easily cracked, and never mended well."
— Benjamin Franklin
 - c "His reputation is what men say he is. That can be damaged; but reputation is for time, character is for eternity." — John B. Gough
 - d "Until you have lost your reputation, you never realize what a burden it was or what freedom really is." — Margaret Mitchell
 - e "If I take care of my character, my reputation will take care of me." — Dwight L. Moody
 - f "A reputation once broken may possibly be repaired, but the world will always keep their eyes on the spot where the crack was." — Joseph Hall
2. After students have had an opportunity to finish their report, hold a class discussion on the following topics
 - The value of reputation
 - The distinction between reputation and character

CHAPTER SUMMARIES

Chapter 1

Harry Flanagan, a high school senior, is questioned by his school's counselor, Mr. Shamberg, about Harry's role in the recent arson of a school shed. Mr. Shamberg's new bike has been destroyed, and Harry has been connected to the fire by the presence of his hat on the scene. Harry also has a reputation as a fire starter. Harry denies involvement, but is pessimistic about his chance of proving himself innocent. Harry is particularly concerned that the fire may endanger his involvement with a work experience placement with Pocket Money Pictures.

In the course of being questioned, another fire starts on Mr. Shamberg's desk, and the interview ends inconclusively.

Chapter 2

Harry returns to his math class, where his pet iguana Ralph has escaped and climbed onto Celia, a recently arrived student Harry is attracted to. Another student passes a note around, purporting to be from Harry and thanking Celia for the opportunity to grope her. Harry realizes bringing Ralph to school was a mistake.

Mr. Shamberg sees Harry again, with good and bad news. The good news is that another student has explained how Harry's hat came to be on the shed and he is no longer under suspicion for the fire. The bad news is that Mr. Shamberg has been unable to secure him the Pocket Money Pictures work placement, and has instead got him a position working in the kitchen of the local Ritz Hotel. Although Harry has no interest in cooking or the Ritz, Mr. Shamberg believes that this is the next best placement available.

Chapter 3

Harry resolves to make the most of his Ritz experience. As the hotel is hosting many of the film studio personnel, he might still find his way into involvement with the film. Harry's mother cuts his hair, in preparation for the work placement. Harry visits the Ritz and meets Ms. Capstone, the personnel manager at the Ritz. Ms. Capstone impresses Harry as a formidable person, and reminds him strongly of a black widow spider. She explains some of the rules of employment at the Ritz, gives him directions to meet the head of the kitchen, Chef Antonio, and requires him to go get a haircut.

Chapter 4

Returning home from the Ritz, Harry sees an opportunity to get a cheap haircut and impulsively stops. Because he has stopped at a barber school, the result is quite bad. Other students tease Harry the next day. Harry learns that Celia will be the best boy on the Pocket Money Pictures film,

Funeral at Feng-T'ai, and will consequently have her name featured. Harry meets Chef Antonio, walking in on the chef screaming in the middle of a busy kitchen. Chef Antonio tells Harry to return the next day, after getting a haircut.

Chapter 5

Harry shaves his head. Harry's mother informs Harry that his actress great aunt, Phyllis is coming to visit. This means drama at home, as Harry's father and Aunt Phyllis get along poorly. In the Ritz kitchen, Harry meets Kin Woo who will be his direct supervisor. Kin finds Harry a uniform, and makes jokes about Harry's baldness. We learn that Harry has had a day of jokes on this topic from his father and classmates, and has suffered the humiliation of being believed to be an entirely new student by his shortsighted teacher, Ms. Cranshaw.

Chapter 6

Kin shows Harry how to turn potatoes. Harry turns a lot of potatoes and then prepares a lot of melon balls. He finds this frustrating. On returning home, his father cracks more jokes aimed at Phyllis and Harry. His mother serves melon as a special treat.

Chapter 7

Harry arrives quite late at the Ritz after school, and has trouble finding his uniform. Celia, who has a preexisting job of her own at the Ritz helps him find the right uniform. Harry chops celery. Chef Antonio corrects his technique using a French word Harry does not know, and Kin has to interpret for him. Harry helps Kin set up a dining room display. While doing this, Harry watches his Aunt Phyllis being turned away by the hotel receptionist. Aunt Phyllis claims a preexisting relationship with the film director, Robert Rudslicker. The receptionist refuses even to leave a message or confirm that Mr. Rudslicker is staying in the building. Aunt Phyllis storms out. Harry meets her outside the hotel waiting for a bus, with her luggage. When he tries to help her board the bus she doesn't recognize him as her grand-nephew and as a result they miss the bus. On the second bus Harry is embarrassed by Phyllis, especially when he realizes that Celia and other people are listening to her.

Chapter 8

The next day, breakfast is a little disrupted in the Flanagan household now that Phyllis has arrived. She and George Flanagan have immediately begun irritating each other. At school, Harry realizes that the work placement schedules have separated him from Celia, and she is no longer in any of his classes. At the Ritz, Harry assists with room service orders, and takes an order for Mr. Rudslicker's suite. Harry is left to push the surprisingly heavy room service cart for this order by himself. When he arrives at the suite, Mr. Rudslicker is surprised by the arrival of the cart, as he has not ordered any room service. Aunt Phyllis emerges from the cart and goes into the suite with Mr. Rudslicker, surprising both Harry and a security guard posted on the floor.

Chapter 9

Harry listens to Phyllis relate her visit to Mr. Rudsicker over breakfast the next day. She has not realized he was the room service waiter, and her version of the event is distinctly different from his memories. He is further shocked when Phyllis claims that she now has gained a small speaking role in the film, and will be coaching the director on overcoming his stammer. George Flanagan mocks the director and film. Phyllis reveals that George has tried to scare her with Ralph, a tactic that has not worked because she did not believe Ralph was a real lizard.

Harry is reminded at school to get his work placement form signed, as proof that he has been at his work placement. Fetching his form causes a disruption in Ms. Haversack's class. At the Ritz, Harry responds to Chef Antonio's demands that somebody fetch a cooking pot roast out of the oven. While doing so, he sets a dishtowel alight and drops the pot roast, splashing gravy over Chef Antonio's trousers and shoes.

Chapter 10

Chef Antonio fails to scold Harry for the accident. Harry worries that this incident will mean that he will be fired. Kin advises him to relax, fills in the work placement form for Harry, and asks Harry to help out with an extra catering event to take place the next night.

The next day, Harry tells Celia that he will be working with her that night and apologizes to Celia for the incident with Ralph. Celia tells Harry that the reception is at City Hall to thank the Film Studio for bringing their business to the city. Celia tells Harry about some of her duties at Pocket Money Pictures and offers to get Harry a pass for the set, and to show Harry around the set the next day. He agrees.

Chapter 11

That night at the Ritz, Harry prepares more vegetables. Harry meets Henry Nicholson, who runs the catering, and the other employees who will be participating. They travel by van to City Hall and set up. On the way, the hotel employees talk about who will be there; in particular Joanne, one of the waitresses is concerned to meet Johnny Random, the biggest name associated with the film. Celia is pumped for information about him, but hasn't actually met him.

At the reception the waitresses and Harry spot Johnny Random, Zulan Maisoneuve, who are more of the film's stars, and Aunt Phyllis. The Ritz staff are kept busy for a long time serving food. Harry circulates with trays of canapes. At the serving staff dinner break Joanne bugs Celia to point out anybody who can help her get a job with the film. After their dinner break most of the Ritz staff begin circulating desserts, which are crepes flambé. Harry hasn't been trained to flambé the crepes so is set to putting out sugar and cream. Joanne shows Harry how to flambé crepes so she can talk to a person Celia has told her can get her a job.

Harry visits a table and begins serving crepes. While Harry is distracted setting a crepe alight for Johnny Random, the actor swigs from the brandy bottle and spills brandy on the burning crepe, and then spews a mouthful of brandy across the crepe. Johnny Random falls out of his chair to escape the blaze, and reporters photograph the whole scene, including Harry. Henry debriefs the Ritz staff.

Chapter 12

Phyllis and Harry's father discuss the event the next morning, but both fail to notice Harry's involvement, despite Harry's picture on the front of the newspaper. Harry goes to meet Celia, and they travel by bus to the movie set. Celia and Harry read in the newspaper that the Ritz intends to investigate how this incident occurred, which worries Harry. Celia points out details about the set, in particular the train and track that will be used as part of a planned "peasant uprising." Celia demonstrates the work she has been doing, constructing a background ocean by hanging tinfoil on a billboard. Celia and Harry overhear some of the set workers discussing what had happened to Johnny Random, and how angry Johnny Random is with the unknown server who flambéd him. Harry leaves.

Chapter 13

Harry arrives back at home and overhears Aunt Phyllis telling Harry's father that she has recycled the lizard, still believing Ralph to be a toy. Harry immediately goes to check the recycling bins at the bottom of the driveway, but they have been emptied. He travels by bike to the recycling depot across town, and spends the rest of the day looking through the plastic recycling containers there. His friend Joe eventually helps him look, but they do not find Ralph. Harry returns home, and finds Ralph in a tree beside the driveway.

The next day Harry helps his father wash the greenhouse. Harry's mother and Aunt return home covered with spaghetti, having fallen into a dumpster when Aunt Phyllis had Harry's mother practice singing into it.

Despite these distractions, Harry continues to worry about what will happen at school and at the Ritz following the flambé incident.

Chapter 14

At school Harry's fellow students tease him about flambéing Johnny Random. The adults at the school however, have failed to make the connection. When Harry is called down to see Mr. Shamberg it is because he has failed to hand his work placement form in. Harry decides not to inform Mr. Shamberg until he has to.

At the Ritz that night Ms. Capstone interviews Harry again, and reveals that he did come close to being fired. But, as Henry and Kin had spoken up for Harry, and Marius Lippencott, one of the reporters who saw the incident, confirmed he had had little responsibility, she was choosing to give him a second chance.

Harry returns to the Ritz kitchen and thanks Kin. Kin reveals that he has gotten a part in the movie. On the way home Harry reads Lippencott's article. Harry talks to Celia about the day over the phone.

Chapter 15

Harry gets his form to Mr. Shamberg, and talks to Mr. Shamberg about the flambé incident. In class, the furor over the incident has died down. At the Ritz, Harry agrees to stay late to help with

room service. Harry is trained in how to record room service orders. A big party in one room, and another employee becoming trapped in an elevator causes Harry to be alone when Johnny Random calls to ask for a beef sandwich, emphasizing that it should be “hot.” Harry places an order for a “hot, hot beef sandwich” and delivers it to Johnny Random, who is drunk and alone in his hotel room. Harry goes home.

Chapter 16

The next morning Harry discovers in the newspaper that Johnny Random has been hospitalized. Harry arrives at school to discover that Mr. Shamberg has been contacted by Ms. Capstone, who is very upset and wants to see Harry as soon as possible. Neither Harry nor Mr. Shamberg can understand why. Mr. Shamberg sends Harry over.

At the Ritz, Ms. Shamberg accuses Harry of having a vendetta against Johnny Random and fires him. When asked why, she explains that the sandwich had contained chili peppers. “Hot, hot” as Harry had written down the order, was the Ritz code for chili peppers. Johnny Random had a severe allergic reaction. Ms. Capstone assumed this had to have been deliberate.

Harry assumes that this will mean he will have to delay his graduation. Back at school, he tries to explain to Mr. Shamberg, but is called back to the Ritz by Ms. Capstone. At the Ritz, Ms. Capstone sends Harry up to Mr. Rudsnicker. The director is actually grateful to Harry for having cleared the way for him to remove Johnny Random from the picture and replace him with his own first choice for the lead. Mr. Rudsnicker asks what Harry would like as a reward. Harry asks for a job as an extra, which Mr. Rudsnicker agrees to.

Chapter 17

Harry’s father is disgruntled by Harry getting fired and becoming involved with the film. Harry travels with Aunt Phyllis to the movie set, causing Aunt Phyllis to feel embarrassed by traveling with Harry on the bus, (contravening some of the grand claims about limousines she has made to Harry’s father.) Harry and Aunt Phyllis discuss acting. Harry meets Henry Orsini, who is in charge of extras. Henry settles the paperwork involved with Harry and sends him to be made up to look like a Chinese peasant.

Harry meets Colin Jang, who has replaced Johnny Random. He gets a costume, and joins the rest of the extras who will take part in a mob scene running through a canyon. There he meets up with Kin.

Chapter 18

The crowd of extras including Harry and Kin, as well as Colin Jang, race through the gully multiple times. At lunch break Harry talks with Celia and Kin. The afternoon shoot is to be a different scene about storming a castle. Celia has been setting special effects charges to go off underneath the train, which is to be hijacked in this scene.

Chapter 19

A sudden change in plan leads to a street scene being shot next. Aunt Phyllis, dressed as a wealthy woman is to be mobbed while riding in a sedan chair. The first take is spoiled when Aunt Phyllis mixes up her lines. The second take goes well.

Filming of the castle assault begins. Mr. Rudslicker describes how the scene is to look to the assembled cast and crew. The peasants assemble on the hillside, to rush down through an area of pre-primed explosions. The peasants, including Harry, must either fall and “die” or run to the castle walls.

On the first take Harry and Kin both make it to the castle walls. Following the take, the train is taken through a rehearsal. At the end of the day, Rudslicker dismisses everybody, intending to shoot both the charge and the train again the next day, as well as the attack on the castle.

On the bus Harry again talks with Celia, Aunt Phyllis and Kin.

Chapter 20

The next morning, Phyllis and Harry return to the set. The second shooting of the charge down the hill goes well. This time Harry is close enough to an explosion that he is required to “die.”

During an extended break Celia invites Harry up the hill where Celia has to be ready to set up dummies on the train. Harry observes the director and actors in this scene go through several takes. While the Director and main actors take a lunch break Celia and Harry are left alone on the train, with Colin’s and Zulan’s costumes. They try them on. Before they can change back out of the costumes, they observe Johnny Random start the train and run away.

Chapter 21

Harry and Celia move forward on the train, to attempt to stop it. The train is going too fast and the preset explosions bounce the third carriage off the tracks. Harry and Celia manage to get out of the third carriage before it bounces off the tracks. They race to the head of the train. Harry jumps across into the train engine, and succeeds in engaging the break, causing the train to slow. Just short of the castle walls the train completely jumps it’s rails, and crashes into the castle gates. Harry, returning to the carriages finds an unconscious Celia, and carries her from the crashed train while the train’s diesel fuel ignites and starts a fire. Having got out, Harry also loses consciousness.

Chapter 22

Harry wakes in a hospital room. Hospital staff reassure him that he is there strictly for observation, and will shortly be released. Harry assumes he is in trouble for the crash, and panics when Robert Rudslicker, Colin Jang and Henry Orsini visit. They assure him that they are grateful for his actions. Celia, Harry’s mother and Aunt Phyllis arrive. Harry learns that the train crash was filmed and the filmmakers intend to use the footage. Also, Johnny Random has definitely been identified as the cause of the incident. Rudslicker offers Harry a position as Jang’s double, and invites Celia, Harry and Aunt Phyllis to accompany the film crew to China for the summer.

Chapter 23

Some months have passed. The film has been completed, and Harry has gotten to see himself on screen. He and Celia have begun dating. With his father's acceptance and Aunt Phyllis' help Harry enrolls in a college drama program, and looks forward to the possibility of accepting an Academy Award for Best Stunt, in the event *Funeral at Feng-T`ai* wins.

CHAPTER RESPONSE ACTIVITIES

Chapters 1 and 2

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from each chapter.

Vocabulary Chart

Use Vocabulary Chart 1 to investigate specific vocabulary words. Please see Appendix 2.

Comprehension

1. For what multiple reasons does Mr. Shamberg think Harry is the culprit responsible for the burnt shed?
2. What does Harry want to do, and why might this goal now be in jeopardy?
3. Who is Celia, and what happens to her?
4. Why does Harry lose the Pocket Money Pictures placement?

Making Inferences

1. Is Harry's reputation justified? Why or why not?
2. Does your opinion of Joe Straka change from chapter 1 to chapter 2? Why?
3. Why do you think Celia shoots Harry a dirty look? What do you think Celia's opinion of Harry is, by the end of chapter 2? Justify your answer.
- 4.

Critical Literacy

1. Why do you think the author begins the books with a scene in which Harry is being accused of starting a fire?
2. Why do you think the author chose not to begin with the actual shed burning?
3. What do you think we are supposed to learn from Mr. Shamberg asking Harry, “How did you do that?” when the hat catches fire?

Personal Response

1. Have you ever experienced a situation where you said or did something you later regretted in order to make an impression? How did you handle the situation? Would you have handled it differently if you could?

Chapters 3 and 4

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from each chapter.

Comprehension

1. Why does Harry decide to take the Ritz job?
2. What impressions does Harry get about Ms. Capstone?
3. What first impression does Chef Antonio make on Harry?

Making Inferences

1. What kind of impression do you think Harry is making with the Ritz receptionist and Ms. Capstone?
2. Why do you think that Harry is so concerned about the impression he makes?
3. Define three characteristics of Harry as a person. Justify your answer with evidence from the first four chapters.

Critical Literacy

1. Compose a complete list of all the impressions or assumptions characters make about each other from chapter three.
2. What point do you think the author is making, by focusing on impressions in this way, in chapter three?

3. How does the author ending three consecutive chapters (2, 3 and 4) with an adult asking Harry to get a hair cut contribute to the humour of this book?

Extending Understanding

1. Compare and contrast the reputations and characters of Harry and Chef Antonio.

Chapter 5

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from this chapter.

Vocabulary Chart

Use Vocabulary Chart 2 to investigate specific vocabulary words. Please see Appendix 3.

Comprehension

1. Who is Kin Woo?
2. Why does Harry feel very self conscious by the time he meets Kin Woo?

Making Inferences

1. Why does Harry find Ms. Cranshaw's mistake about his identity embarrassing?

Critical Literacy

1. Why do you think that the author introduces an Asian character by immediately having him tell a Caucasian joke?
2. Why might the author have placed the introduction of Kin Woo with Ms. Cranshaw's mistake about Harry's identity in the same chapter?

Extending Understanding

1. Examine the diagram below. What can you say is the relationship between a real thing and what is thought about that thing? How does Ms. Cranshaw's mistake exemplify this idea?

What is true about X What is thought or believed

Chapters 6 and 7

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from each chapter.

Comprehension

1. What are Harry's new duties in the Ritz Kitchen?
2. Why does Chef Antonio use that name?
3. What is the reason Harry cannot initially find his uniform?
4. Why is Aunt Phyllis on the bus?

Making Inferences

1. Why do you think the Ritz potatoes have to be prepared as Harry has to prepare them?
2. Why is Harry so bothered by needing Celia's help to find his uniform? Is he being fair to himself?
3. Why is Harry so bothered by Aunt Phyllis on the bus? Is he being fair to Aunt Phyllis?

Critical Literacy

1. How does the author make use of repetition in chapter six?
2. Explain why Phyllis is a good example of a humorous stereotype.
3. Explain why Harry's first meeting with Phyllis is a good example of a humorous misunderstanding.

Chapters 8 and 9

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from each chapter.

Vocabulary Chart

Use Vocabulary Chart 3 to investigate specific vocabulary words. Please see Appendix 4.

Comprehension

1. How does Aunt Phyllis get to see Robert Rudsicker?
2. How does Aunt Phyllis report seeing Robert Rudsicker?
3. Who is Johnny Random?
4. How does Harry start a fire in Chapter 9?

Making Inferences

1. What do you suppose Harry's father thinks of Aunt Phyllis? What do you suppose Aunt Phyllis thinks of Harry's father?
2. Why do you believe Harry's father mock Mr. Rudsicker's name and the film?

Critical Literacy

1. The room service scene, and the pot roast scene like other scenes in *Harry Flammable*, are very fast paced. Harry is required to do one thing right after another without a break. Why do you think the author has written this scene this way?
2. Why does the author share both Harry's and Aunt Phyllis' version of the meeting with Robert Rudsicker?

Extending Understanding

1. Find an example on YouTube of a television or film clip, or a book passage, in which fast paced events are used for humorous effect.
2. Share and discuss your find in class. Why are farcical scenes like these humorous?

Chapters 10 and 11

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from each chapter.

Comprehension

1. Why does Kin think Harry worries too much?
2. Why does Joanne leave Harry alone at Johnny Random's table?
3. What is a "crepe flambé" or "crepe Suzette"?

Making Inferences / Evaluating Text

1. Do you think it is true that Harry worries too much? Why or why not?
2. Why do you think Celia offers to take Harry to the set?
3. What does Aunt Phyllis's criticism of Johnny Random reveal about her own assumptions and priorities?

Critical Literacy

1. How is the tempo of *Harry Flammable* changing as we get further into the story? Justify your answer.
2. What could we assume about the author's opinion of movie stars from the portrayal of Johnny Random? Why might this be a fair or an unfair assumption to make?

Extending Understanding

1. Who do you think is at fault for the flambé accident, Harry, Johnny, Celia, or Joanne? Justify your answer.

Chapters 12 and 13

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from these chapters.

Vocabulary Chart

Use Vocabulary Chart 4 to investigate specific vocabulary words. Please see Appendix 5.

Comprehension

1. Why does the photograph in the newspaper worry Harry?
2. What is the subject of the film *Pocket Money Pictures* is making?
3. What mistaken assumption does Harry make in Chapter 13, leading to a wasted afternoon?
4. For what purpose does Aunt Phyllis have Harry's mother sing into a dumpster?

Making Inferences

1. What assumptions can you make about Johnny Random?

2. Do you think that Harry's fears about Monday are warranted? Why or why not?

Critical Literacy

1. A metaphor is a literary convention in which a thing can symbolically stand for something else, something with at least some points of correspondence. One of the major themes in *Harry Flammable* is 'mistaken assumptions.' How has the author used elements of cinematic illusion on the film set as a metaphor for this theme? Give several specific examples.

Extending Understanding

1. Compare and contrast the reputations and characters of Harry and Johnny Random

Chapter 14

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from this chapter.

Comprehension

1. Why is Ms Capstone's first instinct to fire Harry?
2. What convinces Ms Capstone to give Harry a second chance?

Making Inferences

1. Why do you think Marius Lippencott's report on the incident was more important to Ms Capstone than the opinion of Ritz employees like Kin?

Critical Literacy

1. A red herring is a literary convention in which the author deliberately leads the audience to make a mistaken assumption about something in the plot, in order to make the final reveal more surprising. How does the author employ a minor red herring in chapter 14?

Extending Understanding

1. Write a 1 to 2 paragraph explanation of the distinction between reputation and celebrity. Do consider how these two ideas can interact, positively and adversely.
2. How does the Ritz's reputation benefit the Ritz?
3. Do you think that Ms Capstone would have been justified to fire Harry? Justify your answer.

Chapters 15 and 16

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from these chapters.

Vocabulary Chart

Use Vocabulary Chart 5 to investigate specific vocabulary words. Please see Appendix 6.

Comprehension

1. Why does Harry stay late at the Ritz?
2. What does Harry serve to Johnny Random?
3. What was Harry's mistake? How was it possible for this mistake to happen?

Making Inferences

1. In 1 to 2 sentences, summarize Ms Capstone's opinion of Harry.
2. In 1 to 2 sentences, summarize Mr. Rudsicker's opinion of Harry.

Critical Literacy

1. On page 118, the author describes Ms Capstone's eyebrows as "really knitting." How does the author's use of this inherently ridiculous description affect the dramatic tension in the scene? Why do you think the author employed this description?
2. What literary purposes do you think Harry's travels back and forth from the school to the Ritz has?
3. What plot developments in Chapters 15 and 16 are realistic or unrealistic? For what reason do you suppose the author has made use of exaggerated or unrealistic events in Harry Flammable?

Chapters 17 and 18

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from these chapters.

Comprehension

1. What has Aunt Phyllis been lying about, and why?
2. How does the film crew create the cinematic illusion of a much bigger crowd in the gully scene?

Making Inferences

1. Compare Harry's experience on this bus trip to his experience on the bus in chapter 7. How has Harry changed since the first trip?
2. What first impression does Colin Jang give?

Critical Literacy

1. Speculate why a movie set makes a very good setting for a farcical comic novel like *Harry Flammable*. What other settings do you imagine would also work well when writing comedy?

Extending Understanding

1. Does your new knowledge of Aunt Phyllis's reasons for lying change how you view her character? How?
2. List as many examples as you can of cinematic illusions being employed on the film set in chapters 17 and 18.

Chapter 19 and 20

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from these chapters.

Comprehension

1. What mistake does Aunt Phyllis make, and for what reason?
2. Why are there no train explosions in chapter 19?
3. Why do Zulan and Colin leave their costumes on the train?

Making Inferences

1. Why do you believe Celia and Harry dress in Zulan and Colin's costumes?
2. What does Johnny Random do in chapter 20? Why do you believe is doing this?

Extending Understanding

1. List as many examples as you can of cinematic illusions being employed on the film set in chapters 19 and 20.
2. After Aunt Phyllis's mistake, Harry re-frames the incident to encourage Aunt Phyllis to focus on the positive aspects of her performance. Explain how this demonstrates a significant change in Harry's character.

Chapter 21

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from this chapter.

Comprehension

1. What happens to the third coach of the train?
2. What happens to the train?
3. Why does getting onto the coal tender present a special problem?
4. How does the train get set on fire?
5. In the last line of chapter 21, what does Henry Orsini mean?

Extending Understanding

Write a paragraph to prove the following sentence. "Chapter 21 is the climactic scene of *Harry Flammable*."

Critical Literacy

1. How did the author of *Harry Flammable* achieve the sense of extremely faced paced action in the writing of this scene and in some earlier chapters?

Chapters 22 and 23

Chapter Summary

Record a 1 to 2 paragraph summary of the significant events and information from these chapter.

Comprehension

1. Why is Mr. Rudsnickner glad that the train got wrecked?

Making Inferences

1. Why does Harry panic when he first realizes Mr. Rudsnickner, Henry Orsini and Colin Chang are visiting him?

Critical Literacy

1. Would it be better to classify Harry's fears about the director's reaction as a red herring, as a comic misunderstanding, or as both? Justify your answer.
2. The train's derailment is, in reality, a dangerous accident. In the film it becomes an interesting dramatic element blended into the story, and adding to the final product. Should we consider this to be a deliberate metaphor? If it is, what is the idea being portrayed symbolically?
3. What other lesson or lessons do you believe the author would like us to draw from Harry's experiences? Be specific and detailed.

POST-READING ACTIVITIES

Elements of Comedy Voicethread

Necessary equipment: a computer with internet capability, and at least one microphone.

1. Create a class Voicethread account at <http://voicethread.com/> Create a short voice thread presentation, with 23 slides, one for each chapter in *Harry Flammable*, and record a short chapter summary for each.
2. Ask students to research the history of comedy as a genre, and to draft a short definition of their own for the term 'comedy.'
3. Have students pick one of the following elements of comedy and add commentary to the Voicethread presentation in each chapter where that particular element is applicable.

Elements of Comedy could be:

- An initially unlikely romance, ending happily in marriage
- A likeable but flawed hero
- deliberate skewering of social conventions or pretensions
- exaggeration

- caricature
- incongruity
- error and confusion
- doubling and repetition
- absurd or improbable situations
- people made to appear ridiculous
- the theme of appearance vs. reality
- multiple plots
- multiple characters

If it is not possible to begin a class Voicethread account, consider running the same activity visually on a class bulletin board, using printed chapter summaries and post-it notes.

Comedy Screening

1. Hold an in-class film screening of a comedy. Good choices might be:
 - i. Bill and Ted’s Excellent Adventure
 - ii. Scott Pilgrim Versus the World
 - iii. Empire Records
2. Have students make notes of elements of comedy as they occur.
3. Hold a class discussion on how comedy differs between mediums, as exemplified by the chosen film and the book *Harry Flammable*.

Comedy Writing Assignment

Invite students to write a five minute comic scene in which misunderstandings play a pivotal role, using any cast of characters they care to from popular culture. (E.g., Futurama, Big Bang Theory, the cast of the Scream movies, etc.)

Consider having students submit the final product in one of the following formats:

- Script
- Short Story
- Presentation
- Radio Play (recorded as an audio file)

Class Discussion: Reputation

1. Have students work in small groups to list all the occasions that a reputation is referred to in *Harry Flammable*.
2. As a class, discuss student's answers and make a master list.
3. Hold a class discussion on the topic of reputation.
4. As part of the discussion, consider posing the following questions
 - Are our reputations entirely under our own control?
 - How seriously should we take our reputations?
 - What is the best way to build a reputation?
 - How can reputations be repaired?
 - Is it legitimate to use reputations to make judgments about others? Why or why not? In what circumstances?
 - How can we today best follow Dwight L. Moody's advice that, "If I take care of my character, my reputation will take care of me?"

Media Competition

1. Challenge students to work in teams. Each team is to compose the longest possible list of living people they have never met, but for whom they can describe a positive or negative reputation. The group with the longest list at the end of five minutes wins.
2. After, have student groups work back through their list and determine where they think they picked up the impressions they have. (E.g., from a particular film, a television show, a review, tabloid articles, etc.)
3. Have student groups determine how sure they are that their impressions are correct, and for what reasons

Class Discussion: The Real Versus the Apparent

1. Hold a class reading of Plato's "Allegory of the Cave", (one version is available through the Gutenberg Project at (<http://www.gutenberg.org>.) Have students read the allegory aloud in small groups. Have each groups create their own diagram of the cave's layout.
2. Alternately, hold a class showing of Dick Oden's 1973 cartoon version of the Cave, narrated by Orson Welles, (available online in several places. One is <http://www.openculture.com>.)
3. Have the class discuss what Plato's point is, in regard to the distinction between the real and the apparent.

4. Point out that O’Keeffe focuses on how people present themselves or others and how people make assumptions about each other. Ask students to discuss examples in the text.
5. Ask students to relate O’Keeffe theme to Plato’s.
6. As part of the discussion, consider asking the following questions.
 - Plato says that a person who has learned to distinguish the real from the apparent has a responsibility to be mindful of it, and to be a leader for others who have not. Would you agree or disagree?
 - How can people today practice mindfulness of this kind? What about when you are watching adverts? What about when you are online?
 - Is it ever appropriate to misrepresent yourself? Where is the line when it comes to acting, stage magicians, presenting a sock-puppet online, getting a first date or writing a resume?

Personal Representation

Have students create two different resumes for themselves, using only real details and experiences about themselves, but tailored to applying to two divergent career paths. (For instance, the first resume could be to apply for an internship at an accounting firm. The second could be to apply for an apprenticeship with a traveling circus.)

Essay Assignment

Have students write a 2-3 page essay on one of the following topics. Please see Appendix 7.

1. How does the character arc of Harry Flanagan develop through the novel *Harry Flammable*?
2. Analyze the use of setting in *Harry Flammable*. How does the use of the hotel Ritz and the movie set of Pocket Money Pictures inform Nate Huffman’s character arc?
3. What are the most important themes in *Harry Flammable*?
4. How does the author use humour to support his themes in *Harry Flammable*?
5. Evaluate the author’s success in creating a comic novel. Justify your answer.

APPENDIX 1

Date: _____

Name: _____

On Reputation

To prepare for your reading of *Harry Flammable*, you are challenged to consider what your own opinion is on the topic of reputation.

1. Pick one of the following quotes. Write a one page report explaining what author meant, and why it is significant.
 - a. "To disregard what the world thinks of us is not only arrogant, but utterly shameless."
— Marcus T. Cicero.
 - b. "Glass, china and reputation are easily cracked, and never mended well."
— Benjamin Franklin
 - c. "His reputation is what men say he is. That can be damaged; but reputation is for time, character is for eternity." — John B. Gough
 - d. "Until you have lost your reputation, you never realize what a burden it was or what freedom really is." — Margaret Mitchell
 - e. "If I take care of my character, my reputation will take care of me." — Dwight L. Moody
 - f. "A reputation once broken may possibly be repaired, but the world will always keep their eyes on the spot where the crack was." — Joseph Hall

Consider researching the author of your quote, and including some biographical detail. Do remember to include a bibliography of all your sources.

Your report will be assessed for:

- Clarity of organization in your final product
- Clear reasoning
- Sentence craft and fluency

Your report is due in class on _____

APPENDIX 2

Date: _____

Name: _____

Vocabulary Page 1

For each word in the table below state what you think it might mean based on context. Check and record the dictionary definition. Was your guess close to the actual meaning of the word?

1. Vocabulary Word: Infamous (on the cover)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

2. Vocabulary Word: Framed (page 9)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

3. Vocabulary Word: Reputation (page 10)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

4. Vocabulary Word: Coincidence (page 12)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

5. Vocabulary Word: Smoldering (page 13)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

6. Vocabulary Word: Impression (page 16)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

7. Vocabulary Word: Phony (page 25)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

APPENDIX 3

Date: _____

Name: _____

Vocabulary Page 2

For each word in the table below state what you think it might mean based on context. Check and record the dictionary definition. Was your guess close to the actual meaning of the word?

1. Vocabulary Word: Recognize (page 37)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

2. Vocabulary Word: Derision (page 38)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

3. Vocabulary Word: Expected (42)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

4. Vocabulary Word: Soliloquy (page 47)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

5. Vocabulary Word: Fuming (page 47)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

6. Vocabulary Word: Soliloquy (page 47)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

7. Vocabulary Word: Indignant (page 48)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

8. Vocabulary Word: Mortified (page 49)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

APPENDIX 4

Date: _____

Name: _____

Vocabulary Page 3

For each word in the table below state what you think it might mean based on context. Check and record the dictionary definition. Was your guess close to the actual meaning of the word?

1. Vocabulary Word: Waft (page 51)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

2. Vocabulary Word: Mortified (page 49)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

3. Vocabulary Word: Extricate (page 55)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

4. Vocabulary Word: Ramifications (page 55)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

5. Vocabulary Word: Scrabbling (page 59)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

6. Vocabulary Word: Singed (page 60)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

7. Vocabulary Word: Sleazy (page 65)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

8. Vocabulary Word: Simulate (page 65)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

APPENDIX 5

Date: _____

Name: _____

Vocabulary Page 4

For each word or phrase in the table below state what you think it might mean based on context. Check and record the dictionary definition. Was your guess close to the actual meaning of the word?

1. Vocabulary Word: Publicity Hound (page 77)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

2. Vocabulary Word: Engrossed (page 77)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

3. Vocabulary Word: Declined (page 82)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

4. Vocabulary Word: Publicity (page 102)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

5. Vocabulary Word: Discredit (page 103)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

6. Vocabulary Word: Laud (page 104)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

7. Vocabulary Word: Self-Indulgent (page 106)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

APPENDIX 6

Date: _____

Name: _____

Vocabulary Page 5

For each word in the table below state what you think it might mean based on context. Check and record the dictionary definition. Was your guess close to the actual meaning of the word?

1. Vocabulary Word: Slurred (page 110)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

2. Vocabulary Word: Emphasis (page 119)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

3. Vocabulary Word: Adamant (page 122)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

4. Vocabulary Word: Storming (page 136)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

5. Vocabulary Word: Haughty (page 137)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

6. Vocabulary Word: Congregated (page 142)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

7. Vocabulary Word: Realism (page 159)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

8. Vocabulary Word: Acceptance (page 171)

I Think It Means:

Dictionary definition:

Was I Close? Y/N

APPENDIX 7

Date: _____

Name: _____

Essay Assignment

For each word in the table below state what you think it might mean based on context. Check and record the dictionary definition. Was your guess close to the actual meaning of the word?

Write an essay on one of the following topics.

1. How does the character arc of Harry Flanagan develop through the novel *Harry Flammable*?
2. Analyze the use of setting in *Harry Flammable*. How does the use of the hotel Ritz and the movie set of Pocket Money Pictures inform Nate Huffman's character arc?
3. What are the most important themes in *Harry Flammable*?
4. How does the author use humour to support his themes in *Harry Flammable*?
5. Evaluate the author's success in creating a comic novel. Justify your answer.

Please remember to include a bibliography of all your sources.

Your essay will be assessed for:

- Knowledge and understanding of the text
- Analysis of the text
- Critical thinking
- Clarity of organization in your final product
- Sentence fluency
- Revision

Your essay is due in class on _____

ASSESSMENT TOOLS

Evaluation of Oral and Media Literacy in Class Discussions, Debates and Oral Presentation Work

English, Oral Communication

1.2: Uses Active Listening Strategies

- inconsistently attempts the use of active listening strategies when participating in classroom interactions
- makes inconsistent use of active listening strategies when participating in classroom interactions
- makes consistent use of active listening strategies when participating in a variety of classroom interactions
- always makes successful, consistent use of active listening strategies when participating in a variety of classroom interactions

1.3: Using Listening Comprehension Strategies

- with support, identifies and uses simple listening comprehension strategies before, during, and after listening to understand simple oral texts
- identifies and uses several a few listening comprehension strategies before, during, and after listening to understand some simple and complex oral texts
- identifies and uses several different listening comprehension strategies before, during, and after listening to understand both simple and complex oral texts
- identifies and uses expertly different listening comprehension strategies before, during, and after listening to understand both simple and complex oral texts

1.4: Demonstrating Understanding of Content

- with considerable error, identifies the important information and ideas in both simple and complex oral texts
- with some error, identifies the important information and ideas in both simple and complex oral texts
- identifies the important information and ideas in both simple and complex oral texts in several different ways
- thoroughly identifies the important information and ideas in both simple and complex oral texts in several different ways

1.7: Analyzing Texts

- with support, analyses some simple oral texts, focusing on the ways in which they communicate information, ideas, issues, and themes and influence the listener's/viewer's response
- analyses some simple oral texts, focusing on the ways in which they communicate information, ideas, issues, and themes and influence the listener's/viewer's response
- analyses both simple and complex oral texts, focusing on the ways in which they communicate information ideas, issues, and themes and influence the listener's/viewer's response
- analyses both simple and complex oral texts with consistent insight, focusing on the ways in which they communicate information, ideas, issues, and themes and influence the listener's/viewer's response

2.2: Interpersonal Speaking Strategies

- demonstrates limited understanding of interpersonal speaking strategies, sometimes adapting them to suit the situation
- demonstrates some understanding of interpersonal speaking strategies, usually adapting them to suit the situation
- demonstrates understanding of interpersonal speaking strategies, adapting them to suit the situation
- demonstrates expert understanding of interpersonal speaking strategies, adapting them to suit the situation

2.3: Clarity and Coherence

- with considerable difficulty, communicates in a clear, coherent manner appropriate to the purpose
- with some difficulty, communicates in a clear, coherent manner appropriate to the purpose
- communicates in a clear, coherent manner appropriate to the purpose
- consistently communicates in a clear, coherent manner appropriate to the purpose

2.4: Diction and Devices

- with considerable errors, uses words, phrases, and terminology, and several different stylistic devices, to communicate their meaning and engage their intended audience
- with some errors, uses appropriate words, phrases, and terminology, and several different

stylistic devices, to communicate their meaning and engage their intended audience

- uses appropriate words, phrases, and terminology, and several different stylistic devices, to communicate their meaning and engage their intended audience
- consistently uses appropriate words, phrases, and terminology, and several different stylistic devices, to communicate their meaning and engage their intended audience

2.5: Vocal Strategies

- identifies a few vocal strategies and uses them with very little selectivity or sensitivity to audience needs
- identifies some different vocal strategies and uses them with little selectivity or sensitivity to audience needs
- identifies several different vocal strategies and uses them selectively and with sensitivity to audience needs
- identifies and uses many different vocal strategies, selecting them with sensitivity to audience needs

English, Media Literacy

1.3: Evaluating Texts

- attempts, with difficulty, to evaluate evaluates how effectively information, ideas, issues, and opinions are communicated in media texts, and decide whether the texts achieve their intended purpose
- attempts to evaluate how effectively information, ideas, issues, and opinions are communicated in media texts, and decide whether the texts achieve their intended purpose
- evaluates how effectively information, ideas, issues, and opinions are communicated in media texts, and decide whether the texts achieve their intended purpose
- convincingly evaluates how effectively information, ideas, issues, and opinions are communicated in media texts, and decides whether the texts achieve their intended purpose

1.5: Critical Literacy

- identifies a few obvious perspectives or biases evident in media texts, often without comment
- identifies and comments on some of the perspectives and/or biases evident in media texts

- identifies and comments on the perspectives and/or biases evident in media texts
- with a high degree of insight, identifies and comments on the perspectives and/or biases evident in media texts

Demonstration of Reading Strategies and Comprehension of the Text

English, Reading

1.2: Use of Reading Strategies

- demonstrates limited use of comprehension strategies before, during, or after reading to understand the text
- demonstrates satisfactory use of comprehension strategies before, during, or after reading to understand the text
- demonstrates consistent use of comprehension strategies before, during, or after reading to understand the text
- demonstrates in an exemplary manner the use of comprehension strategies before, during, or after reading to understand the text

1.3: Knowledge and Understanding

- demonstrates limited knowledge and understanding of the text
- demonstrates some knowledge and understanding of the text
- demonstrates considerable knowledge and understanding of the text
- demonstrates a high degree of knowledge and understanding of the text

1.4: Making Inferences

- makes and explains a few simple inferences about the text
- provides little or no support of their explanations from stated and implied ideas in the text
- makes and explains some inferences about the text
- provides some support of their explanations from stated and implied ideas in the text
- makes and explains inferences about the text
- provides support for their explanations from stated and implied ideas in the text
- makes and explains insightful inferences about the text
- provides exact supports for their explanations from stated and implied ideas in the text

1.5: Extending Understanding

- makes a few, tenuous connections between the ideas in the text and personal knowledge, experience, and insights; other texts; or the world around them, providing limited understanding of the text
- makes some connections between the ideas in the text and personal knowledge, experience, and insights; other texts; or the world around them, providing some additional understanding of the text
- makes connections between the ideas in the text and personal knowledge, experience, and insights; other texts; or the world around them, and extending their understanding of the text
- makes astute connections between the ideas in the text and personal knowledge, experience, and insights; other texts; or the world around them, considerably extending their understanding of the text

1.6: Analyzing Texts

- with considerable difficulty, analyses the text in terms of information, ideas, issues, or themes, identifying a few aspects of the text contributing to the presentation or development of these elements
- with some error, analyses the text in terms of information, ideas, issues, or themes, identifying various aspects of the text that contribute to the presentation or development of these elements
- analyses the text in terms of information, ideas, issues, or themes, examining how various aspects of the text contributes to the presentation or development of these elements
- expertly analyses the text in terms of information, ideas, issues, or themes, examining how various aspects of the text contributes to the presentation or development of these elements

1.7: Evaluating Texts

- attempts, with difficulty, to evaluate the effectiveness of the text, using little or inaccurate evidence from the text to support their opinions
- attempts to evaluate the effectiveness of the text, making use of some, vague evidence from the text to support their opinions
- evaluates the effectiveness of the text, using specific evidence from the text to support their opinions
- convincingly evaluates the effectiveness of the text, using specific and relevant evidence from the text to support their opinions

1.8: Critical Literacy

- identifies a few obvious perspectives and/or biases evident in the text, often without comment
- identifies and comments on some of the perspectives and/or biases evident in the text
- identifies and comments on the perspectives and/or biases evident in the text
- with a high degree of insight, identifies and comments on the perspectives and/or biases evident in the text

2.1: Text Forms

- identifies a few characteristics of texts, with little explanation of how they help communicate meaning
- identifies some characteristics of texts and sometimes explains how they help communicate meaning
- identifies several different characteristics of texts and explains how they help communicate meaning
- accurately identifies different characteristics of texts and fully explains how they help communicate meaning

2.3: Elements of Style

- identifies a few elements of style in the text, and explains, with significant gaps or errors how they help communicate meaning or enhance the effectiveness of the text
- identifies some elements of style in the text, and explains, with some gaps or errors how they help communicate meaning or enhance the effectiveness of the text
- identifies several different elements of style in the text, and explain how they help communicate meaning and enhance the effectiveness of the text
- accurately identifies several different elements of style in the text, and fully explains how they help communicate meaning and enhance the effectiveness of the text

Vocabulary Development

English, Reading

3.2 Developing Vocabulary

- makes limited use of strategies to expand vocabulary
- makes some use of strategies to expand vocabulary
- makes successful or consistent use of strategies to expand vocabulary
- makes exemplary use of strategies to expand vocabulary

Evaluation of Written Work

English, Writing

1.1: Identifying Topic, Purpose and Audience

- with assistance, usually demonstrates through practice the identification of topic, purpose, and audience for different types of writing tasks
- usually demonstrates through practice the identification of topic, purpose, and audience for different types of writing tasks
- demonstrates through practice the identification of topic, purpose, and audience for different types of writing tasks
- demonstrates through practice exemplary identification of topic, purpose, and audience for different types of writing tasks

1.4: Organizing Ideas

- with considerable errors, identifies, sorts, and orders main ideas and supporting details using an organizational pattern suited to the content and purpose for writing
- with some errors, identifies, sorts, and orders main ideas and supporting details using an organizational pattern suited to the content and purpose for writing
- identifies, sorts, and orders main ideas and supporting details using an organizational pattern suited to the content and purpose for writing
- identifies, sorts, and orders main ideas and supporting details with clarity, using an exemplary organizational pattern suited to the content and purpose for writing

2.2: Voice

- is beginning to establish an identifiable voice in their writing, modifying some language and tone to suit the form, audience, and purpose for writing
- with difficulty, establishes an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing
- establishes an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing
- establishes a clear, identifiable and appropriate voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing

2.4 Sentence Craft and Fluency

- sometimes writes complete sentences that communicate their meaning clearly and accurately,
- provides little variance of sentence type, structure, and length or logical transitions between ideas
- usually writes complete sentences that communicate their meaning clearly and accurately
- usually varies sentence type, structure, and length and makes logical transitions between ideas
- writes complete sentences that communicate their meaning clearly and accurately
- varies sentence type, structure, and length and makes logical transitions between ideas
- expertly writes complete sentences that communicate their meaning clearly and accurately
- provides a high degree of variety of sentence types, structures, and lengths and makes logical transitions between ideas

2.6 Revision

- with considerable errors and gaps, revises drafts to improve the content, organization, clarity, and style of their written work
- with some errors or gaps, revises drafts to improve the content, organization, clarity, and style of their written work
- revises drafts to improve the content, organization, clarity, and style of their written work
- thoroughly revises drafts to improve the content, organization, clarity, and style of their written work