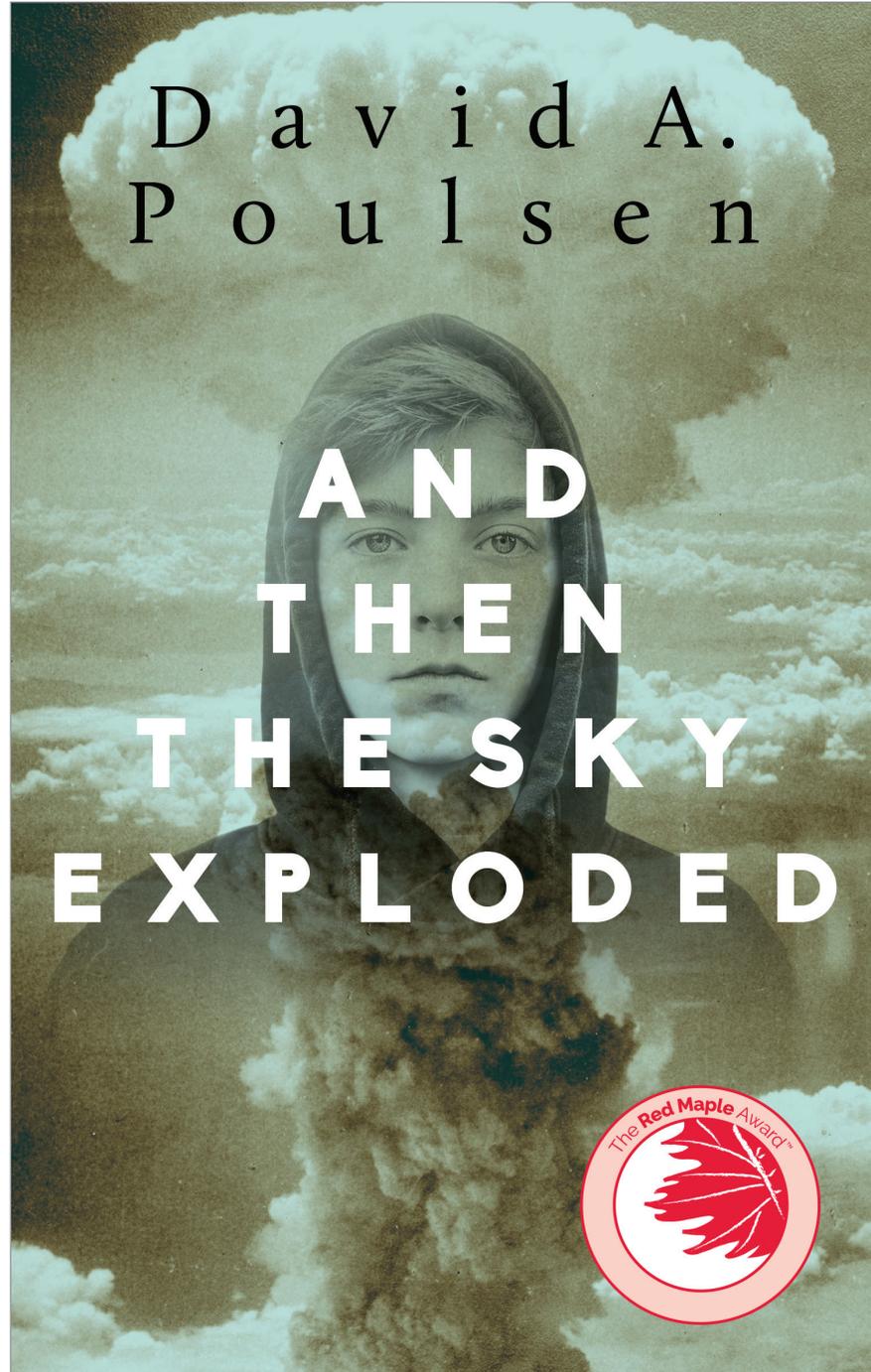


TEACHERS' GUIDE



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CONTENTS

I. Overview	4
• Summary	
• Themes	
II. Pre-Reading Activities	7
• The Power Flower	
• Power of Personal Stories	
• East Meets West	
• Resourceful You!	
• You've Got a Friend	
• "This is our cry. This is our prayer. Peace in the world." — Sadako Sasaki	
• <i>Lost in Translation</i>	
• Research a Social Movement	
• Fear of the Unknown	
• #SelfieNation	
III. During-Reading Activities	11
• Making Annotations	
• Exploring Elements of the Story	
IV. After-Reading Activities	14
• Literature Hats	
• Replay, Rewind, Re-Act!	
• Reading Comprehension Questions	
• Breaking the Fourth Wall	
• Essay Questions	
V. Extending Learning	33
• Literature Circles	
• Research Report	
VI. Appendix	37
• Achievement Chart	
• References	
VII. Ontario Curriculum Connections	40

I. OVERVIEW

SUMMARY

Yuko is an eleven-year-old student who attends Keiko Hiroshima Prefectural Girls' School. She wakes up on August 6, 1945, her birthday, knowing that she will have to be in the streets with her classmates, contributing to breaking down buildings and clearing rubble so that people will have clear pathways for escape, should bombs hit the city. Heading to the kitchen, hoping to be greeted with a birthday present, she looks out the window in the hallway and sees a flash in the sky, blinding her and changing her life forever.

Yuko wakes up, feeling enormous pain, unable to move or see, and afraid. She remembers the flash of light and wonders if it had to do with what she is experiencing. She wonders where her mother is and tries to cry out for her but can only make a whisper. She doesn't realize that her mother, brother, classmates, neighbours, and doctor have all died.

Yuko wakes up again and can partially see. The houses have been turned into piles of rubble. She can turn her head and lift her arm. She is extremely thirsty, her hair is gone, and there is a jelly-like substance all over her head. She is pinned to something and cannot get out. She sees a wall of flames in the distance, moving towards her. Yuko receives help from two men in escaping the rubble that has entrapped her, and she heads to Kiyō river, which is two kilometres away. Yuko meets a Catholic priest and another man, Kenji, who help her. The priest carries her into the river to escape the fire and warns her not to drink the water despite her unbearable thirst. Kenji brings Yuko some water and carries her to a Red Cross hospital, where she is treated for her wounds.

Grade nine student Christian Larkin is at the funeral service of his great-grandpa, affectionately known as GG Will. After the service, Christian encounters a group of angry protestors, shouting and waving signs, who feel differently about his beloved grandpa. At the cemetery, Christian turns to the adults around him for clues, but they do not make eye contact and remain silent.

People from television and newspaper media keep calling and asking questions about GG Will, and Christian and his sister Carly are told not to pick up the phone. After a few days, Christian starts asking questions, but his parents find many opportunities to hide. He corners his mom, who insists that his grandpa was not a serial killer, that he never killed even one person. Two weeks after the funeral, Christian learns from the local newspaper that the protestors at the funeral have been released, with charges pending. He finds out that they were protesting his great-grandpa's role in building an atomic bomb for the Manhattan Project.

Christian finds out more about his great-grandpa through Lorelei Faber, a bully who ridicules Christian about his GG Will's role through the guise of informing him about the atomic bombs that were dropped on Japan and killed thousands.

Christian researches the Manhattan Project online and learns of his great-grandfather's role in the bombing of Hiroshima during the Second World War, where two hundred thousand people died. He relates this fact to the millions of Jews who died in the Holocaust, thinking that both statistics were difficult to fathom. He remembers Anne Frank's diary helping him to understand what happened during the Holocaust because it was about one person and other people in her life. He wonders whether there are stories about the bombing of Japan like Anne

Frank's. Feeling conflicted and burdened by his knowledge, Christian tries to find a way to redeem his GG Will's actions. At a travel club meeting to determine the next travel destination, Christian suggests travelling to Japan. Although one parent, Lorelei's mother, is vehemently opposed to the idea, and delivers an impassioned speech against experiencing a foreign culture where people do not speak English, most parents vote in favour of the students travelling to Japan.

Christian's friend Carson and girlfriend Zaina are doubtful that he can make a difference, that his grandpa was responsible for committing an atrocity in the first place, and that the burden should fall on Christian to make amends. However, Christian is determined to do something.

In Japan, Christian sees and makes eye contact with a girl in uniform at the airport, in Asakua, and on the bus in Hiroshima, and he's wondering if others can see her, too, but it appears that he's the only one. In Hiroshima, at the Atomic Bomb Dome, Christian meets Harumi, who seems sad, and with whom he feels compelled to share his story. Harumi decides to introduce him to her grandma, Yuko, who had survived the bombing.

Tomai-sensei brings Christian to meet Yuko the next day. Christian tells Yuko his story, and she decides, for the first time, to share the story of her life with Christian, starting from the day of the bombing and the time immediately after. Yuko discovers with much sorrow that her schoolyard, once a place of joy, would be used to burn the bodies of the deceased. She spent months in recovery and then returned to Hiroshima to live in a temporary shelter, work in a furniture store, and assist with cleanup, which happened for years. Yuko believed that she would never get married due to her disfigurement. One day, she met a man who was also a survivor of the bombing, and had lost all of his vision in one eye and part of his vision in the other. They married a year later and had a daughter, who had a daughter, Harumi. Christian asks why Yuko chose him to tell her story to. Yuko responds that she recognizes Christian as the boy she has seen before on several occasions. Yuko shows Christian an old picture of herself, and he recognizes the girl in uniform that he's seen three times in Japan. Christian shares that he feels like he hasn't done anything for Yuko to make up for what happened to her. Because Christian listens to her story with caring, respect, and belief, Yuko feels satisfied that Christian has done enough — that he has accomplished what he had planned to do.

On the last night in Japan, the students wander around town and visit Hiroshima castle. Christian and Zaina encounter a group of three skinheads who threaten Zaina and move closer, two of them carrying bats. A shriek is heard and they see Lorelei brandishing a samurai sword. Christian kicks one of skinheads in the groin and he falls to the ground. Lorelei slashes at another skinhead's bat and breaks it. The skinheads retreat, and the students share laughter, deciding not to tell people the events that had just transpired.

THEMES

- Peace
- Use and abuse of power
- Inhumanity vs. humanity
- Power of story-telling
- Teacher/student relationships

- Friendships
- Romantic relationships
- Forgiveness
- Redemption
- Eastern vs. Western culture
- Isolation/alienation from society

II. PRE-READING ACTIVITIES

These pre-reading activities can be topics of journal entries, class discussions, or short research pieces.

As a class discussion, some conversation-friendly strategies include the following:

- Give students clothespins and have them write responses on paper that they clip to a string hanging in the classroom. Students can easily see everyone's responses and even group them along a spectrum. The string can then be folded in half so that students can think-pair-share with a partner about their responses.
- Assign students roles or opposing perspectives to discuss an issue in-depth.
- In small groups, have students quickly scribble their responses on a topic on a placemat with a number of sections that correspond with the number of students in the group. Then, have students read each other's responses, and together, create a summary of all the responses in the group, which will go in the centre of the placemat.
- Have students anonymously write their responses to a topic on sticky notes and place them on the wall. Students can then organize responses according to categories or themes.

THE POWER FLOWER

Facilitate the Power Flower activity in your class so students can identify

- the dominant social identity markers of the group, which will be indicated on the outside of the petals;
- their own social identity markers, which will be written inside the petals;
- the ways in which they relate to the dominant social identity markers of the group, shared in a journal or class discussion; and
- the ways in which they relate to the dominant social identity markers in society, shared in a journal or class discussion.

Because students could feel uncomfortable identifying particular social identity markers in a group setting, you may want to assign this activity as a journal entry, or have students apply the Power Flower activity to another character or person they know, or have students privately complete the flower and pick their own social identity markers to consider.

Social identity markers: human/animal, ability/disability, class, age, sex, gender, sexual orientation, race, ethnicity, heritage, nationality, geographical location, language, religion, education

Visit the following link for more information:

http://www.oise.utoronto.ca/edactivism/Activist_Resources/The_Power_Flower.html

POWER OF PERSONAL STORIES

Why might reading a personal story affect the audience more deeply than reading facts and statistics about atrocities committed against humanity?

EAST MEETS WEST

Are you an East meets West person? Reflect on the following questions about individualist vs. collectivist societies in your journals:

- Deep down, do you feel more connected to society or more separate from society?
- Does your life belong to you alone, or does your life belong to a group that you are part of?
- What's more important:
 - standing out or fitting in?
 - considering your needs or the needs of your family members?
 - considering your needs or the needs of your community?
 - respecting authority figures vs. questioning authority figures?
 - every person for themselves vs. all in the same boat?

RESOURCEFUL YOU!

Write about a time when you relied on your inner resources to solve a problem. What was the problem? How did you solve the problem? How were you resourceful? How can you help others learn to be more resourceful?

YOU'VE GOT A FRIEND

Think of the smartest, kindest, and most resourceful person you know, whether it's a family member, friend, deceased famous person, or fictional character.

Consider a problem you're trying to solve. For example, what if you had a few big tests coming up in the next few days, along with important extracurricular events that you can't miss? Or perhaps you are being bullied by a group of students, and you don't know how to proceed.

Now think of having a conversation with this person. You will journal about your hypothetical dialogue with this person. What would this person say to help you solve your problem?

“THIS IS OUR CRY. THIS IS OUR PRAYER. PEACE IN THE WORLD.”

— SADAKO SASAKI

How important to you is this statement? Write down three definitions of peace. What does peace mean to you?

What does peace look, sound, and feel like in yourself? With family members? With friends? In your school? In your neighbourhood? In your city or town? Between nations?

How can you contribute to creating peace in the communities you belong to?

LOST IN TRANSLATION

Watch *Lost in Translation* and make a list of the similarities and differences between Western culture and Japanese culture in a Venn diagram.

RESEARCH A SOCIAL MOVEMENT

We all belong to the human race and deserve to be treated equally. Unfortunately, people still experience prejudice and discrimination based on their perceived (or real) membership in social groups.

Briefly research one social movement that was created to address inequality and discrimination against a social group. What are the major concerns of this social movement?

FEAR OF THE UNKNOWN

Did you ever have an unfounded fear of a something — whether it was a person, place, activity, or idea? Why do you think you were scared?

Once you got to know the person better, visited the place, tried the activity, or learned more about the idea, did you change your mind? Why or why not?

What can we do to lessen people’s fear of the unknown — especially when those unknowns are human beings who may stand out as different in some way?

#SELFINATION

Researchers who were curious about studying the online lives of youth documented their efforts at this website: <http://www.hashtaginstafame.com>. What do you think they discovered in their research findings? Why do you think so?

- Formulate a question about the online lives of youth.
- Browse the website and look for answers to your question.
- Take notes on interesting facts.
- Organize your facts into categories.
- Write a brief report on your findings.

III. DURING-READING ACTIVITIES

Students may be used to reading passively, with more distance from the text, as opposed to reading actively and closely, engaging in a “conversation” with the text. Encourage students to be active readers by interacting with the text, making annotations on sticky notes, or taking notes in their journals. If needed, model making annotations by thinking out loud, and explicitly teach how to make each kind of annotation.

Making annotations encourages independence in thought and self-authority. Annotations can be used as a diagnostic, formative, or summative assessment of students’ knowledge, critical thinking, and application of the elements of story and reading comprehension skills. These assessments are student-directed, privileging the students’ prior knowledge and ability to create their own connections and think critically about a text. Administer two to four pages from the text as a quiz, test, or assignment, and have students make at least ten annotations, including as many different kinds of annotations as possible. For example, you could make it mandatory for students to make at least five different kinds of annotations. As an exit slip, students can make annotations on a section of text that you can collect to assess whether that day’s learning goal was achieved.

Additionally, you can have students write annotations on their peers’ annotations in a different coloured writing utensil or on a separate sticky note, encouraging the sharing of thoughts and supported opinions and the opportunity to build on an idea through definition, clarification, and providing different types of evidence. Sharing similarities and differences in opinions could possibly open up a written debate in the form of annotated sticky notes!

Besides making annotations, students can track their notes and analysis of the elements of the story — including how they relate to each other and how they contribute to developing the story’s themes — in their journals or on handouts of graphic organizers (you can quickly create these; they would revolve around the opinion-statement-textual-evidence-explanation frame).

MAKING ANNOTATIONS

As you read, how do you usually engage with a text? Engage your brain and be an active reader so that you don't miss any details and the story is absorbed with more depth of understanding and critical thinking. Have your writing utensil ready to make annotations on the text or in your journals.

- Underline key words and phrases.
- Summarize an idea, page, or chapter.
- Define vocabulary.
- Draw an image.
- Share an opinion.
- Make an inference.
- Make a prediction.
- Share a reaction.
- Ask a question.
- Make a connection to another part of the text.
- Make a connection to yourself, to another text, or to the world.

EXPLORING ELEMENTS OF THE STORY

In your journals, track your analysis of the elements of the story, including the following:

- Point of view: narrator's perspective in relation to the story being told, first person (personal), second person (directive), or third person (objective)
- Tone: author's or narrator's attitude toward subject, which is conveyed through word choice, phrasing, sentence structure, and paragraphing
- Setting: time, place, era, length of plot, atmosphere, real vs. fantasy world, socio-economic class
- Plot: sequence of events that make up a story, main plot, subplots, inciting event, rising action, climax, falling action, resolution
- Conflict: type of conflict, major conflicts, minor conflicts, resolution of conflicts
- Characterization: protagonist, antagonist, side characters, foils, character traits, relationship dynamics, static vs. developing characters, strengths and flaws

- Symbolism: usually a concrete object that represents an abstract idea
- Theme: the main idea of a work; point of view, tone, setting, plot, characterization, conflicts, symbolism together contribute to developing the theme

For each element of story that you track, make opinion statements, which are accompanied by directly stated evidence from the text, and an explanation of how the evidence supports your opinion. Use an acronym such as SEE (Statement-Example-Explanation) or APE (Argument-Proof-Explanation) to help you remember to include all three parts.

- Track the different settings.
 - How do they contribute to developing characterization, plot, conflict, symbolism, or theme?
- Track the events of Christian's and Yuko's stories.
 - Are there any subplots? How do they relate to the main plot?
 - Which events fall under the rising action? When does the climax occur? Which events are part of the falling action?
- Track each conflict.
 - What type of conflict is it? How does each conflict develop? How is each conflict resolved? What is the protagonist's major conflict (which may provide a hint about the central theme)?
- Track characterization.
 - Describe each character's background, motivations, personality traits, attitude, perspective, strengths, and weaknesses. Record each character's emotions, thoughts, words, actions, and what others say about them as evidence.
 - Do characters grow or remain the same?
- Track the following relationships: Christian and Lorelai, Christian and Carson, Christian and Zaina, Christian and Mr. Pettigrew.
 - Describe the relationships. What is the relationship dynamic between the characters? Is the relationship balanced in give and take? What is the major conflict in the relationship? Which character has more power?
 - What are the similarities and differences between the characters in the relationship? Are the characters more similar or more different?
 - Do the relationships change or remain the same? How do the relationships change?
- Track the symbolism.
 - In what context does each symbol first occur? What abstract ideas do they represent?

- Track the themes.
 - How is each theme developed through point of view, tone, setting, plot, conflict, characterization, and symbolism?
- Make notes on the summary, purpose, tone, and style of each chapter.
 - What is each chapter primarily about?
 - What is the purpose of a particular chapter or section within a chapter?
 - Does Christian's (or Yuko's) tone change from chapter to chapter, or does it remain consistent? Does the narrator's word choice, phrasing, or sentence structure change or stay the same? Do Christian and Yuko have the same tone as narrators?
 - What is the writing style of each chapter? How does the writing style change from chapter to chapter or within a chapter?

IV. AFTER-READING ACTIVITIES

These activities may be used after reading a particular chapter or after finishing the novel. They require a close reading of the text, so encourage students to heavily annotate their texts during reading to prepare for an after-reading activity.

You may need to teach lessons on the following concepts:

- characterization
- scriptwriting
- identifying reading comprehension question types
- analyzing poetry, poetic devices, and figurative language
- making annotations
- making connections to self, text, and world
- breaking the fourth wall
- using dashes, parentheses, and ellipses in writing
- literature circles
- writing an essay

The Achievement Chart provided in the appendix can be adapted for each after-reading and extended-learning activity. Encourage students to assess themselves before, during, and after each activity by completing the rubric for diagnostic, formative, and summative assessment. Have students reflect on their progress toward goals by writing comments on how they demonstrated achievement in the categories of knowledge, thinking, application, and communication.

LITERATURE HATS

In small groups, discuss the novel through different literature lenses, with each member of the group adopting a different lens. Wear different-coloured hats to represent each lens to make it fun!

- Personal: reading for personal meaning
 - How can you relate to the text?
 - How are the experiences different from yours?
 - How does the text affect you?
- Socio-economic: Discuss social and economic issues
 - What demographics (specific groups of a population) are represented?
 - How are various demographics represented differently?
 - Whose worldview is represented? Whose worldview is omitted?
 - What are the class structures? How does social class affect each character's experiences? What resources are available or unavailable for each character?
 - How might this text affect society?
- Historical: Discuss through the lens of historical issues
 - Whose version of history is represented? Whose version is omitted?
 - How do past events affect the present?
 - Research the author's background and connect what you learn to the text. Why did the author write this novel? What is the author's worldview?
- Gender: Discuss representations of gender and gender issues
 - What is the gender of the author? What role does gender play in the story?
 - How does telling the main story primarily through a male perspective affect the story?
 - What might be different if the protagonist's story is told through the perspective of the opposite gender?
 - Are gender stereotypes strengthened or subverted in the story?
 - How accurately does the text reflect the positions that men and women have in society?
- Race, ethnicity, or heritage: reading for representations of race, ethnicity, or heritage
 - What is the race, ethnicity, and/or heritage of the author? What role does race, ethnicity, and/or heritage play in the story?

- Are any racial, ethnic, or heritage stereotypes strengthened or subverted?
- How accurately does the text reflect the positions that members of racial, ethnic, and heritage groups have in society?
- Ability/disability: reading for representations of ability and disability
 - What role does ability/disability play in the story?
 - Are any stereotypes about ability/disability strengthened or subverted?
 - How accurately does the text reflect the positions that able-bodied and disabled people have in society?
- Psychological: reading for patterns in human behaviour
 - Consider the behaviour of people throughout the life course — as children, preteens, teenagers, young adults, middle-aged adults, and the elderly. How are people in these stages of life expected to behave? Do the characters behave the same way or differently than expected?
 - What are the reasons why each character behaves in a particular manner?

REPLAY, REWIND, RE-ACT!

Purpose: You will explore conflict and characterization, focusing on different characters' perspectives, relationship dynamics, decision-making, and conflict resolution.

1. Individually, in pairs, or small groups, select a scenario from the novel and summarize it by taking point form notes on the events that occur.
2. Translate the summary into a play script — one that you will perform. Include details about setting, props, narration of background information or of Christian's thoughts, the emotions of each character as represented through the face and body, and dialogue.
3. Consider the emotions, thoughts, words, and actions of the characters, making inferences about motivations and reasons for each character's behaviours. Record your analysis as annotations made on the play script.
4. Rewrite the scenario so that each character receives an opportunity to think, say, and behave differently to ultimately achieve a more peaceful outcome — one where kinder and wiser choices are made, and people are helped, rather than harmed.
5. Re-enact the original scenario and then perform the rewritten version.

POINT-FORM SUMMARY OF SCENARIO

Choose a scenario from the text where a conflict occurred between two or more characters (or one character struggling with internal conflict) and summarize it by taking point-form notes on the events that occur.

Point-form notes:

Translate the summary of your chosen scenario into a play script — one that you will perform for the class. Include details about setting, props, Christian's narration, characters' emotions as represented through the face, body, and dialogue.

PLAY SCRIPT FOR SCENARIO

Setting and props:

Cast of characters:

Narration of background information or of Christian's thoughts:

Dialogue (including each character's emotions, thoughts, and actions):

PLAY SCRIPT FOR RE-WRITTEN SCENARIO

Setting and props:

Cast of characters:

Narration of background information or of Christian's thoughts:

Dialogue (including each character's emotions, thoughts, and actions):

READING COMPREHENSION QUESTIONS

Reading comprehension question types can be classified under the following categories: main idea, directly stated information, inference, tone, and style.

Each chapter has a set of questions that comprise a mixture of the question types. Model for students how to identify reading comprehension question types. To assist in recognition of question types, provide prompts for each question type if needed. Explicitly teach and model the associated strategies that can be applied to answer a question type.

QUESTION TYPE	STRATEGY
Main idea	<ul style="list-style-type: none"> • Recall • Read and retell • Skimming • Recognizing text structures to help locate the main idea • Determine importance • Eliminate other ideas that could be the main idea (too narrow, too broad, supporting detail, irrelevant)
Directly stated information	<ul style="list-style-type: none"> • Recall • Read and retell • Match vocabulary in question with vocabulary in text • Match synonyms and similar vocabulary • Scan text to locate keywords • Read and paraphrase • Sequencing text • Tracking information
Inference	<ul style="list-style-type: none"> • Making logical conclusions from directly-stated information • Inferring sequence • Inferring by combining clues • Inferring a character’s motivations and personality traits • Inferring outcomes of events • Inferring relationships between ideas or characters • Inferring purpose, audience, and tone • Inferring literary techniques and figurative language
Tone	<ul style="list-style-type: none"> • Determining author’s or character’s tone towards a subject or another character by interpreting word choice
Style	<ul style="list-style-type: none"> • Determining author’s choice and arrangement of words, phrases, sentence structure, or paragraphs to communicate meaning

In addition to the provided reading comprehension questions, students can come up with their own questions as part of an assignment or to prepare for a test.

Place students in small groups and assign three to four chapters to each group. Have each group create reading comprehension questions, categorize each question as a particular question type, and provide accompanying answers, along with strategies used to find the answers. These questions and answers can be submitted to you to redistribute as a package, written on chart paper for a kinesthetic gallery walk, or uploaded to a file sharing tool such as Google Drive for easy access by the whole class.

August 6, 1945

1. Why are the students from Keiko Hiroshima Prefectural Girls' school out in the streets each morning?
2. What is Yuko's attitude towards this task? What evidence from the text reveals her attitude?
3. What do the uniforms now represent for the students?
4. What was the blinding flash?
5. What is the narrator's point of view? What is the effect of this point of view on the reader?
6. Why do you think the author started the novel with Yuko's perspective?

Part 1: The Secret

Chapter One

1. What is the effect of the short sentences in the opening paragraph?
2. The author provides Christian's first-person perspective in this chapter. What is the effect of the juxtaposition of both Yuko and Christian's points of view?
3. Why might people dislike phrases with the word *dead* in it? Why do you think people prefer to use the word *deceased* instead?
4. Why was Carly upset the morning of her birthday? What does this reveal about her?
5. What are two personality traits that GG Will possessed? Provide examples from the text to support your opinion.
6. Why do you think Christian doesn't cry?
7. Why doesn't Christian like looking at himself in the mirror?
8. What was GG Will's Halloween trick? What does it reveal about him?
9. What are the protestors saying and doing? What does their behaviour tell you about them? About their beliefs and feelings about GG Will?
10. What is a synecdoche? Use a dictionary to find the meaning of the word. What is one example of synecdoche that you use or have heard in use?
11. What has Chapter One been primarily about?

Chapter Two

1. Why aren't the adults talking to the children about what happened?
2. What reasons did Christian's dad give about why the kids would love moving to Trimble?
3. Why does Christian dislike Lorelei?
4. What is the Manhattan Project?
5. What might Lorelei, Carly, and Donald Trump have in common that puts them in Christian's top three most disliked people?
6. What is a pun? Use a dictionary to find the meaning of the word. What is the intended effect of Christian's pun, "in all her gory," on page 28?
7. "The fourth wall" is an invisible barrier that separates the characters from the audience. Where does the author break the fourth wall in this chapter? What is the intended effect on the audience?

Chapter Three

1. What does "Google time" mean?
2. What are the most important ideas from Christian's report on the Manhattan Project?
3. Why might those two lines from the report be especially interesting to Christian?
4. What is a "weapon of mass destruction"? What does Christian think his GG Will has to do with WMDs?
5. Why can't Christian make sense of the numbers of people who died in the Holocaust?
6. Why is Christian looking for stories from Hiroshima like Anne Frank's?

August 6, 1945, pages 35–37

1. Dramatic irony occurs when the audience knows something that a character doesn't. What does the author reveal to the reader that Yuko doesn't yet know? How does this knowledge affect the reader?
2. Find three instances where the author uses parallel structure in this chapter. For each example, explain which ideas are linked as equally important.

Chapter Four

1. In a T-chart, list the ways in which Carson Tinsley belongs and the ways in which he doesn't belong.
2. What do Christian and Carson bond over?
3. What does Christian find interesting about Carson?
4. The plot doesn't advance much in this chapter. What do you think the purpose of this chapter is? Explain.

Chapter Five

1. What have Lorelei and her friends been making fun of Christian about lately? What does Christian mean when he calls these topics “the important stuff”? Explain how you know.
2. What reasons did Christian give for suggesting Japan as a travel destination? Why else might Christian want to visit Japan?
3. Describe Lorelei’s behaviour at the meeting. What does her behaviour reveal about her?

Chapter Six

1. Which two people noticed Christian’s feelings toward Julie? How did they react once they found out? What does their behaviour reveal about them?
2. List two personality traits that Zaina Newal demonstrates. Provide examples to support each trait.
3. What did Christian discuss with Carson after school? What do Christian’s thoughts reveal about him?
4. Describe the friendship between Christian and Carson in this chapter. Provide evidence to support your opinion.

Chapter Seven

1. Which students were chosen to be part of the executive council for the travel club?
2. Why might Japan cost less to visit compared to the other countries on the list of travel destinations?
3. What could “\o/” represent? How does this symbol effectively convey meaning?

August 6, 1945, Pages 61–64

1. The author uses dramatic irony to reveal information that Yuko and the creators of the bomb didn’t know to the reader. How does your knowledge of this information affect your interaction with the story?
2. What is different about Yuko’s neighbourhood?
3. What does Yuko see that terrifies her?

Chapter Eight

1. Summarize the plot of the film that Christian and Zaina see.
2. What does Christian get for his birthday?
3. How does Christian feel about Zaina? Use evidence from the text to support your answer.
4. Who is the vice-chair on the Parents Council? Why does it matter?
5. How does Christian describe the expression on Margaret Faber’s face? What does this reveal about Margaret?
6. What is Margaret Faber’s attitude toward Mr. Pettigrew? How do you know?
7. Why does Christian narrate Ms. Dorel’s response to Margaret Faber in quotation marks?

8. How does Mr. Pettigrew address Margaret Faber’s concerns?
9. What does Christian admire about Lorelei? Considering the history of Christian and Lorelei’s relationship, what does this reveal about Christian?
10. Find three instances where the author uses hyperbole (exaggeration of an idea not meant to be taken literally) to make a point.

August 6, 1945, pages 73–83

1. Why did the man who saved Yuko turn back?
2. What does *sensei* mean?
3. Why couldn’t Yuko drink from the water?
4. What are three acts of kindness that Yuko received in this chapter?
5. List ten sensory details from this chapter. Organize them into the following categories: see, hear, touch, taste, and smell.

Chapter Nine

1. Why does Christian like the smell of libraries?
2. Summarize what Christian and Zaina learned about the Manhattan Project at the library.
3. What is Christian’s opinion about his great-grandpa’s role in the war? What is Zaina’s opinion? Whose opinion are you in agreement with? Explain why.
4. Find three examples of hyperbole in this chapter. For each example, what two things are being compared? What idea is emphasized?

Chapter Ten

1. What is Christian’s internal debate about?
2. What does Christian think is keeping Carson from going on the trip?
3. What are Carson’s insights on GG Will’s role in the Manhattan Project?

Chapter Eleven

1. What are Christian’s views about the Central Raiders?
2. What does Christian mean when he thinks that “there are times when not being able to hear isn’t the worst thing in the world”? How do you know?
3. What is Christian’s “weird idea”? What is Carson’s reaction to it?
4. Choose three examples where the narration includes text enclosed by parentheses. What is the purpose of the parentheses? Reread the text with the text enclosed in parentheses removed. How does the meaning of the text change? What is the effect of the text enclosed by parentheses on the reader?

Chapter Twelve

1. Describe the appearance and behaviour of the Central Raiders.
2. Choose three examples of figurative language (e.g., allusion, hyperbole, simile, metaphor, imagery) used in this chapter. How do these examples contribute to memorable, if not exact, writing?
3. Summarize the events that led up to Weston's win.

Chapter Thirteen

1. What did Christian do in the month since Weston's win leading up to the day of departure for Japan?
2. What does Christian notice about Carly? What does it reveal about Carly?
3. What did Carson do before Christian left for Japan? What does it reveal about Carson?
4. How is Christian's relationship with Zaina changing? Provide evidence from the text to support your answer.

August 6, 1945, pages 117–18

1. Outline the major events of Yuko's life after August 6, 1945.
2. The author uses many "always" or "never" statements (including other words such as "most" and "seldom") in this chapter. In most cases, these "all-or-nothing" statements are understood to be hyperbole, or exaggerations, but not for Yuko. Make a list of five statements. How do these "always" or "never" statements affect the reader?

Part 2: The Journey

Chapter Fourteen

1. What comment of Lorelei's is Christian thinking about at the airport? How is this ironic?
2. What happens when you "stare at the subway map long enough"?
3. Describe the little girl whom Christian noticed at the airport.
4. How do Japanese subway commuters interact with their cellphones? How does this behaviour contrast with the way Canadians might use their phones on transit systems?
5. What is the "biggest sin" to Japanese people?
6. List five descriptive details about Shinjuku.
7. Who does Christian find in the lobby the next morning? What are they doing?
8. Why do the students laugh when Mr. Pettigrew says, "I know how much all of you like to show respect for your teachers"?
9. How is Asakusa different from Shinjuku?
10. What is kabuki?
11. Who did Christian see behind the planter?

Chapter Fifteen

1. Describe Shibuya Crossing.
2. What is Hachiko's story?
3. What does Lorelei's comment about Hachiko reveal about her?
4. What is the "Tokyo Skytree"?
5. What does Zaina do to help Lorelei? How does Lorelei respond?
6. What does Christian confide in Zaina about?

Chapter Sixteen

1. What is the Shinkansen? How many times faster is it compared to the average speed of public transit in your city?
2. What is Mr. Pettigrew's attitude toward life?

Chapter Seventeen

1. Describe Hiroshima. How is it different from what Christian expected?
2. What is the Hiroshima Peace Memorial?
3. What advice does Zaina give Christian? What compelled her to give it?
4. Why do Mr. Pettigrew and Tomai-sensei "earn brownie points" for taking the students to J-Café and Grill?
5. Who does Christian see on the bus?
6. What does Mr. Pettigrew discuss with Christian? What does this reveal about Mr. Pettigrew?
7. What is important about the Atomic Bomb Dome?
8. What is Sadako Sasaki's story?
9. Why might Lorelei not want Christian and Zaina to see her placing paper cranes on the sidewalk?
10. What does Zaina suggest to Christian at 11:15 a.m.? What does this reveal about her?
11. Summarize the conversation between Christian and Harumi.
12. What does *hibakusha* mean?
13. Why was Christian upset with Zaina at the Peace Museum?
14. What does his response — "It doesn't matter what you or Carson or Lorelei Faber think about it ..." — reveal about Christian?
15. What does Christian learn about the Szilard petition from his Skype conversation with Carson? What does this reveal about his GG Will?
16. In what strange way does Obaasan remind Christian of his GG Will?
17. What does Christian say to Obaasan? How does she respond?
18. What is special about Obaasan's decision to tell Christian and Harumi the story of her life?

Chapter Twenty

1. As Obaasan shares details about what happened after the bombing, “[h]er voice never changed, her eyes didn’t flicker. Her expression never flinched,” though Christian reacts strongly several times. What does this reveal about Obaasan?
2. What was the function of Obaasan’s schoolyard after the bombing? Why might this memory be especially painful?
3. What did Obaasan do after she returned to Hiroshima?
4. Why did Obaasan believe that she would never get married?
5. Why did Obaasan decide to tell Christian her story?
6. What does Christian realize when Obaasan shows him a picture of herself as a child?
7. What does Obaasan say when Christian asks her why she isn’t angry? What does this reveal about her?

Chapter Twenty-One

1. What does everyone want to do for their last night?
2. What conflict do Christian and Zaina encounter at Hiroshima castle? How is it resolved?
3. What does Lorelei do in this chapter that indicates there is another side to her?

Chapter Twenty-Two

1. Although Lorelei mostly goes back to being her usual self, what is different?
2. What is Christian’s poem primarily about?
3. What is the tone of the poem?
4. How does having Christian write this poem to end the story affect the reader?

RESPONDING TO CHRISTIAN'S POEM

Reread Christian's poem in the last chapter — a few times for pleasure, and then a close reading, focusing on words, phrasing, lines, ideas, and the relationships between these elements. Make ten annotations on the poem. Annotations can include the following:

- questions about ideas
- definitions of vocabulary
- summaries of lines or ideas
- emotional reactions
- interpretations of figurative language
- use of poetic devices
- connections to other parts of the novel
- connections to personal experiences, other texts, or the world

Next, create your own poem or select a poem or song lyrics that relate to a theme in the novel. Make ten annotations on your poem or song lyrics to demonstrate your understanding of theme; use of figurative language and poetic devices; choice of words; and connections to self, other texts, or the world.

BREAKING THE FOURTH WALL

Usually in literature, the story unfolds so that narrators and characters appear to be unaware of the audience. In this novel, Christian breaks the fourth wall — the wall between characters and audience — over the course of his story.

Reflect on the following questions in your journal: What is the author’s intent in having Christian break the fourth wall? What could have been different if there were no attempts to break the fourth wall in this story? Why do you think it wasn’t a part of Yuko’s story? Were there sections of Christian’s story that did not include direct engagement with the audience? What was happening in these sections? Taking the whole novel into consideration, what is the effect on the audience of breaking the fourth wall in certain parts but not others?

Write a missing chapter from Christian’s perspective in the author’s writing style. Include three parts where you break the fourth wall. The missing chapter must be consistent with the plot, characterization, conflicts, symbolism, and themes of the story.

Here are some ideas for writing content that fit seamlessly into the narrative and mimic the style of the author:

- Use parentheses to emphasize subordinate ideas.
- Use dashes to boldly emphasize ideas.
- Use ellipses to suggest the state of mind of the narrator or another character (usually a character is trailing off, unsure of what is being said, or leaving a thought unsaid).
- Make references to modern living in dialogue, behaviours, and featured technology for research and communication — use of smartphones, selfies, texting, emojis, and social media such as Skype.
- Contrast or juxtapose ideas, characters, or events that have differences.
- Compare ideas, characters, or events that share similarities.
- Use hyperbole or understatement to make a humorous point.
- Adopt a conversational tone by using sentence fragments on purpose.
- Use shorter sentences after several longer sentences to emphasize a point.
- Use parallel structure to emphasize equality in ideas.

ESSAY QUESTIONS

Answer one of the following questions by writing an opinion essay, visual essay, journal entries, or blog entries. Alternatively, you could write a script and then deliver a podcast, speech, or PowerPoint presentation.

- Describe three conflicts that occurred. For each conflict, what type of conflict was it? Was the conflict resolved? How was it resolved?
- What kind of relationships does Christian have with the adults in his life? Describe one relationship in depth, or provide examples of three relationships.
- What kind of friendship do Christian and Carson have? Describe three aspects of their friendship.
- What kind of relationship do Christian and Zaina have? Describe three aspects of their relationship.
- How does the relationship between Christian and Zaina change throughout the story?
- Contrast the different lives of Yuko and Christian. What are their worldviews? What conflicts do they struggle with?
- Contrast the narrator's tone in Yuko and Christian's stories.
- Describe the different settings in the novel. How does each setting contribute to developing characterization, conflict, or theme?
- Watch the opening scene of the film *Lost in Translation*, and compare the protagonist's interaction with Japanese society to Christian's navigation of his experiences in Japan.
- Compare three aspects of Eastern and Western culture.
- Contrast Eastern and Western perspectives and attitudes towards authority figures.
- Discuss the morality and ethics of GG Will's role in creating the atomic bomb.
- Explore the theme of redemption.
- How does disability affect the characters?
- Explore one of the following themes:
 - redemption
 - peace
 - use and abuse of power
 - inhumanity vs. humanity
 - power of story-telling
 - teacher/student relationships
 - forgiveness
 - isolation/alienation from society

V. EXTENDING LEARNING

LITERATURE CIRCLES

Literature Circles promote collaborative learning and are effective as long as students are aware of the roles they have in a group.

Have students take on a different role each meeting:

- Conductor: Conduct the group so that the discussion runs effectively and efficiently.
- Note taker: Listen and take copious notes!
- Questioner: Ask questions in the spirit that there is always more to know!
- Builder: Strengthen an idea by adding to it.
- Connector: Make connections to other texts.
- Summarizer: Summarize an idea or ideas.
- Devil's advocate: Counter an idea.

Divide students into small groups of four to five and have each member read a different story to explore the following questions:

- How does the protagonist navigate a world of conflict, uncertainty, and danger, where people are at war with each other and themselves?
- What are the causes and/or effects of war?
- What are the causes and/or effects of genocide?
- What role does media propaganda play in times of war?
- How do the members of a social group become dehumanized in times of war?
- What are the dominant cultural beliefs, values, and attitudes in a nation that contribute to the start of a war or genocide?

Students can choose stories related to the Second World War, the Holocaust, or other civil wars, wars between nations, or genocides:

- Anne Frank's *The Diary of a Young Girl* or other novels about the Holocaust, such as Art Spiegelman's *Maus I* and *Maus II*, or Elie Wiesel's *Night*

- Harper Lee's *To Kill a Mockingbird* or other stories about African Americans, slavery, or civil war
- Other stories about war or genocide

More ideas to structure each meeting:

- Have students discuss their texts through different literature lenses, with each member representing a different lens, or by focusing on a specific literary lens each session.
- Suggested topics for discussion include
 - connections to personal experiences, other texts, and the world; or
 - similarities and differences in elements of the story such as point of view, tone, setting, plot, characterization, conflict, symbolism, and theme.

RESEARCH REPORT

Write a research report in response to one of the topics below. Generate questions about your topic. You will use definitions, facts, statistics, research findings, and theories of experts in the field to answer your questions.

Once you've chosen a topic to research,

- formulate a question;
- gather and organize data, evidence, and/or information from primary and/or secondary sources;
- interpret and analyze the data;
- evaluate and draw conclusions; and
- communicate conclusions clearly and logically.

RESEARCH TOPICS

Atrocities committed against humanity

- The Manhattan Project
- A genocide that has happened or is currently happening
- The historical timeline for the Second World War
- What are the social, political, and economic factors that led to the Second World War?
- What is the historical significance of the bombing of Hiroshima and Nagasaki?
- What challenges did Japanese citizens face after the Second World War ended?
- The Holocaust
- Choose your own topic.

Peace initiatives and peace activists

- Sadako Sasaki's one thousand paper cranes
- United Nations, past and present
- Restorative justice
- Advocates of peace and non-violent protesting, such as Mahatma Gandhi, Martin Luther King, Jr, Nelson Mandela, and Dalai Lama
- Choose your own topic.

Smartphones, social media, selfies, and digital literacy

- Explore the use and evolution of emojis, memes, or gifs in online communication.
- Reflect on the rise of the selfie since smartphones became common in use (around 2012). What is the purpose of the selfie? How does it affect the selfie-taker and the audience? What are the harmful effects of taking selfies? Why have selfies become so popular as a way to represent ourselves in social media?
- How do youth navigate their parents' online presence, privacy concerns, and their public selves?
- How does a need for popularity and fame influence the behaviour of youth on social media?
- How does smartphone use and having online digital lives affect mental health in youth?
- Why is it important to have digital literacy? How can people improve the way they interact with the digital world?
- Choose your own topic.

Japanese cities and culture

- Research one or more of the locations mentioned in the story: Shinjuku, Asakasa, Shibuya Crossing, Hiroshima, Shinkansen, Mount Fuji, Hiroshima.
- Kabuki, Japanese wedding customs, and other social rules and behaviours
- Sadako Sasaki's paper cranes
- Rebuilding efforts after the Second World War
- What impact did the bombing of Hiroshima and Nagasaki have on Japanese culture and identity?
- What impact did the bombing of Hiroshima and Nagasaki have on Japanese Canadians after the Second World War?
- Eastern vs. Western culture

VI. APPENDIX

ACHIEVEMENT CHART

CATEGORIES	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Knowledge of content (e.g., forms of text; strategies associated with reading, elements of style; terminology; conventions)	demonstrates limited knowledge of content	demonstrates some knowledge of content	demonstrates considerable knowledge of content	demonstrates thorough knowledge of content
Understanding of content (e.g., concepts; ideas; opinions; relationships among facts, ideas, concepts, themes)	demonstrates limited understanding of content	demonstrates some understanding of content	demonstrates considerable understanding of content	demonstrates thorough understanding of content
Use of planning skills (e.g., generating ideas, gathering information, focusing research, organizing information)	uses planning skills with limited effectiveness	uses planning skills with some effectiveness	uses planning skills with considerable effectiveness	uses planning skills with high degree of effectiveness
Use of processing skills (e.g., making inferences, interpreting, analyzing, detecting bias, synthesizing, evaluating, forming conclusions)	uses processing skills with limited effectiveness	uses processing skills with some effectiveness	uses processing skills with considerable effectiveness	uses processing skills with a high degree of effectiveness

CATEGORIES	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Expression and organization of ideas and information (e.g., clear expression, logical organization)	expresses and organizes ideas and information with limited effectiveness	expresses and organizes ideas and information with some effectiveness	expresses and organizes ideas and information with considerable effectiveness	expresses and organizes ideas and information with a high degree of effectiveness
Communication for different audiences and purposes (e.g., use of appropriate style, voice, point of view, tone)	communicates for different audiences and purposes with limited effectiveness	communicates for different audiences and purposes with some effectiveness	communicates for different audiences and purposes with considerable effectiveness	communicates for different audiences and purposes with high degree of effectiveness
Use of conventions (e.g., grammar, spelling, punctuation, usage)	uses conventions, with limited effectiveness	uses conventions, with some effectiveness	uses conventions, with considerable effectiveness	uses conventions, with a high degree of effectiveness
Application of knowledge and skills (e.g., concepts, strategies, processes) in familiar contexts	applies knowledge and skills in familiar contexts with limited effectiveness	applies knowledge and skills in familiar contexts with some effectiveness	applies knowledge and skills in familiar contexts with considerable effectiveness	applies knowledge and skills in familiar contexts with a high degree of effectiveness
Transfer of knowledge and skills (e.g., concepts, strategies, processes) to new contexts	transfers knowledge and skills to new contexts with limited effectiveness	transfers knowledge and skills to new contexts with some effectiveness	transfers knowledge and skills to new contexts with considerable effectiveness	transfers knowledge and skills to new contexts with a high degree of effectiveness
Making connections within and between various contexts (e.g., between the text and personal knowledge or experience, other texts, and the world outside the school; between disciplines)	makes connections within and between various contexts with limited effectiveness	makes connections within and between various contexts with some effectiveness	makes connections within and between various contexts with considerable effectiveness	makes connections within and between various contexts with a high degree of effectiveness

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VII. ONTARIO CURRICULUM CONNECTIONS

CURRICULUM CONNECTIONS FOR PRE-READING ACTIVITIES, DURING-READING ACTIVITIES, AND AFTER-READING ACTIVITIES

ENGLISH: GRADES 7–9 CURRICULUM EXPECTATIONS

Reading

- Read and demonstrate an understanding of a variety of literary, graphic, and informational texts, using a range of strategies to construct meaning.
- Recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning.

Media Studies

- Demonstrate an understanding of a variety of media texts.
- Identify some media forms and explain how the conventions and techniques associated with them are used to create meaning.

Applies to: #SelfieNation; Making Annotations; Exploring the Elements of the Story; Literature Hats; Replay, Rewind, Re-Act!; Reading Comprehension Questions; Responding to Christian’s Poem; Research Report

CURRICULUM CONNECTIONS FOR PRE-READING ACTIVITIES, AFTER-READING ACTIVITIES, AND EXTENDING LEARNING

ENGLISH: GRADES 7–9 CURRICULUM EXPECTATIONS

Writing

- Generate, gather, and organize ideas and information to write for an intended purpose and audience.
- Draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience.
- Use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively.
- Reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process.

Media Studies

- Create a variety of media texts for different purposes and audiences, using appropriate forms, conventions, and techniques.
- Reflect on and identify their strengths as media interpreters and creators, areas for improvement, and the strategies they found most helpful in understanding and creating media texts.

Oral Communication

- Listen in order to understand and respond appropriately in a variety of situations for a variety of purposes.
- Use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes.
- Reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations.

Applies to: Power of Personal Stories; East Meets West; Resourceful You!; You’ve Got a Friend; “This is our cry. This is our prayer. Peace in the world.” — Sadako Sasaki; *Lost in Translation*; Research a Social Movement; The Power Flower; Fear of the Unknown; #SelfieNation; Literature Hats; Replay, Rewind, Re-Act!; Responding to Christian’s Poem; Breaking the Fourth Wall; Essay Questions; Research Report

CURRICULUM CONNECTIONS FOR PRE-READING ACTIVITIES

EQUITY, DIVERSITY, AND SOCIAL JUSTICE: GRADE 11 CURRICULUM EXPECTATIONS

The social construction of identity

Demonstrate an understanding of how identity is socially constructed and internalized, and of the impact of social norms and stereotypes.

Power relations

Demonstrate an understanding of the dynamics of power relations in various social contexts.

Social awareness and individual action

Demonstrate an understanding of the impact individual action can have on equity, social justice, and environmental issues, and of how the media can create awareness of these issues.

Applies to: The Power Flower; Research a Social Movement

CURRICULUM CONNECTIONS FOR AFTER-READING ACTIVITIES

GENDER STUDIES: GRADE 11 CURRICULUM EXPECTATIONS

Representations of gender

Analyze representations of women and men in media, popular culture, and the arts, and assess the effects of these representations.

Applies to: Literature Hats

CURRICULUM CONNECTIONS FOR EXTENDING LEARNING

HISTORY: GRADE 10 CURRICULUM EXPECTATIONS

Communities, conflict, and co-operation

Analyze some key interactions within and between communities in Canada, and between Canada and the international community, from 1929 to 1945, with a focus on key issues that affected these interactions, and changes that resulted from them. (Focus on cause and consequence; continuity and change.)

Applies to: Research Report

CURRICULUM CONNECTIONS FOR EXTENDING LEARNING

INTRODUCTION TO ANTHROPOLOGY, PSYCHOLOGY, AND SOCIOLOGY: GRADE 11 CURRICULUM EXPECTATIONS

Research and inquiry skills

1. Exploring: explore topics related to anthropology, psychology, and sociology, and formulate questions appropriate to each discipline to guide their research.
2. Investigating: create research plans, and locate and select information relevant to their chosen topics, using appropriate social science research and inquiry methods.
3. Processing information: assess, record, analyze, and synthesize information gathered through research and inquiry.
4. Communicating and reflecting: communicate the results of their research and inquiry clearly and effectively, and reflect on and evaluate their research, inquiry, and communication skills.

Applies to: Research Report