

AFTER READING
EXTENDING THE STORY

LA.A.2.2.5, LA.B.2.2.1, LA.B.2.2.3, LA.B.2.2.5, LA.B.2.2.6, LA.E.2.2.5, LA.A.1.3.3, LA.A.2.3.1,
LA.A.2.3.4, LA.A.2.3.5, LA.A.2.3.6, LA.B.2.3.1, LA.B.2.3.3, LA.D.2.3.1, LA.E.2.3.6

1. Find at least 2 reviews in your newspaper (books, movies, restaurants, etc.) Answer the following questions: Was the review favorable or unfavorable?

What criteria did the reviewer use?

What style and tone were used by the reviewer?

What adjectives and adverbs did the reviewer use?

Now create your own criteria for a good book and review Keep Your Eye On Amanda.

At the end of your review, draw five raccoon eyes. Color in the number of eyes you would use to rate the book:

5 eyes.....Totally awesome!!!

4 eyes.....Cool!

3 eyes.....Decent

2 eyes.....Totally no big deal

eye.....A real “stinker” like Hubert

2. Did you like reading this book in serial form? What are the good points and the not so good points of having to wait for the next chapter until next week?

3. Avi has written a series of books called Tales from Dimwood Forest, including Ragweed, Poppy, Poppy and Rye, and Ereth’s Birthday. If you enjoyed the fun and wit of Amanda, you will love these four books. Read one and compare it to Keep Your Eye On Amanda.

4. Eve Bunting wrote a book called Ducky. The idea for this book came from a newspaper story in which a shipload of rubber bathtub toys washed up on shore after a storm. Have students take a newspaper story that intrigues them and develop a fiction story from it. Be creative.

5. Using black construction paper, or newsprint painted black, make shadow puppets of the main characters in this story. Use these puppets to act out favorite scenes.

6. Write a sequel to this book. Will Amanda stay out of trouble? Will Philip always have to save her? Or write a follow up newspaper front-page story chronicling Amanda’s next adventure. Use the Boulder, Colorado web sites to find a problem in Boulder that Amanda could get involved in.

7. Conduct a mock trial as it might have played out if Amanda had been arrested. Call on Judge Peebles to be a witness.

8. Review all the vocabulary words you learned through this story. Use as many as you can in another story, perhaps connected to #4 or #6 above.

9. Compose a ballad or a rap of Amanda’s adventures.

10. Gloria said that Amanda loves excitement too much and rules too little. Create a list of rules Amanda could live with.



KEEP YOUR EYE ON AMANDA! Word Search

LA.A.1.2.2, LA.A.1.2.3, LA.A.1.3.2

All the words in this search are related to the Denver and Rio Grande Railroad!

V F F R E G X O R W O I F G Q R Z N Z P S W N D I
V O J E Z N D V I E G O Z S S O A J O S T H K O D
G Q R E R K I D N P G R Q O Y M D W U S E I S H F
A K W N U O C G Z G A N O C E M E B V W A S J F W
M E J I B K O D N B N V E K A R N V P Z M T Q C J
Q X M G O A E V H E U A A S L B A Z F E T L J K Z
R E D N E T L A O C R R W E S L O L K B C E Y S W
S D R E L I O B J M B G V Q V A M O T R A C K S P
L L E B C U C Q O Y H E E E K B P F S V O O S H A
B C V O F O Y Y D C R P C I L X Q V Y E Q R W E F
F J B N R X W Y A S H U I U Q X R Y A S W D V B S
P A Q C O I V K C W F P V X R P R S Y W M A K N U
P L B I D J R E W V V F G A E V L U R R X X P L K
K O L K M Q P O C P I S N U J E Z T V A B Y N K S
U P U P J M Z I H R L A V M E D N T L E S N P V Y
T U N M X C U T E A H Y L H H O Z D W W E Q L H X
Q C X N L N D B S T B L W G V B P Q M Z K S U K E
L R A Y P D O Y L T F R O M C R S R Y K C Z Y V V
B P C M M X J S F A Y O A C J D N C A O H R V S K
V I F I N D Q F W K A K C K G Y N H B M H F G U H
R S O R F P C M A U W G B Q E I H D T A N Y V D E
F T P N H D J W N C D C N A E M F W I Z J T C T Z
H O J H L B X N S R B E K U C G I D I A H U W W O
R N K C I H E A D L A M P C I A W Z N E E X D O K
C S H Y Z L C J M B J K V L Y Q L C R R A N I C V

BELL
BRAKE
CAB
COALTENDER
ENGINE
FIREBOX
PASSENGER
POWERLEVERS
TRACKS
WHEELS

BOILER
BRAKEMAN
CABOOSE
CUPOLA
ENGINEER
HEADLAMP
PISTONS
STEAM
VALVE
WHISTLECORD

KEEP YOUR EYE ON AMANDA! Solution

+ + + R E + + + R + + + + + + + + N + P S W + + +
+ + + E + N + + + E + + + + + + A + O + T H + + +
+ + + E + + + I + + + G + + + M + W + + E I + + +
+ + + N + + + G + + + N + C E + E + + + A S + + +
+ + + I + + + + N + + + E K A R + V + + M T + + +
+ + + G + + + + E + + A S L B A + + + + L + + +
R E D N E T L A O C + R + E S L O + + + + E + + +
+ + R E L I O B + + B + V + V A + O T R A C K S +
L L E B + + + + + + E + E + + P + S + + O + + +
+ + + + + + + + + R + + + + + + + E + R + + +
+ + + + + + + + + S + + + + + + + + + + D + + +
+ A + + + + + + + + + + + + + + S + + + + + + +
+ L + + + + + + + + + F + + + + L + + + + + + +
+ O + + + + + + + + I + + + + E + + + + + + + +
+ P + + + + + + + R + + + + E + + + + + + + + +
+ U + + + + + + E + + + + H + + + + + + + + + +
+ C + + + + + B + + B + W + + + + + + + + + +
+ + + + + + O + + + + R + + + + + + + + + + +
+ P + + + X + + + + + + A + + + + + + + + + + +
+ I + + + + + + + + + + + K + + + + + + + + + + +
+ S + + + + + + + + + + + B + E + + + + + + + + + +
+ T + + + + + + + + + + + A + + + + + + + + + + +
+ O + + + + + + + + + + + C + + + + + + + + + + +
+ N + + + H E A D L A M P + + + + + + + + + + + +
+ S +

(Over, Down, Direction)

BELL (4, 9, W)

BRAKE (11, 17, SE)

CAB (15, 23, NW)

COALTENDER (10, 7, W)

ENGINE (10, 6, NW)

FIREBOX (12, 13, SW)

PASSENGER (17, 9, NW)

POWERLEVERS (20, 1, SW)

TRACKS (19, 8, E)

WHEELS (13, 17, NE)

BOILER (8, 8, W)

BRAKEMAN (11, 8, NE)

CABOOSE (14, 4, SE)

CUPOLA (2, 17, N)

ENGINEER (4, 8, N)

HEADLAMP (6, 24, E)

PISTONS (2, 19, S)

STEAM (21, 1, S)

VALVE (18, 5, SW)

WHISTLECORD (22, 1, S)

INTERVIEW WITH AVI, THE AUTHOR

1. The Newbery Award is the highest honor a children's book author can receive in America.

How did it feel to win?

It was--and remains--enormously gratifying, marking as it does a recognition for not just the book, *Crispin: The Cross of Lead*, but my work in general. Having said that, it does nothing to help me write the next book. If anything, it makes it harder as expectations rise, including my own. For those interested in reading my Newbery Acceptance speech, it's on my web site, www.Avi-writer.com.

2. It was in 1996 that you conceived the idea for Breakfast Serials®. What brought the idea to mind?

When I was a boy, growing up in New York City, some of the newspapers were still running serials--a concept that had been in American newspapers since the Eighteenth Century. It made a big impression on me. Then, in 1997, I had just finished writing *Beyond the Western Sea*. This was a huge (750 page) Victorian style novel, with many, many short chapters with cliff hanging endings to all the chapters.

Though much longer than a newspaper serialization, that was the prototype.

3. What do you think of Breakfast Serials now?

When I started, (with *Keep Your Eye on Amanda!*) I merely was interested in writing a serialized story, then seeing if a newspaper would publish it. The Colorado Springs Gazette was the first to do so, followed by The Denver Post. It spread rapidly from there, so rapidly in fact I couldn't cope with the expansion. Fortunately Linda Wright offered to take over the project. My idea was to revive a Nineteenth Century concept. Ms Wright has changed and expanded the idea to meet the needs and demands of the 21st century. What she has done is quite remarkable.

4. Is the current *Keep Your Eye on Amanda!* different from the original?

When I first wrote the story it had twenty-one chapters, with each chapter being no more than 700 words. This version is exactly the same story, reformatted if you will, to fewer chapters, with slightly longer chapters. Actually, I think it reads better in this version.

5. You have done two others stories, *Amanda Joins the Circus* and *The Secret School*. Will there be more?

At the moment I have no plans. Having said that, I admit I have the germ of an idea floating about in my head. But the notion is different; that is, it would be a fifty-two-chapter story, one that would run for an entire year! I don't know how folks would respond to that--or even if I'll ever do it. But the idea does intrigue me.

SELECTED BIBLIOGRAPHY

Avi has published 54 books. Among the best known are:

True Confessions of Charlotte Doyle	The Secret School
Crispin: The Cross of Lead	Nothing But the Truth
The Fighting Ground	Things That Sometimes Happen
Beyond the Western Sea	Wolf Rider
The Man Who Was Poe	Something Upstairs
Midnight Magic	Don't You Know There's A War On

INTERVIEW WITH TIM BUSH, THE ILLUSTRATOR

1. Has illustrating a serial novel been a different kind of experience for you?

Absolutely. It's different from anything I've done before. In a picture book, the pictures are really what carry the story; in books for older kids, the pictures occasionally crop up as the pages turn to give the reader a model for how to imagine as he or she reads. With a serial story, the picture is present for the whole time the reader engages with that chapter; it has to attract, engage, and set a tone. It has to pull the reader along in the text without giving too much away. Keeping all of these things in balance materially affects the way I choose and develop each image.

2. It's been said by the national press that your "pictures have verve". How do you accomplish this?

I drink way too much coffee.

3. What is it that makes an illustration humorous?

I could try and explain things about reader expectation, upsetting of established hierarchies, identification with inner, anarchic children, but the truth is, I haven't got the faintest idea and neither

does anyone else. Funny doesn't lend itself to functional analysis, and for this we should all be grateful.

4. Any thoughts about your work appearing in newspapers as contrasted with books?

I very much like the idea of accidental readers. With books, the audience is there on purpose, and this is wonderful: they've come prepared to have an experience and are delivering themselves to you for that purpose. Newspaper readers, on the other hand, have a whole newspaper's worth of choices. You have to catch them and win them over, especially in the opening parts of the story. Once they start reading, of course, the basic human need to find out how the story ends will keep them coming back. But as an illustrator, my job is to catch their attention and lead them to the door.

5. Has TV, digital graphics, or animated film had an impact on contemporary illustration?

It's so omnipresent there's no way to avoid its impact. It's completely created the visual environment we all work in. The question for me is, how do I react to it? Set myself apart from it? Do things that it can't do and I can? Or – let's face it – learn from it? I've done some work in digital media and it's changed the way I approach picture making even when I'm working in more traditional methods. What's important to remember is that all of these are different outlets for the same basic need: to tell stories. Different media allow for different expressions of creative imagination, but none of them is really a replacement for it. Think about your local Home Depot store: they've got about a zillion different kinds of pipe, but all of them only move water. They aren't – they can't be – the water itself.

6. How do you choose the moment in a story to illustrate?

I try to find something characteristic of that chapter, obviously, something visual that will pull the reader into the story without giving too much away. But I also try to find something fun to draw. It's important to me that the activity of drawing should be fun.

7. Have you ever begun with illustrations and then moved to text?

All the time. The first book I wrote and illustrated – JAMES IN THE HOUSE OF AUNT PRUDENCE – got started this way, and any number of projects since.

8. Any advice for would-be illustrators?

Draw. Spend the time to learn what you're doing. There's no substitute for it.

SELECTED BIBLIOGRAPHY

Ferocious Girls, Steamroller Boys and Other Poems In Between	Three at Sea
Benjamin McFadden and the Robot Babysitter	Wanna Buy An Alien?
James in the House of Aunt Prudence	Dad's Job
Grunt! The Primitive Cave Boy	Bach's Big Adventure
Math Man	The Christmas Cricket

ANSWERS TO QUESTION/PREDICT/EVALUATE

Chapter 1

1. Anxious means uneasy or nervous. Philip is very uneasy because Amanda is pressuring him to steal. He may be hungry but he knows it is wrong and they could get caught.
2. Answers will vary.
3. Right and wrong are not clear cut and obvious to Amanda. Philip meant Amanda makes her own rules and bends others to suit her needs.
4. Their mother knows what Amanda and Philip are like. She knows Philip will worry and watch out for her and she knows Amanda needs watching. Answers will vary.

5. It is winter, snowing, 3 a.m. in Boulder, Colorado. They are on Grove St. Amanda thinks the building is vacant because she saw old owners move out and no one else move in. The windows are dark, no curtains, no smoke from chimney.
6. 7. Answers will vary.

Chapter 2

1. Some ideas include her colorful language, her risk-taking, her ideas about having fun, she leads.
2. 3. Answers will vary.
2. The man is wearing a dapper brown suit, necktie & sunglasses (at 3 a.m.??). He is using the house to rest and perhaps hide out. He could be a thief. He awakens when Philip knocks over a bottle of oil.
5. Amanda steals inside, Philip follows. They both enjoy the food left there. The man awakes, chases the raccoons. They hide and chase around trying to get out.
6. 7. Answers will vary.

Chapter 3

1. Amanda makes Joe think she is poor, hungry, hurt, and needing food for her dear old mom.
2. They are both thieves, both bend the rules, can justify their actions. Answers will vary.
3. Professional re-user, helps people, puts things to good use.
4. Amanda will show Joe around town if Joe teaches her the tricks of stealing.
5. 6. 7. 8. 9. Answers will vary.

Chapter 4

1. Philip climbs the pine tree, reaches the roof and goes down the chimney. He feels responsible for Amanda.
2. Amanda means she is acting on her own, can make her own decisions, doesn't need Philip's help.
3. 4. 5. 6. 7. 8. Answers will vary.

Chapter 5

1. Joe drives, Joe lifts Amanda in through the window, she opens the door and lets him in. Joe is careful, she is not. Amanda steals food, junk, plastic, etc. Joe steals valuables.
2. Answers will vary.
3. Joe is cautious and careful – making him more like Philip than Amanda.
4. Scratches on the refrigerator, knocks over garbage, eats peanut butter. Amanda flips the burglar alarm switch.
5. Philip thinks that Joe is forcing Amanda to steal but he is not.
6. If Joe is forcing Amanda, she must have some evidence of this force – the chain around her neck.
7. Joe steals things more commonly thought of as valuable. Amanda steals things that are valuable to her alone.
8. 9. Answers will vary.

Chapter 6

1. Answers will vary.
2. Philip would like Amanda to be more like him – sensible, cautious, law abiding.
3. 4. 5. Answers will vary.
6. The animals will be judged as bad just like Amanda because of her mischief.
7. 8. Answers will vary.

Chapter 7

1. Philip hides under the long, tent like coat of an older lady and walks in with her to the courthouse.
2. 3. 4. 5. Answers will vary.
6. Philip was frightened, afraid to face them and he feared their anger.
7. Gloria says she is too tired to think and she goes off to bed. Answers will vary.
8. Philip overhears the police talking that they will have to do something about the animals. He feels hopeless so he decides to leave.

Chapter 8

1. Answers will vary.
2. Philip didn't want to hurt or offend Hubert, the skunk.
3. 4. Answers will vary.
3. At the beginning, Philip is panicked, running away, leaving town. After talking to Hubert, he is going to get involved and call a meeting of all the animals to think of something to do. Answers will vary.
6. 7. Answers will vary.

Chapter 9

1. Stealing with Joe, challenged university football team to a game of kick the can, trying to dam Boulder Creed to make a hockey rink, got roller blades and held speed races on the Pearl St. Mall, caused 4th grade riot when she took over the lunchroom at University Hill School and served pickled marshmallows & toothpasted bananas.

2. The geese, a stray dog, the fox, the rabbits, squirrels, and the coyote.
3. Answers will vary.
4. Rebecca, the coyote, has squinty eyes, a fixed smile, and a hungry look on her face. Philip didn't trust her but he was respectful of her. He steps back when she shows her teeth.
5. 6. 7. 8. 9. 10. Answers will vary.

Chapter 10

1. A little of both. The squirrels want to dig a hole, dump her in and cover her up. The coyote wants to put her on trial. The squirrels offer to build the jail. Miss Matilda wants to talk to her.
2. Philip wants to use the park train to nab her. Answers will vary.
3. Philip smiles because the animals applauded his idea of using the train. He appreciates their support. He is relieved.
4. Philip goes back to Grove St. and listens to their talk.
5. Amanda has dyed green hair from the top of her head down to the orange on her tail. She wears makeup and dangling earrings. Answers will vary.
6. Amanda steals junk, bottle caps, bent spoons. Joe takes valuables like dishes, candlesticks, a small tv.
7. If she would rob Judge Peebles, whom she knows is aware of her mischief, she is even bolder than before.
8. 9. Answers will vary.

Chapter 11

1. Philip's parents used to travel the country on this train but it has been parked for awhile and used as their home. Now it will be fired up and used again for travel to the Judge's house.
2. If Amanda does rob the judge, it will anger him more and he already hates animals.
3. The boiler needs to be full of hot water, the firebox must be stuffed with wood and the lamps lighted. The nuts give off great heat when on fire. All animals have a job: Large animals fetch fallen branches. Smaller ones gathered twigs. Squirrels supplied the nuts. Gloria inspected the wheels, raccoons checked valves and pistons.
4. 5. 6. Answers will vary.
7. Perhaps excitement and fear. They are in a hurry to nab Amanda. Philip has to push the power lever more than once to overcome the rust of the old locomotive.
8. Answers will vary.

Chapter 12

1. Answers will vary.
2. Philip would go down the chimney, then open windows and doors leading out. Then the animals would swarm inside and nab Amanda.
3. The judge was fast asleep.
4. His great interests are hunting and the law. He has many books.
5. Joe has had enough. Mandy wanted a tube of toothpaste, Joe was afraid she would wake up the judge because she was in the medicine cabinet. The partnership is over.
6. Amanda probably fell as Joe predicted. She knocked off the top of the toilet tank and lay dazed on the floor. This noise is what woke the judge up.
7. Answers will vary.

Chapter 13

1. Amanda hides submerged in the toilet tank. Answers will vary.
2. Answers will vary.
3. The fireplace/chimney, front door, dining room window.
4. Amanda's green fur on her head was shaved away leaving her bald. The window glass was blown to pieces.
5. Answers will vary.
6. In trying to escape from the judge, Philip is pulling Amanda through the window one way, and the judge is holding her boots and pulling the other way. Gloria began to pull on Philip and she popped through the window.
7. 8. Answers will vary.

Chapter 14

1. Answers will vary.
2. Answers will vary.
3. Judges dress in long black robes. Hubert is a skunk so his coloring is perfect.
4. Answers will vary.
5. Philip loves her, he is her brother, he feels responsible, his mother always told him to keep an eye on Amanda.
6. 7. 8. 9. 10. Answers will vary.

NATIONAL STANDARDS FOR THE ENGLISH LANGUAGE ARTS

This teacher's guide for Keep Your Eye on Amanda has been prepared and noted according to the STANDARDS FOR THE ENGLISH LANGUAGE ARTS, sponsored by National Council for the Teachers of English and the International Reading Association.

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics.)
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Source: <http://www.ncte.org>

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