



Story Spinner<sup>™</sup>  
Native American Collection  
Earth

Introduction

Set Up Guide

Resources



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Dear Teacher,

Thank you for purchasing the Story Spinner™ Earth from our Native American Collection. We hope this innovative product, developed under the guidance of a veteran special education professional, provides your struggling readers with hours of enjoyment as they read and listen to the high quality books specially chosen for this collection.

Story Spinners™ utilize a multi-sensory approach by combining traditional print books with audio renditions of the text to help the students re-discover reading as a relaxing, entertaining experience. The student receives a print copy of all the books in the collection as well as an individual tablet pre-loaded with matching audio files of the stories. Students simply follow along in the book while listening to the story being read aloud through headphones.

We offer Story Spinners™ for different age groups, cultural interests and educational needs. Our Native American and classic collections offer students grades 4-12 with supported and alternative access to high quality, age appropriate, culturally significant literature. The Aspen Story Spinner™ (RI) is a unique reading intervention for grades 3-6. Its creation was predicated on mounting evidence that using technology to support struggling readers improves their fluency, vocabulary and comprehension. Aspen also includes Student Assessment Booklets and a comprehensive Teacher Guide.

Read on!

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## Set-Up Guide

This Set-up Guide outlines ten easy steps to get your students started with the Story Spinner™. The Resources that follow should be used to help spark their interest and deepen their appreciation of the stories they will be reading. Keep in mind that the ultimate goal of the Story Spinner™ is to foster—and restore—the love of reading for children with reading difficulties. And, your most important job is to delight in watching them embark on their very own independent reading adventure!

**Step 1: Select the students who will participate.**

- Due to copyright laws, some Story Spinners™ are restricted to students who qualify as having a “print disability.”

**Step 2: Decide the order in which the books will be read.**

- Have everyone read the same book at the same time if you want a “digital book club” with group discussions.
- Use a “buddy system” to pair or group students to reinforce instruction.
- Let students choose the book they want to help motivation.

**Step 3: Designate a re-charging station where tablets can be recharged.**

- A five port charger is included. Tablets come with usb cables for charging.\*
- You may make recharging the responsibility of the student.

**\*NOTE:** It is best to use the included five port charger. Tablets can be charged by plugging them into a running computer but will charge at a significantly slower rate.

**Step 4: Decide the “Rules of Use” for books and mp3 players.**

- How will students check out books and tablets?
- Can students take books and tablets out of your classroom?
- Can students take books and tablets outside the school?

**Step 5: Decide the reading schedule.**

- Students should read every day for at least 30 minutes per session.
- Commit 16-18 weeks for students to read, discuss and enjoy the books.

Step 6: **Decide whether or not students will be rewarded for reading.**

- Will students earn a reward for reading each day?
- Should students be rewarded for completing a book?
- Students can earn AR points for most Story Spinner books.

Step 7: **Review and sign the Story Spinner™ Student Agreement** (enclosed).

- Be clear with students about the decisions you've made in Steps 3-6.
- Have each student sign and date an agreement.

Step 8: **Book Orientation**

- Show student(s) the book they will be reading and tell them about it.
- Distribute the book and ask them to open to the first chapter.
- Demonstrate how you want them to FOLLOW along in the book using either their finger or an index card while listening to the story.
- Read the first page aloud and have students practice following along.

Step 9: **Tablet Orientation.**

- Distribute tablets.
- Familiarize students with how to start, stop, adjust volume, and locate the book and chapter on their tablets.
- Distribute headphones.
- Have students navigate to the book and first chapter on their tablets.

Step 10: **Start Reading!**

- Let students listen to the story and practice following along in their book using either their finger or an index card for one minute.
- Stop after one minute and check to see if students have successfully followed along with the audio file.
- Repeat practice if necessary.
- Have students return to the beginning of the first chapter in their book and navigate to the chapter on their tablet.
- Let the reading begin!

Tablets have a one year warranty. If any problems arise please contact us for basic troubleshooting. If a tablet is determined to be non functional we will send the tablet back to the manufacturer for repair or replacement.

Digital book files can be re-loaded by APEL Education Consultancy.



## Story Spinner™ Student Agreement

Student Name \_\_\_\_\_

Story Spinner™ is a learning tool that provides an assortment of Native American Books with a tablet that has been loaded with audio files of those books. It is a special privilege to be able to use the tablet and books provided. I agree to the following rules regarding the Story Spinner™;

1. I am responsible for keeping the books and tablet in GOOD condition.
2. I will store the tablet in the box provided when it is not in use.
3. I will not download or attempt to download other files onto the Story Spinner™ tablet.
4. I will return the tablet and books as agreed upon with my teacher.

\*\*Notes for return schedule \_\_\_\_\_  
\_\_\_\_\_

Student Signature \_\_\_\_\_

Date \_\_\_\_\_

Teacher Signature \_\_\_\_\_

Date \_\_\_\_\_



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\_\_\_\_\_

Student Signature \_\_\_\_\_

Date \_\_\_\_\_

Teacher Signature \_\_\_\_\_

Date \_\_\_\_\_

## Beardance

**Synopsis:** While accompanying an elderly rancher on a trip into the San Juan Mountains, Cloyd, a Ute Indian boy, tries to help two orphaned grizzly cubs survive the winter and, at the same time, completes his spirit mission. Sequel to "Bearstone."

**Type:** Fiction

**Interest Level:** Middle Grades

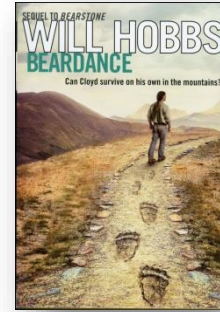
**Quiz No.** 9632

**Book Level:** 5.7

**Lexile Score:** 890

**AR Pts:** 8.0

**Word Count:** 48974



### Author, Hobbs, Will

Will Hobbs is the award-winning author of many popular adventure stories for young readers, including *Bearstone* and *Beardance*. His picture book, *Beardream*, illustrated by Jill Kastner, is a companion to these novels. Seven of his novels have been chosen by the American Library Association as Best Books for Young Adults. He is a graduate of Stanford University and former language arts teacher. He lives in Durango, Colorado, with his wife, Jean. Longtime backpackers and river runners, they have spent many years exploring the mountain and canyon settings of Will's stories.

### Book Review QUOTATIONS;

Will Hobbs knows his subjects and his understanding of culture shines through in this story of 14-year-old Ute, Cloyd Atcitty, who is raised by his grandmother and sent to live in a group home in Durango. Cloyd struggles to find his identity. When he finds an ancient stone carved in the shape of a bear, he gives himself the name, Lone Bear, hoping that the stone will give him strength and help to change his luck. As much as I despised the protagonist at times, I stuck with this book and found the ending satisfying. –Sharon at Good Reads

### Other Will Hobbs books available through SLICE Classic:

Bearstone	Level 5.0
Changes in Latitudes	Level 5.0
Crossing the Wire	Level 4.3
Down the Yukon	Level 5.4
Downriver	Level 4.9
Jason's Gold	Level 5.5
Kokopelli's Flute	Level 5.3
Leaving Protection	Level 5.2
River Thunder –	
The Companion to Down River	Level 5.0
The Maze	Level 5.0

For BEARSTONE and BEARDANCE:

By Will Hobbs

Will Hobbs has a wonderful website with loads of information on each of his books. Ideas for Bearstone and Beardance are listed below. Check out his website for more information.

<http://www.willhobbsauthor.com/WHhome.html>

**Topographic map** of the Weminuche Wilderness, the setting of both novels: Trails Illustrated Maps. Order map #140, Colorado Weminuche Wilderness. Phone 1-800-962-1643. Follow Cloyd and Walter up the Pine River (Los Pinos on the map), Snowslide Canyon, Rincon La Osa, the Rio Grande Pyramid and the Window. Work on reading distances, contour lines, etc.

**AAA road map** called "Indian Country," which includes most locations from the stories, as well as locations for DOWNRIVER, RIVER THUNDER, THE MAZE, and THE BIG WANDER. Ask your local AAA or order from: AAA, 1000 AAA Drive, Heathrow, FL 32746-5063. Look for White Mesa, Utah, where Cloyd is from, Durango, CO, etc.

— I've written a picture book called BEARDREAM, exploring through a young boy's experience how the ancient Utes learned the beardance from the bears. It's illustrated with stunning oil paintings by Jill Kastner, and is an excellent companion to the novels.

— About the Ute people: Visit the website of the Southern Utes ([www.southern-ute.nsn.us](http://www.southern-ute.nsn.us)) and the Two books you might order: People of the Shining Mountains by Charles Marsh, or Utes, The Mountain People by Jan Pettit.

— Clay fetishes: Kids can make their own clay fetishes, like Cloyd's bearstone. Have them select an animal they feel kinship with, then discuss those choices. These can be painted or made into necklaces. I've seen fetishes carved from blue soap too.

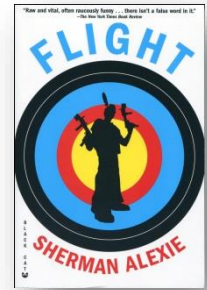
— Double entry diary: A great activity for studying point of view. Using side-by-side diaries written from two characters' points of view, describe key incidents in the story. Each entry is written first person, showing how two different people (Cloyd and Walter) are seeing the same incidents.

— Name the chapters: This is a painless way to get at "main idea." Give a title to each chapter in the story. This is great to work on in small groups, for the discussion.

— Grizzly bears: A wealth of material exists about **grizzlies** and their loss of habitat. Use both of these novels in connection with your study of endangered species.

# Flight

**Synopsis:** This novel follows the life of an orphaned teen who calls himself Zits. Zits is on a path to violence when his troubled soul is transformed as he travels back and forth in time in a search of his true identity. He witnesses brutal violence through the eyes of whites and Indians, fathers and sons, and he begins to understand the complexities of what it means to be the hero or the villain or the victim.



**Type:** Fiction

**Interest Level:** Upper Grades

**Quiz No.** 11705

**Book Level:** \*\*\*3.7

**Lexile Score:** 550

**AR Pts:** 5.0

**Word Count:** 37655

## Author, Alexie, Sherman

Sherman Alexie is an author who can write about tragedy with humor and realism at the same time. Alexie was born in October 1966 to a Spokane Indian mother and a Coeur d'Alene Indian father. Both were alcoholics. He was born hydrocephalic (with water on the brain). The first seven years of his life he spent in and out of hospital beds so he learned to read very early. His father loved books; he loved his father and wanted to be like him, so he LOVED books, too.

Alexie grew up and went to school on the Spokane Reservation until at the age of 14 – and with his family's support he moved to a nearby high school in Reardon where the only other Indian at the school was the mascot. Alexie felt he was ostracized on the rez for making this decision to leave his tribe in this way, but says " I wouldn't be writing these books if I hadn't left my reservation, it's amazing."

Alexie went to Gonzaga University on a scholarship. In 1987, he transferred to Washington State University where he took poetry writing and was introduced to an anthology of contemporary Native American poetry, *Songs from this Earth on Turtle's Back*, from which he realized that he, as a Native American, had a story to tell. Soon after graduating, Alexie published his first collection of poems entitled *The Business of Fancy Dancing*.

His book, *The Absolutely True Diary of a Part-Time Indian*, is an autobiographical tale which mirrors so many painful events in Alexie's life and earned him the National Book Award for Young People's Literature.

Alexie is also a founding Board Member of Longhouse Media, a non-profit organization that is committed to teaching filmmaking skills to Native American youth, and using media for cultural expression and social change. Mr. Alexie is a supporter of youth programs dedicated to uplifting at risk Native youth.

### Sherman Alexie books available through SLICE™:

*Indian Killer*

*Reservation Blues*

*The Absolutely True Diary of a Part-Time Indian*

### Suggestions for further reading:

*Slaughterhouse-Five* by Kurt Vonnegut; *Almanac of the Dead* by Leslie Marmon Silko; *Carrie* by Stephen King; *Bury My Heart at Wounded Knee* by Dee Brown; *In the Spirit of Crazy Horse* by Peter Matthiessen; *102 Minutes*



by Kevin Flynn and Jim Dwyer; *The Looming Tower* by Lawrence Wright; *The New Centurions* by Joseph Wambaugh; *The Owl's Song* by Janet Campbell Hale

The Guide Below was developed by Barbara Putnam at Black Cat Titles. It is published at the back of the book.

## ABOUT THIS GUIDE

We hope that these discussion questions will enhance your reading group's exploration of Sherman Alexie's *Flight*. They are meant to stimulate discussion, offer new viewpoints, and enrich your enjoyment of the book.

More reading group guides and additional information, including summaries, author tours, and author sites, for other fine Black Cat titles, may be found on our Web site, [www.groveatlantic.com](http://www.groveatlantic.com).

## FLIGHT-Sherman Alexie

### QUESTIONS FOR DISCUSSION

1. The narrator begins the novel by stating, "My zits are me," defining himself by his affliction. How else does he define himself? Speculating about rock stars with "stringy hair and greasy beards and bloodshot eyes," Zits says, "As ugly as I am, I might have been the biggest rock star in the world" (p. 2). How, as he learns in juvenile detention (p. 26), is the acne a badge both of shame and poverty? How does his identity begin to change in the book? Does he seem liberated by inhabiting clean-faced people in his travels?
2. How is shame at the heart of dislocated Indians? What kinds of shame, besides his "ugliness," does Zits suffer from? (see p. 5). How does the physical stigma serve as a metaphor for larger cultural deprivations? For the human condition? Can you think of other figures in literature for whom one oddity or deformity is emblematic of greater dilemmas? One thinks of Raffia's Gregor in *Metamorphosis* who awakens one day as a giant, awkward insect. Or Captain Ahab with his cursed wooden leg in *Moby-Dick*. Others?
3. Zits has had twenty foster families by the time he is fifteen, and he started running away from them at age eight. What is the picture of foster parents he conveys in the book? Have you found that view corroborated in news paper articles? "When it comes to foster parents, there are only two kinds: the good but messy people who are trying to help kids or the absolute welfare vultures that like to cash government checks every month. . . . But who cares, right? It's not like I'm going to be here much longer. I'm never in any one place long enough to care" (p. 8). Do you see that Zits might have done things differently to make some of these foster homes work better?
4. "Whatever" is his protective shield, and sometimes his weapon, to straight-arm people who might get too close to him or make demands. Does he make you think of Holden Caulfield in his teenage alienation? Anyone else?
5. "My mother loved me more than any of you will ever know" (p. 3). Is this the boy's talisman? Is it the core of him that might ultimately provide a way out of his cycling night mares, real and imagined? He also thinks his mother got cancer from grieving at her loss of his father. How did his own grief make him even more vulnerable to the repeated abuses of his childhood?
6. Zits is a boy whose childhood was taken away from him, leaving him bleakly lonely. "I don't know any other Native Americans, except the homeless Indians who wander around downtown Seattle. Of course, those wandering Indians are not the only Indians in the world, but they're the only ones who pay attention to me" (p. 7). One thinks, too, of the drunken street Indian later in the book who shouts that he needs some respect. Are there ways to reclaim the lives of down-and-outers? Zits scoffs at the "overeducated, yoga-addicted" social worker who urges him to wear a necktie and shine his shoes to develop "a sense of citizenship" and learn to be a "fully realized human being" (pp. 6-7). Do you think the visible outward signs of uniforms in certain inner-city schools contribute to law, order, and self-respect? Should neckties and shoe shine kits be part of shelters?
7. Among many sad, bitter, angry, vengeful characters in Zits's life and travels are several who stand out for their humanity. Think about people who risk their lives for strangers, such as Little Saint and even Gus, the white liberals in Spokane, and Dave who as a good cop puts his life on the line every day, even before he and Mary take the huge risk they do at the end. Are there others you can think of? Does Zits take stands that put him in this category?

8. As in *The Glass Castle* by Jeanette Walls, we are startled to read about people rummaging through Dumpsters for food just to survive, even in this land of great plenty. Zits says, "I hate my country. There are so many rich people who don't share. They're like spoiled little ten-year-old bullies on the playground ... if you try to get even one spin on the merry-go-round, the bullies beat the shit out of you" (p. 26). Do you see any of this in your community?
9. Justice picks his own name. "But I wish I'd been given my name by Indians. You guys used to give out names because people earned them" (p. 30). Zits is burdened not only with his spots but also with the rather horrible name. Yet Officer Dave can say it with growing affection. Does the last line of the book represent a name the boy hopes to earn? A state of grace perhaps?
10. What is the myth of the Ghost Dance? How does it create a dilemma for this boy of mixed blood? (See pp. 31-34). How does the myth relate to the bank scene where Zits takes his two pistols?
11. "I turn around to look at myself in the mirror. I expect to see me pretending to be Clint Eastwood. But instead I am looking at a face that is not my own" (p. 40). Fantasy? Nightmare? How do you read this dramatic down-the-rabbit-hole book? It is a novel but also memoir, science fiction, travel literature, thriller, political polemic, and *cri-de-coeur*. Talk about these fused elements of Alexie's work.
12. Whether it's Teddy Roosevelt or FBI agents, the outside perception of Indians is not positive. "None of them is worth much. Well, maybe some of the kids ... are still okay. But they're going to go bad, too. Just you watch. There's something bad inside these Indians. They can't help themselves" (p. 45). It's a cliché that Indians will "go bad," drink and fight on the streets ... a sad departure from the idea of the noble savage (which has its own problems of misperception). How does Zits have to work through not only the myth but also the reality of this negative image?
13. What do we learn about 1975 Indian history in the story of Hank and Art, Hammer and Iron in Chapters 4, 5, and 6? What is the irony of Horse and Elk's being regarded as heroes—back in the future?
14. Did you find a disconnect between the treacherous acts of Hone and Elk and their subsequent urgency about a traditional, decent burial for the sacrificed Junior? Were you reminded of Sophocles' *Antigone*, whose family custom and her gods required dignified burial for her brother even though he had been killed as a traitor, and burial was forbidden by the king? Here we see Indian traitors, themselves responsible for the death who yet insist on taking responsibility for carrying out a ceremony. Do some of the Mafia stories resonate here?
15. When Art dismisses Hank's concerns about the murder of Junior, he says (through tears he ignores), "We're at war. We're soldiers. And soldiers have to do some tough things. ... And some of the things we have to do, they hurt us, you know? They hurt us inside. . . . In order to fight evil, sometimes we have to do evil things" (p. 56). Is there something chilling about this rhetoric from an FBI agent? Does this section make us think further about the consequences of war, to both captors and the captured? "Art and Justice fight on opposite sides of the war but they sound exactly like each other. How can you tell the difference between the good guys and the bad guys when they say the same things?" (p. 56). Discuss these rationalizations of Art. Any thoughts about the world today?
16. What are the ways Zits can feel powerful? Is that part of his quest? Think of Justice and his pair of guns. And Hank's wife's kisses: "God, I think I would kill for her kiss" (p. 58). Other ways?
17. Throughout his time travels and body jumping, Zits retains a sense of himself. What narrative purpose might this serve? Consider his response to violence: the torture of an Indian detainee on the 1975 reservation, for instance. How does Hank/Zits respond? Thinking back that he has killed a crowd of people in the bank, Zits realizes "I am Hank Storm, too" (p. 52). These killers of Indians are not other, he thinks. Hank Storm is his double. What does Alexie achieve by this sleight-of-hand? When Hank is ordered to reshoot Junior, the sense of connection is redoubled. "Scared, I pull out my pistol and stand over Junior's body. He looks so young. He's a kid. Like me ... Justice made all this killing make sense. But it doesn't make sense, does it? I'm going crazy. I am crazy" (p. 53). How does Zits react to violence in his other time-travel roles?

**18.** How would you describe Alexie's style? Edgy, energetic? Imaginative? Surreal? Does he make you think of Dail or Magritte, with their sense of nonsense? He captures dream like leaps and disjunctures that still provide an odd logic. "I'm running through the dark. I run toward the sound of laughter. I run toward a bright light in the distance. I run super fast. And I wonder if I'm not running at all. What if I'm flying? What if I have become that bank guard's bullet? What if I'm the bullet that blasted through my brain?" (p. 59). Does it sound like people? description of near-death experiences? Zits says earlier, "I used to dream that I could run fast enough to burn up like a meteor and drop little pieces of me all over the world" (p. 16). Is that an image of what happens to him in his time travel? What are other aspects of Alexie's style in this book?

**19.** "I suddenly bunt through the bright light, which is really the opening of a buffalo-skin tepee, and I run out side and stop. I am standing in the middle of a gigantic Indian camp. And I don't mean some Disneyland, Nickelodeon, roller-coaster, stuffed-animal, cotton-candy Indian camp. Nope" (p. 59). Zits offers this disclaimer but how trustworthy is this narrator? After all, he said earlier that all he learned about Indians, champion-level Indian Trivial Pursuit knowledge, he learned from television. Is this the stuff of dreams? "These are how Indians are supposed to be" (p. 60). By whose lights? Even today Indians gather for giant powwows, as in Taos. These festivals are for tourism, certainly, but are they also a lifeline for retaining a culture and passing it on in tribes? What are your thoughts about assimilation as opposed to fighting for strong cultural traditions? Not only in Indians but also in other groups, including immigrants?

**20.** "These old-time Indians have dark skin. There aren't any half-breed pale beige green-eyed Indians here. Nope, unlike me, these Indians are the real deal" (p. 60). Do you think intermarriage and watering down of bloodlines necessarily deprives people of authenticity? Zits has been robbed not only of a childhood but a sense of being Indian, except in a pejorative way. Do you think it is ludicrous that even though federal regulations state that Indian children should be placed in Indian foster homes, because his father never legitimized his paternity, Zits falls between those regulatory stools, too? And since his mother died when he was six, he didn't absorb Irishness either. Have you read about other mixed-blood people in this melting-pot country who had to work on discovering roots and authenticity and a sense of self? Think of Barack Obama and *Search for My Father*, in which he retraces his white upbringing and subsequent efforts to understand and participate in the black experience, including an odyssey to Kenya, the land of his birth father. If feeling of loss or confusion can be overcome, is it possible that intermarriage, whether race or religion, can produce people of broadened vision, with insights from both worlds? Talk about these ideas. (Later, Zits as Indian boy, sees Crazy Horse. "I think the greatest warrior in Sioux history is a half-breed mystery. I think this legendary killer of white men is half-white, like me" (p. 68). Is this a wedge of understanding that there might be a valid place for a half-breed like himself?)

**21.** Quite apart from his original acne, Zits acquires other disabilities as the book progresses. In the Indian camp, what happens to the boy (another of Zits's doubles) when his warrior father picks him up and hugs him? It is a moment he has longed for, back in the future, for fifteen years. How does he respond? He wants to scream "Daddy," but he can't make a sound. Is this some archetypal dream terror? "I reach up, touch my throat, and feel a huge fleshy knot. It's on my voice box. I don't know if I was attacked by a person or by a disease, but my voice has been taken away" (p. 64). From what other impairments do his doubles suffer? Is this metaphor something unique to Zits, or to Indians, or to abused children, or are they manifestations of flaws or burdens we all bear?

**22.** This Indian boy of the nineteenth century retains his knowledge of the tribes' future. What can he do with this tragic vision? What other genocidal sweeps are you reminded of? "They'll be packed into train cars and shipped off to reservations. And they'll starve in winter camps near iced-over rivers" (p. 66). Do you think that here Alexie has expanded his myth of Native Americans into something more universal? "The children are going to be kidnapped and sent off to boarding schools. Their hair will be cut short and they will be beaten for speaking the tribal languages. They'll be beaten for dancing and singing the old-time Indian songs" (p. 66). How do you respond to the complicated symbolism of Indians today getting rich from casinos ... as they fleece mostly white people? Is this corruption of all concerned, or do the Indians deserve this chance at reclamation if not retribution?

23. In *Flight* do you sense a dreadful inevitability about the path of Native Americans? "All of them are going to start drinking booze. And their children will drink booze. . . . And one of those grandchildren will grow up to be my real father, the one who decided that drinking booze was more important than being my 'Lather. The one who abandoned my mother and me" (p. 67). What is suggested in the novel about a way out of the terrible cycle?

24. How is the spirit of myth, of universal truths, evoked by the events along the Little Bighorn? Crazy Hone, Sitting Bull, and of course, Custer. About Crazy Horse: "The magical one. Bullets couldn't hit him. He could never be photographed. He was a holy ghost, the Sioux Jesus" (p. 68). How does Alexie create immediacy, putting us right on the scene? "Daddy! Daddy! This is the camp at Little Bighorn! Custer is coming! Custer is coming! He's bringing the Seventh Cavalry and they're coming to kill us! ... But of course I cannot actually say anything because I don't have a working voice box" (p. 68). Is he something between a mute Chicken Little and a Cassandra who wants to warn, but no one hears?

25. How is Custer portrayed in Chapter 9? Is this the conventional picture of him, or has he been romanticized as a defender of the white man? In *Flight* we learn "He wanted all the glory for himself" (p. 71). Despite the poetic justice of crushing defeat for the rash, vainglorious general, how does Alexie still force us to see the ambiguities and plain horrors of war? Think of the Indian victors' celebrations and the grandmothers' brutal vengeance; the anger and lust for revenge goes that deep. As Alexie debunks part of the Indian Myth, does he also universalize the frequent viciousness of victory?

26. Rites of passage around the world are often violent, for both boys and girls. Discuss examples. What does the Indian boy's warrior father expect of him . . . or offer him? "He's just a kid, like me. I didn't know they let kids join the cavalry" (p. 74). What is the connection between his scarred throat and his father's implacable lust for revenge? How does the boy/Zits try to understand by recalling his rich white foster father (one of twenty, remember) who had the basement train collection? Why does the scene end before the boy actually cuts the soldier's throat? Is there a gradual de-escalation of violence on Zits's part as the book goes on?

27. Is it true that from the playing fields to battle grounds, fathers, coaches, drill sergeants, and politicians are often urging boys to be men, aggressive men? "My father yells at me in his language. He wants me to be a warrior. I am only a child. . . . I stare at the white soldier in front of me. . . He's a child and I'm a child, and I'm supposed to slash his throat. What do I do? I close my eyes" (p. 78). Talk about these problems, not new to our time.

28. Is the time journey more nightmare than mythical quest? At least in the *Odyssey*, besides his monsters and vengeful gods, Odysseus has idyllic and seductive moments. Such moments are fleeting at best in this story. "I guess I must be a soldier now. I wonder which war I'm going to be fighting" (p. 80). How are the wars he endures or observes different from and similar to each other?

29. What are possible explanations for Zits's travels back in time? Is it more than time travel? He actually inhabits these other beings. Is it guilt—from the bank adventure? Is it empathy that makes him assume these other identities?

30. What ties these stories together? How does the journey of Zits begin to cohere? War, vengeance, and power are clearly under scrutiny. As are treachery and infidelity. The brutality is atrocious as the white soldiers slaughter Indian warriors and a camp of women and children. Do we feel caught in an endless nightmare? One that reflects many parts of our world today? "But, no ... Wait ... Carrying an Indian child, a white soldier is running with Indians.

. In the midst of all this madness and murder, one soldier has refused to participate. He has chosen the opposite of revenge. Somehow that one white boy, that small saint, has held on to a good and kind heart. A courageous and beautiful heart" (p. 93). How does this man's action change the way Zits acts in his doubles' bodies?

31. What is the reward of a kind heart in *Small Saint*? What war stories like this can you remember? Refusal to commit violence punished as treason. Are we hearing analogous stories about members of the U.S. military who go AWOL or refuse to serve?

32. Zits often ends his adventures or escapes by falling asleep. In Shakespeare this is often a chance to rest, dream, and awaken to rebirth. Does it work that way in *Flight*? Talk about the circumstances that precede his falling asleep in each of the tales. Does it seem abrupt and frustrating? Is it a thematic link in the novel? Each time, whether he knows it or not, is it a reprieve . . . for him and the reader?

33. What is suggested by the tide? When does Zits dream he is flying? Has he actually flown in planes? Do his characters fly? Is some of his flight away from loneliness and ennui a flight into himself?
34. What separates the story of Jimmy from earlier exploits? How does Zits describe Jimmy? Why does he move into talking about Jimmy in the third person? Why is Abbad a fleeting, in-and-out ghost of a character? How does Jimmy himself fit into the traitor theme? Who have other traitors been in the novel?
35. What did you make of the last time-travel tale, about the drunk homeless Indian? How does he persuade a passerby to show him respect? Is it an ancient mariner story in a way, with someone compelled to tell a story to a stranger? What fundamental mystery of his life has Zits resolved by the end of Chapter 17?
36. Do you think that as a result of all this interpretation of memories the narrator might have a chance of breaking the pattern of three or more generations of alcohol and physical abuse that has pervaded his family?
37. Does Chapter 19, his awakening back in the bank, make you think of the story set in the Civil War, "An Occurrence at Owl Creek Bridge"? (That is a story about a soldier awaiting hanging who dreams a rich escape in his last moments.) Here, Zits says "I have returned to my body. And my ugly face. And my anger. And my loneliness. And then I think, Maybe I never left my body at all.... Maybe I've been standing here for hours, minutes, seconds, trying to decide what I should do" (p. 158). What happens next? Is it a new empathy he has for this crowd of attractive, mostly white people? "Maybe we're all lonely. Maybe some of them also hurtle through time and see war, war, war. Maybe we're all in this together. I turn around and walk out of the bank" (p. 158).
38. How does the story of Auntie Z and her boyfriend determine Zits's character up to the age of fifteen? He's age six and the pattern starts. "Don't tell anybody. Everybody knows you're a liar. Nobody loves you anymore ... I learned how to stop crying. I learned how to hide in side myself. I learned how to be somebody else. I learned how to be cold and numb" (p. 160-61). Are there multiple battlefields for children?
39. What is significant about Zits's approaching Officer Dave and his partner in the diner? "I want to tell him the entire story. I want to tell him that I fell through time and have only now returned" (p. 162). What is this power of narrative? Does narrative relieve or release the teller? Is it meant to instruct? To form a connection? What does Zits offer to Dave besides the pistols? "Officer Dave . . . I want you to know that I respect you" (p. 163). Is it possible that offering respect is as important as receiving it?
40. At the station house Zits's story about where he got the two guns—from a kid named Justice—is viewed skeptically. "He thinks I invented Justice" (p. 165). Where does that leave you thinking about the whole book? Do you think Flight is a fable? Science fiction? Does it matter? What happens on the bank video to leave you wondering?
41. How does Dave's terrible tale in Chapter 20 break down barriers between him and Zits? "Dave weeps. I weep with him" (p. 172).
42. "After months of counseling, social work, mental therapy, and absolute boredom, the medical professionals and social workers and cops decide that I am not going to kill anybody" (p. 173). After his travels into repeated violence . . . and his own revulsion . . . Zits has to see the irony. Then does he suddenly seem like a healthy, aggrandizing teenager? "I mean, jeez, I'm a fifteen-year-old foster kid with a history of fire setting, time traveling, body shifting, and mass-murder contemplation. I think I might be unlovable" (p. 173). Do you hear what we have learned to appreciate in Zits, that wry humor?
43. Do you find it credible that this angry, insolent street kid can clean up, sit down to breakfast, get his head tousled and say "Wow . . . permanent might be pretty cool"? Has Zits really been transformed to the point of trading "Whatever" for "Wow" with Mary? About Dave, he says, "He's trying to save me. And he's smiling about it. I guess that's okay. Maybe I can save him, too" (p. 177). How is the notion of salvation pursued in Mary's ministering to his acne? "A few months from now, you'll be brand-new" (p. 180). How does this scene compare to the other moment in his time travels when he felt the warmth of family? What are the big differences?
44. What do you think are the chances for success for the renamed boy? "Call me Michael" (p. 181). Is he, after his travel education, ripe for redemption? He has worried over his need to connect with his Indian heritage, but at the end he settles in gratefully with a white family. What do you think this resolution means?

# Laughing Boy

**Synopsis:** Laughing Boy is a 1929 novel by Oliver La Farge about the clash between American culture and that of southwestern Native Americans. It won the Pulitzer Prize in 1930. This novel has been called the greatest Indian love story of all time -- an American classic.

**Type:** Fiction

**Interest Level:** Upper Grades

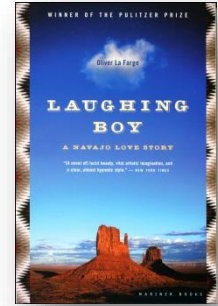
**Quiz No.** 10840

**Book Level:** 5.7

**Lexile Score:** 810

**AR Pts:** 10.0

**Word Count:** 63579



**Author,** LaFarge, Oliver

Oliver Hazard Perry La Farge (December 19, 1901 – August 2, 1963) was an American writer and anthropologist. La Farge was best known for his 1930 Pulitzer Prize-winning novel *Laughing Boy*, the first novel about Native American life to win the Pulitzer. La Farge spent much of his adult life championing American Indian rights and was president of the Association on American Indian Affairs for several years. At Harvard University La Farge pursued his interest in American Indian culture, specializing in anthropology and archaeological research. Although highly respected in this field, he abandoned his studies to publicize the Indians' dilemma, serving as president of the National Association on Indian Affairs (1933–37) and as president of the Association on American Indian Affairs (1937–42, 1946–63). La Farge died in Santa Fe, New Mexico, in 1963.

## Book reviews on *Laughing Boy*

Once you read Laughing Boy you'll remember it forever. I've read it in high school many years ago; my teenage daughter read it, now I planned on reading it to my 4 year old. The landscape that La Farge describes in the book is genuine. Every time we pass through Tee Nos Pos, AZ I can image where Laughing Boy may have ran. My teenagers today know little of their own people, through this book their eyes have open, they've learned a little about them and the old traditions. Even though Laughing Boy is fictitious some parts are authentic.

Customer – Amazon Reviews

I thoroughly enjoyed Oliver LaFarge's book, LAUGHING BOY, because the Navajos were portrayed authentically. There are not many books written that do justice to writing about Native American culture so I was pleasantly surprised to find out a non-Native American had written a novel about the Navajos.

Lavon Hardy, Flagstaff, AZ – Amazon Reviews

## Rain is Not My Indian Name

**Synopsis:** Tired of staying in seclusion after the death of her best friend, a fourteen-year-old Native American girl takes on a photographic assignment with her local newspaper to cover events at the Native American summer youth camp.

**Type:** Fiction

**Interest Level:** Middle Grades

**Quiz No.** 50386

**Book Level:** 5.8

**Lexile Score:** 860

**AR Pts:** 5.0

**Word Count:** 30907



**Author,** Smith, Cynthia Leitich <http://www.cynthialeitichsmith.com/>

Cynthia Leitich Smith is a New York Times and Publishers Weekly best-selling author of fiction for young readers. *Rain is Not My Indian Name* earned her the title of 2001 Writer of the Year in Children's Prose by Woodcraft Circle of Native Writers and Storytellers. The author is a member of the Muscogee Creek Nation and is considered an expert in Children's Literature. She is a faculty member at the Union Institute & University/Vermont College MFA in Writing for Children and Young Adults.

### Comments on the book;

"It is one of the best portrayals around of kids whose heritage is mixed but still very important in their lives. It's Rain's story and she cannot be reduced to simple labels. A wonderful novel of a present-day teen and her 'patch-work tribe.'" ---School Library Journal

In a recent class after students read *Rain is Not My Indian Name*, some complained that they had not learned enough from the book about growing up Indian, only to have others make the point that there is no one experience of growing up Indian in the US.

--Minnesota English Journal on Multicultural Literature Revisited: New Books and Teaching Ideas  
by Jacqueline Arnold and Anne O'Meara

To read the complete article go to:

<http://www.mcte.org/journal/mejV46/ArnoldOmeara.pdf>

Watch the book trailer for *Rain is Not My Indian Name* at:

[https://www.4shared.com/video/tSapriDE/Rain\\_is\\_Not\\_My\\_Indian\\_Name\\_-\\_o.html](https://www.4shared.com/video/tSapriDE/Rain_is_Not_My_Indian_Name_-_o.html)

### Other Cynthia Leitich Smith Books Available on SLICE:

*Indian Shoes* 5.2

*Jingle Dancer* 3.7

## NATIVE AMERICAN WRITING STYLE:

This book Rain is Not My Indian Name established Cynthia Leitich Smith as a voice in Native American Literature. It combines traditional story-telling with a modern day theme. This story, like many Native American stories, does not stay in chronological order in its telling. Some readers are unfamiliar with that style of writing.

If Native literature is new to you, consider reading more Native stories when you get the chance so that you become more familiar with this literary technique!

## IDEAS FOR DISCUSSION, ACTIVITIES:

Cassidy Rain, the protagonist in Rain is Not My Indian Name keeps a journal. Give the students a small notebook and ask them to practice writing their thoughts and observations for at least two weeks. (A habit that many successful journalists and writers use throughout their careers)

Rain is a photographer who finds her truth through the use of her camera. Have students use a disposable or borrowed camera to illustrate what it is like to be the student. Have them create a scrapbook of the photos with captions telling what each picture signifies.

Have the students build their own pasta bridge. Make sure everyone contributes to the process so they can discuss it afterwards.

Create a timeline and fill in the major events in chronological order.

"Being a mixed-blood girl is no big deal. Really. It seems weird to have to say this, but after a lifetime of experience, I'm used to being me. Dealing with the rest of the world and its ideas, now that makes me a little crazy sometimes." Rain Cassidy pg. 113

Ask students to share their perspectives of growing up Native American in the USA.

Have them compare and contrast Junior's experience on the reservation in Sherman Alexie's The Absolutely True Diary of a Part-Time Indian with Rain's experiences growing up in small town America.

What similarities/differences are there?

What are the students own personal experience? What have been the experiences of their parents and grandparents?

**Many other Native American books are available on SLICE™ Classic. For a complete listing go to:**

[www.apelslice.com](http://www.apelslice.com) click on Educational Resource and then click on Native American Literature.



## Sacajawea

**Synopsis:** Sacajawea, a Shoshone Indian interpreter, peacemaker, and guide, and William Clark alternate in describing their experiences on the Lewis and Clark Expedition to the Northwest.

**Type:** Fiction

**Interest Level:** Middle Grades

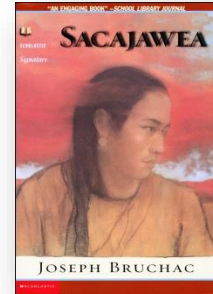
**Quiz No.** 35646

**Book Level:** 5.7

**Lexile Score:** 870

**AR Pts:** 8.0

**Word Count:** 51809



**Author,** Bruchac, Joseph

Much of Joseph Bruchac's writing draws on that land and his Abenaki ancestry. He holds a B.A. from Cornell University, an M.A. in Literature and Creative Writing from Syracuse and a Ph.D. in Comparative Literature from the Union Institute of Ohio. He has been a storyteller-in-residence for Native American organizations and schools throughout the United States including the Institute of Alaska Native Arts and the Onondaga Nation School. He discusses Native culture and his books and does storytelling programs at dozens of elementary and secondary schools each year as a visiting author.

**Selected List of Awards include:**

American Book Award for Breaking Silence  
Scientific American Children's Book Award for The Story of the Milky Way  
Cherokee Nation Prose Award  
2005 Virginia Hamilton Literary Award  
2000 Parents Choice Gold Award for Crazy Horse's Vision  
1999 Lifetime Achievement Award from the Native Writers Circle of the Americas  
1998 Writer of the Year Award from the Native Writers Circle of the Americas  
1998 Storyteller of the Year Award from the Native Writers Circle of the Americas  
1997 Paterson Award for Dog People  
1996 Boston Globe Book Award for The Boy Who Lived with the Bears

### Other Joseph Bruchac Books available through SLICE Classic

<i>Crazy Horses Vision</i>	Level 4.0
<i>The Dark Pond</i>	Level 5.3
<i>The Great Ballgame</i>	Level 3.1
<i>Keepers of the Earth</i>	Level ALL
<i>Pocahontas</i>	Level 6.3
<i>A Boy Called Slow</i>	Level 4.3

## Sacajewea

—In the writing of this story Joseph Bruchac uses the powerful literary device of unfolding the journey with side-by-side diary entries written from two characters' points of view, Sacajawea and William Clark.

There were 32 other members of the Corps of Discovery – 33 if you count Seaman, Captain Lewis' "dog of the Newfoundland breed." Each has a different, interesting perspective to be explored such as that of York, Captain William Clark's black "manservant" or from a sergeant or private's point of view. The expedition could even be seen from the innocent eyes of Sacajewea's baby, Jean Baptiste (Pomp) Charbonneau. You can find a biography of each member (plus LOTS of other interesting stuff) of the expedition at the PBS website below.

Have the student choose one member of the crew and write a third point of view for each chapter. Or you can have the student pretend he/she is part of the expedition and write from his own outlook. Have the student write his/her entry in the first-person narrative. Let students have fun with their entries.

[http://www.nebraskastudies.org/0400/frameset\\_reset.html?http://www.nebraskastudies.org/0400/stories/0401\\_0101.html](http://www.nebraskastudies.org/0400/frameset_reset.html?http://www.nebraskastudies.org/0400/stories/0401_0101.html)

Click on biographies of each member...



## Who Will Tell My Brother?

**Synopsis:** Evan is a typical high-school student who suffers the same worries and anxieties as his peers – and then some. Determined to persuade high-school officials to remove offensive Indian mascots, he assumes a struggle that spirals into self-exploration.

**Type:** Fiction

**Interest Level:** Upper Grades

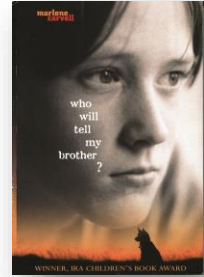
**Quiz No.** 60425

**Book Level:** 6.6

**Lexile Score:** 1270

**AR Pts:** 2.0

**Word Count:** 14124



**Author,** Carvell, Marlene

Marlene Carvell grew up in rural central New York. She received her undergraduate degree from SUNY Potsdam and began teaching in public schools. She received her Master of Fine Arts degree from University of Texas in Austin. She has two sons, one who inspired the story Who Will Tell My Brother? by launching a campaign at his high school to change the mascot. Now retired from teaching she says, "While writing is an important part of my life, it certainly doesn't define who I am. Author, educator, wife, mother (and mother-in-law), grandmother, hiker, dancer, canoeist, cyclist, skier, and so on. Those roles, and many more, are what make me a rather contented individual."

### **Book Review QUOTATIONS;**

This story remains as a valuable lesson to today's society. It's not outdated in the slightest, there are so many schools and sports teams that still have offensive mascots (Washington Redskins, Atlanta Braves, etc). I walked away from this book with the knowledge that one teenager can make a difference. Even if the change doesn't result in an actual, 'physical' change, if you change even a few attitudes for the better, then you've succeeded.

-----Rating: 5/5 –Reading in Color Book Reviews

### **Other Marlene Carvell books;**

*Sweetgrass Basket*

*Caught Between the Pages*

*On the Road Again?*

## Who Will Tell My Brother?

### FREE VERSE NARRATIVE;

Who Will Tell My Brother? is written in free-verse narrative (as journal entries) which highlights the powerful feelings and effects of alienation, resolve, humiliation and ignorance. Free verse is poetry that isn't tied to a certain poetic form... so, it doesn't have to rhyme, or be a certain amount of lines, or a certain number of syllables. To make it poetry, the words must be **well-chosen and artistic**, and usually arranged in stanzas and lines, rather than paragraphs.

### GENERAL DISCUSSION;

Students can keep a journal using this free verse narrative to explore a certain issue or concern, using the idea that their words have to be **well chosen to convey a lot of meaning** in an **artistic way**.

Ask the students to put the main theme of this book into words. Then ask, "In what way is the book about more than just changing the school's mascot?"

Many important issues are brought to light this book such as self-discovery, honor, pride, traditions, patience, close-mindedness, determination, perseverance, courage, cruelty, bigotry, human rights, bullying, indifference, ignorance, graciousness. Have the students discuss their thoughts on these subjects and how it relates to them.

Do students believe that Evan made a difference, even though the mascot was OFFICIALLY retained in the end?

### QUOTATIONS TO PROMPT DISCUSSION:

**OCTOBER 3: REFLECTION** - Evan wonders why the way people look should determine who they are.

"I look into the mirror and into my soul  
and I know that my strength comes not  
from how I look, but how I feel,  
and how I feel determines who I am." Evan pg. 24

**DECEMBER 2: IT IS IMPORTANT TO KNOW WHO YOU ARE WHEN YOU DIE** - Evan reflects on the death of his newly found family member, Uncle Andrew.

"It is important to know who you are when you die." Evan pg.47

**DECEMBER 24: THE GIFT** - Evan explores the nature of the framed gift he gave his father.

"underneath our tree rests a present  
to my father, created from my soul,  
a gift of his history, a gift of myself,  
a gift symbolic of my commitment  
to honor and dignity,  
to family and future." Evan pg. 61

**JANUARY 15: THIRD PLEA FOR JUSTICE** – Evan addresses the school about his request to remove the Indian mascot.

“You are trying to preserve a picture,  
a false identity, an image that does not honor.  
You want to maintain a sense of pride,  
but by holding fast to this false identity,  
you force others to lose theirs.  
You force me to lose mine.  
This does not honor a race –  
it demeans it.” Evan pg. 72

**JANUARY 16: QUESTIONING** – Evan feels threatened by the other students who themselves feel threatened by change.

“I have spoken for my father and for his father  
and for his father who changed his name  
because he, too, felt threatened,  
threatened that he could not succeed,  
could not survive  
unless he left the reservation  
unless he changed his name  
so no one would know who he was.” Evan pg. 74

**JANUARY 23: RIGHTS** – Evan lectures Silas about his “right” to choose any mascot, or friend he wants.

“As we stand face to face,  
I look into his eyes and think –  
Oh, Silas, how obtuse you are.  
But as I speak, I choose my words  
to play with Silas’s mind.

“You have the right, Silas,  
you have the right.  
When the progenitors of this country  
coalesced the philosophies of ancestral nations,  
and intertwined new theories on human rights,  
a document created gave citizens  
the right to speak, to think, to be.  
And so, yes, you have the right.” Evan pg. 76.....

You have the right.  
How sad that Silas wants the right. Evan pg. 78

**FEBRUARY 11: REALITY** – Evan feels the other students are drawing away from him because of the controversy he has raised about the school mascot.

"I am a real everything.  
I am a real American,  
a real Frenchman,  
a real Englishman,  
a real Mohawk,  
a real male, a real teenager, a real Catholic,  
a real brother, a real son, a real person.

"No, Lisa, there are no real Indians."

"Oh," Lisa says, tossing her hair  
as she turns back in her seat.  
"I didn't think so." Evan pgs. 79, 80

**FEBRUARY 13: FEAR** – Evan knows that the students taunting him have no understanding or real respect for their mascot.

"But cruelty is what they know.  
They do not know who they are.  
And they are afraid they will lose a tradition  
that helps them know who they are –  
or who they think they are." Evan pgs 84, 85

**MARCH 20: CREATIVITY** – The image of a bloody tomahawk on his computer screen shows Evan that he has become a target of bullies whose attitudes may never change.

"Erasing a picture is easy;  
Erasing an attitude is not." Evan pg. 111

**APRIL 16: MY MONTHLY PLEA FOR JUSTICE** – Evan reflects on being called names and the school's unwillingness to take any action.

"My brain fills with the possibilities  
spread out before me like the paths  
in a wood created by creatures  
who live a life untrammelled by  
hatred and bigotry.

What could be worse?

*mountain nigger?*  
*sand nigger?*  
*sea nigger?*  
*river nigger?*  
*lake nigger?*  
*plains nigger?*

I am told *timber nigger*  
is not so bad.  
I could have been called worse.  
I am told this by adults  
who make decisions  
for those who cannot think." Evan pgs. 114, 115

**MAY 5: ALL THINGS GREAT AND SMALL** – Evan is devastated when Butch the family dog is killed as a "threatening message" meant for him.

"Who will tell my brother  
that the fear, the hatred, the cruelty  
were not kept for him or me  
or for my mother or my father,  
but shared with a creature that had no part  
in its own undoing?  
Who will tell my brother?" Evan pg. 125

**MAY 6: THE PHONE CALL** – Evan grieves over the death of Butch, his brother Jacob's childhood friend.

"Jacob would not blame me.  
He knew that I had only carried on  
the task that he had started in years past,  
a task that had become  
a matter of honor,  
a matter of respect.

But I blamed me." Evan pg 127



**MAY 7: ENLIGHTENMENT** – Evan discovers that previously indifferent students begin speaking up for him after Butch’s death.

“And soon I realize how Butch,  
Jacob’s protector in life,  
has indeed become my protector  
in death.  
His horrific death has galvanized  
a circle of protectors,  
who had been supportive in spirit  
but indifferent in action,  
who now have seen the truth,  
have finally understood that  
to be indifferent is to promote,  
perhaps even accept, the hate.” Evan pgs. 131, 132

**MAY 14: A MATTER OF HONOR** – Evan reacts to the school’s resolution stating that the Indian profile is the OFFICIAL mascot.

“I would have accepted  
that change in life is hard when  
what you have had  
is all you ever will have.

I could have accepted this and understood.

Instead, they chose to reaffirm  
their ignorance, to sanction intolerance,  
to proudly proclaim they have the right  
to be intolerant.” Evan pgs. 132, 133

**MAY 15: THE LOSS** – Evan sums up the injustice of the school deciding to keep the offensive mascot, but more importantly the attitude of many people will never change.

“I know full well that Martin knows  
what this has been about,  
and what is cold  
and what is dark  
and what is dangerous  
is that Martin does not care.

“No, Martin, we’ve all lost.” Evan pg. 136

**JUNE 5: AWARDS NIGHT** – Evan feels redeemed on awards night as senior friends share in his accolades if not a common goal.

"I feel redemption  
and gratitude to those who  
willingly acknowledge who I am,  
and my understanding of myself increases.

I am ready now to move ahead.  
And though those so entrenched  
in narrow – mindedness might never  
find a path through the darkness,  
others, who now send the message  
that they have seen my hope,  
confirm my faith in all humanity." Evan pg. 138

**JUNE 14: THE PLAN** – Evan is remorseful that a banner of the mascot will be part of the graduation ceremony.

"I tell my mother and my father  
of a plan to make a banner,  
with a painted face,  
and vacant eyes,  
and an ornate headdress.  
It is to be proudly carried  
onto the field behind the leaving seniors  
who, on their day of commencement,  
will then have a memory of their past  
to carry with them.

I tell my mother and my father of the plan  
and how so many wish it would not be;  
and that many are not proud to be  
a part of a plan that leaves such a memory." Evan pg. 141

**JUNE 22: GRADUATION** – When his fellow students refuse to cheer as the banner with the school mascot wobbles across the stage, Evan knows that his fellow students are beginning to understand that his fight has always been about respect.

“And as the cheers erupt from the crowd  
and clapping from the throng behind me grows,  
a sight takes place that fills my heart with joy,  
a sight that tells me what I’ve done is right.

A rippling takes place and as I turn,  
I see the movement grow,  
to left and right, throughout the row in front,  
as one by one some classmates sit,  
remove their caps and place them in their laps  
and bow their heads in clear acknowledgement  
that what they witness  
does not make them proud.

And in surprise the claps and cheers grow less  
as some here wonder at this sad response.  
And though in numbers we perhaps are few,  
I know we send a message loud and clear:  
we now leave legacy of our own,  
that we have done our part  
to show the world  
that hate and shameful pride  
must cease to be.” Evan pg. 147