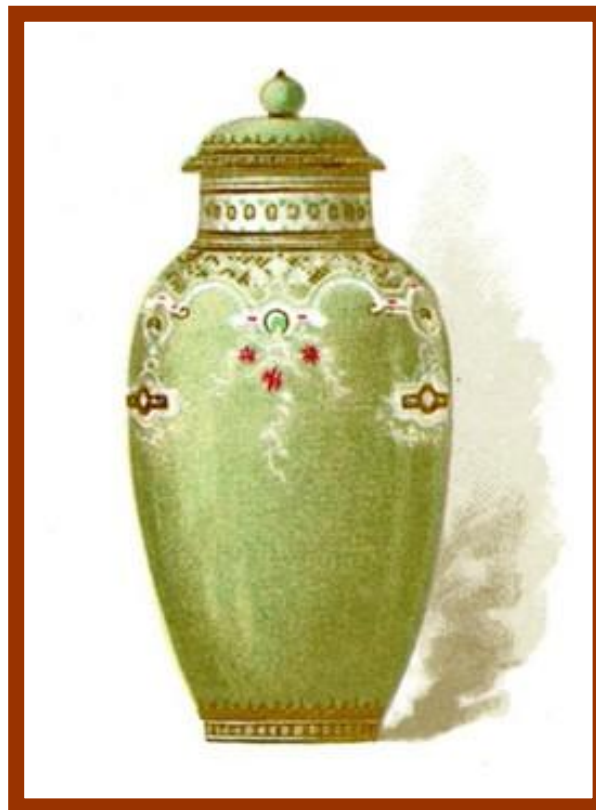


Sample Pages from
Objective Tests
with
Thinking and Writing Prompts
for

A Single Shard

By Linda Sue Park



A Teaching Pack

by Margaret Whisnant

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Something to Think About. . .

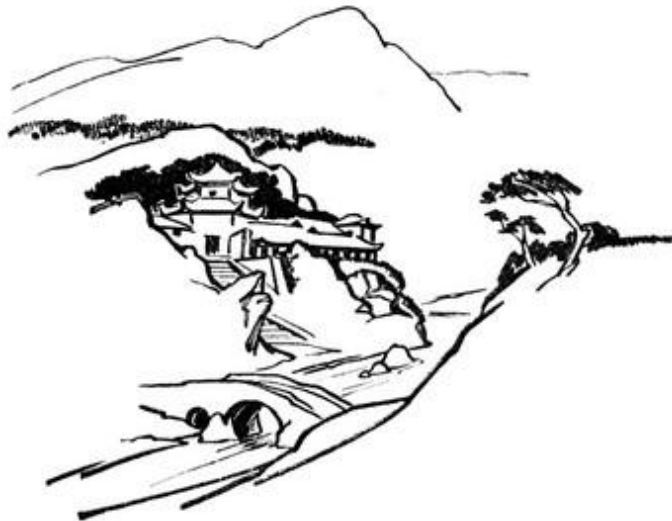
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Chapter 1 Pages 3-13



Write the **letter** of the correct answer in the blank before each question.

- _____ 1. Tree-ear's story took place in (A) Russia in the eighteenth century, (B) China during the time of Marco Polo, (C) Korea in the twelfth century.
- _____ 2. How did the well fed of the village greet each other politely? By saying (A) "May I share my food with you?" (B) "Have you eaten well today?" (C) "May your food be plentiful today."
- _____ 3. Crane-man wanted to hear the story of how Tree-ear had (A) found his way back to the bridge, (B) escaped the village unseen, (C) come by the bag full of rice.
- _____ 4. On his morning perusal of the village rubbish heaps, Tree-ear got behind a farmer with a *jiggeh* which held a basket that (A) had a hole allowing the rice it contained to come out in a stream, (B) was stuffed with rice cuttings taken from this year's fields, (C) was woven in a pattern that he had never seen before.
- _____ 5. Tree-ear decided to (A) let the man carrying the *jiggeh* round the bend without saying anything to him, (B) tell the man what was happening when he reached the bend in the road, (C) help the man carry the *jiggeh*.
- _____ 6. As the farmer talked about how impatience had caused the problem with the basket, Tree-ear (A) was a little afraid of him, (B) began feeling faint from hunger, (C) liked his easygoing nature.
- _____ 7. The farmer told Tree-ear he could gather the basket's spilled contents because (A) he didn't need the small amount that had been lost, (B) Tree-ear had done something good for him, and he deserved something good in return, (C) it was ruined, and he would not be able to sell it at the market.
- _____ 8. From Crane-man's example, which of the following was **not** an honorable way to garner food? (A) depending on the charity and kindness of others, (B) foraging in the woods and rubbish heaps, (C) gathering fallen grain-heads in the autumn.
- _____ 9. How did Crane-man feel about stealing and begging? Work gave a man dignity, but (A) there was no dignity without survival, (B) no dignity was worth the loss of one's life, (C) stealing and begging made a man no better than a dog and took dignity away.

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Chapter 2 Pages 14-24



the clay duck
a dog
the cart
of no use
eat
a melon

nine days
the communal kiln
leather-hard
the demons of sickness
herbs

Min
work for him
his palm
a thief
rest

a deep formal bow
watching him
chopping wood
Crane-man
the plain box

From the list above, choose the word, name, or phrase that fits each clue below and write it in the blank. **All** answers will be **used at least once**. **Some** answers will be **used more than once**.

- _____ 1. Tree-ear came out from behind the paulownia tree and approached the potter's house when there was no sign of this person and no wet clay on the wheel.
- _____ 2. Thieves were generally not interested when pottery was in this state—air dried but not yet glazed or fired.
- _____ 3. It had a tiny hole drilled in its bill, and Tree-ear had once seen a painter use one like it to pour water one drop at a time into his ink.
- _____ 4. The tall jug that Tree-ear examined had ribbed lines that imitated the shape of one of these.
- _____ 5. Tree-ear correctly guessed that Min had used his skill to create something special on the inside of this object.
- _____ 6. His shout caused Tree-ear to drop the small curved clay box he was admiring.
- _____ 7. To protect himself from the blows he expected from the potter's cane, Tree-ear cowered in this position.
- _____ 8. At first, Min thought Tree-ear was one of these.
- _____ 9. This person knew that someone had been hiding in the paulownia tree just behind his yard.
- _____ 10. Min seemed to make up his mind about something when Tree-ear said stealing and begging made a man no better than one of these.
- _____ 11. Because Tree-ear had damaged one of the nesting boxes, Min said the whole creation was in this condition.

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Chapter 3 Pages 25-37



Write either **True** or **False** in the blank before each statement.

- _____ 1. Min scolded Tree-ear for coming back so late the day before and for going home without taking the cart to the kiln and unloading it.
- _____ 2. Min apologized when Tree-ear reminded him that his only order was to fill the cart.
- _____ 3. Each day that he appeared at Min's door, Tree-ear's task was to fill the cart with wood and unload it at the kiln site.
- _____ 4. By the third day, with Crane-man's herbs, Tree-ear's injured hand had healed.
- _____ 5. To prevent Crane-man from going with him and possibly injuring his good leg trying to chop wood, Tree-ear said he needed to have a meal prepared when he returned from work.
- _____ 6. During his break between chopping and loading wood, Tree-ear gathered food and read the mountain as Crane-man had taught him.
- _____ 7. On the fourth day unloading his wood at the kiln site, Kang the potter spoke to him and helped him unload his cart.
- _____ 8. Min was one of the youngest potters in the village, and he had always brought more than his share of wood to the kiln.
- _____ 9. Tree-ear returned to Min's house on the morning of the tenth day because he knew that he would never be able to make a pot without continuing the relationship.
- _____ 10. Tree-ear saw that Min's wife had eyes that were bright and soft like those of Crane-man.

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Chapter 4 Pages 38-48



Write either **Yes** or **No** in the blank before each question.

- _____ 1. Did Tree-ear bring a bowl for the food Min's wife offered so that he could save half of it for Crane-man?
- _____ 2. Had Min's wife asked him to bring his own food bowl?
- _____ 3. At the end of the day, did Tree-ear find his food bowl empty, polished clean, and moved from the place where he had hidden it?
- _____ 4. Was it Min himself who emerged from the bushes where Tree-ear had thrown his food bowl?
- _____ 5. After two full moons of working for Min, did Tree-ear find the rhythm and regularity of the day to be comforting and dependable?
- _____ 6. To protect Crane-man's portion of food, did Tree-ear dig a hollow in a far corner of Min's yard where he hid the bowl under a large flat rock?
- _____ 7. Was Crane-man sometimes disappointed with the food Tree-ear brought home?
- _____ 8. Several days after using the new hiding place, did Tree-ear find the bowl full of enough food for both Crane-man and himself?
- _____ 9. Did Tree-ear think that learning the skill of draining clay was uninteresting and tiring?
- _____ 10. Did Min talk a lot to Tree-ear and explain things as fully as possible?
- _____ 11. Did Min ever raise a hand against Tree-ear?
- _____ 12. Was the clay drained exactly the same way for all of Min's pottery?
- _____ 13. To produce the sought-after glaze for celadon, was wood ash purposely mixed with the clay?

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Whole Book Test



Tree-ear	digging and draining clay
Crane-man	the Thousand Cranes Vase
Min	lotus blossoms and peonies
Ajima	a wheel of his own
duplicates	a royal commission
Emissary Kim	a single shard
slip	chrysanthemums
their son	Kang
Korea	Songdo
molding	celadon
broke it	the firing
the Rock of the Falling Flowers	

a prunus	his food bowl	rice straw	rubbish heaps	celadon tiles
people	a fox	two robbers	fine work	Hyung-pil
chopping wood	courage	Ch'ulp'o	a bridge	

From the list above, choose the word, name, or phrase that fits each of the clues below and write it in the blank. **All** answers will be **used at least once**. **Some** answers will be **used more than once**.

- _____ 1. Tree-ear's story took place in this country in the twelfth century.
- _____ 2. Tree-ear and Crane-man lived under one of these outside the village.
- _____ 3. This name meant something like "Auntie," and it was a term of great affection.
- _____ 4. Tree-ear knew that Min's life desire was to have one of these that could result in his work being sent to China.
- _____ 5. He got his name from the mushrooms that sprouted, seemingly without parents, on fallen and dead tree trunks.
- _____ 6. He was the best potter in Ch'ulp'o.
- _____ 7. Min made as many as ten of these when he was working on a special piece.
- _____ 8. This was the name of the similiquid clay produced by the process of draining.
- _____ 9. Tree-ear began working for Min because he accidentally did this to a piece of pottery.

A Single Shard

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Something to Think About. . .
Something to Write About. . .



1. When he was brought to Crane-man as a toddler, Tree-ear had to rely on him for everything. At the same time, Tree-ear helped Crane-man survive. Explain how this is so.
2. Even though Tree-ear and Crane-man's existence under a bridge and in a vegetable pit was an extremely difficult way to live, they provided themselves with the basic needs of food, shelter, and clothing.
 - Explain how they did this.
 - How does their life compare to that of a homeless person of today who must also have the three basics in order to stay alive? Do you think it was more difficult for Tree-ear and Crane-man? Explain your answer.
3. The greeting used by the well fed of Ch'ulp'o—*Have you eaten well today?*—is an important clue in understanding the life of the village's citizens.
 - Make a list of what you believe the villagers would choose as the five most important things in their lives. Explain why you chose each one.
 - Make a list of the five most important things in your life. How does it compare to the list you made for the people of Ch'ulp'o?
4. Crane-man had many words of advice and guidance for Tree-ear.
 - What did Crane-man teach his young friend about honesty, work, sharing, and friendship?
 - How was Crane-man's behavior like that of any father who loves his son?
 - Write about an adult in your life who has taught you some of the same lessons that Crane-man instilled in Tree-ear.
5.
 - How was Tree-ear's relationship with Min beneficial even though he received no pay and was not treated kindly by the potter?
 - How was Tree-ear's presence a life-changing opportunity for Min?

About Your Novel Teaching Pack

The primary goal in creating the teaching packs for children's novels is to provide a **classroom-ready**, non-threatening method for checking student comprehension and stretching thinking skills. **When used as a basic guide for teaching a novel, the materials offer many and varied opportunities for learning.**

Use your teaching pack as a guide and lead your students into discovering new ideas about

THE PLOT

Each test page is actually an outline of the plot. In your teaching pack, the chain of related events that tell the story has been pulled from the novel and reformatted into a series of questions. Whether they are aware of their ability or not, all good readers sense the **rhythm** of the **connected** events that compose the plot; and consequently **comprehend** the story. This "plot rhythm" is the basic structure of the tests.

To further your students' understanding of plot, try the following activities:

Summarizing the Story: Using only the chapter questions as a guide, have your students write a summary of the chapter. For a set of ten questions, limit the number of sentences they may write to seven. For twenty questions, allow no more than twelve sentences.

Reporting the News: Have students write a newspaper article, based on the events from a set of questions, and add the *who, what, when, where, why* format. Some needed information may be located in previous chapters.

Twisting the Plot: Choose one or two questions from each chapter and change its answer—true to false, no to yes, or a different answer—and explain how changing a single (or several) events would change the story. To further illustrate the rhythm of a good story, try changing the answers to one complete set of questions. Your students will see how difficult, if not impossible, it is to tell a sensible story from a tangled set of events.

THE CHARACTERS

Questions that illustrate character motivation and personality are purposely included. Too often, when they are asked to tell what kind of person a story character is, the only answer many of our students can muster is "nice."

In your efforts to remove "nice" from your students' literary vocabulary, try this idea:

Character Charts: Display individual charts for the main characters. As the chapters are read, record **facts, behaviors, or events** that relate to the each character. Then connect the items with several appropriate words such as **empathetic, brave, calloused, bold, untrustworthy**, etc. The teacher can take the lead by contributing the first few words and then assigning the task of identifying more terms to students. Record the word collections on the charts with the story facts.

This information is a valuable student resource when displayed in the room for all to see and use during a writing assignment. In creating and using character charts, students will soon begin writing more fluently and insightfully about story personalities.

Use the charts to encourage your students to try some "predicting" or "detective" writing about what the character(s) might do next or what might have happened after the story ended. Let the charts help your students recognize **CHARACTER CHANGE (dynamics)**.

Another fun activity with the charts is to match a book personality with a zodiac sign. Students must justify their reason for thinking a character is a particular sign by citing his/her behaviors, words, reactions to situations, etc. that prove the match.

READING BETWEEN THE LINES

(Implied Meaning)

Because the primary goal for the objective questions is **basic comprehension**, items requiring a student to **interpret** an event or a character's behavior are not included. Always included, however, are questions that *establish the existence of a story component carrying an implied meaning.*

MAKING PREDICTIONS

(Recognizing Story Clues)

Authors subtly place clues in the story line giving the reader hints as to what is about to happen. Like the implied meaning, these clues are brought to the reader's attention in the form of a question. Once a student learns to spot the gems, his/her ability to comprehend and enjoy a story tends to leap forward.

Use "thinking-out-loud" class discussions to list all the possible meanings of the clue questions. Have your student write their individual predictions (no sharing or telling), store the papers until the novel is finished, and then retrieve them for reading. Sometimes, a wrong prediction makes a story as good as the original.

OTHER FUNCTIONS

The objective test pages are excellent discussion guides for both whole groups and small groups. They work well as homework reading guides and as conferencing tools. They are also useful management tools for teachers who wish to use multiple titles in one classroom.

Something to Think About. . . Something to Write About. . .

In this section, students pack up what they already know about the novel and go exploring into its every nook and cranny. Some activities require the simplest interpretation or application, while others will challenge the most proficient thinkers.

Rationale:

Guidelines. . .

The in this section are based on the skills presented in the ***Taxonomy of Educational Objectives (Bloom's Taxonomy)***. There are two reasons for this choice. First, it mirrors the Novel Teaching Pack's primary purpose of building a variety of sophisticated thinking skills upon a foundation of basic knowledge. Second, in following the taxonomy guidelines, activities that correlate with many state educational standards emerge automatically.

Levels of Difficulty. . .

A variety **difficulty levels** to accommodate the needs of individual students, including the gifted, is an integral part of this component. However, **all** items from this section are intended to **challenge** and **sharpen** thinking abilities.

Final Note

The Novel Teaching Packs are designed for use as supplementary material that supports a total reading program. It is my goal to provide busy teachers with a classroom-ready, practical resource loaded with motivational and learning opportunities for their students. It is my hope that your purchase will prove to be a hard-working instructional component for years to come. Thanks for choosing one of my products for your classroom.



Margaret Whisnant,
Author

A Single Shard. Quite the same Wikipedia. Just better. A Single Shard is a novel by Linda Sue Park, set in 12th-century Korea. It won the 2002 Newbery Medal, awarded for excellence in children's literature; it also received an honorable mention from the Asian/Pacific American Awards for Literature. Contents. A Single Shard is set centuries ago and focuses on the creation of Celadon pottery. While the book is not a long one, it is rich with aphorisms (bits of wisdom), culture, and is a wonderful story. Please familiarize yourself with your website for the book. Post any questions you have for Mrs. Leksell here so that we can all learn from each other. The Korea of our nightly television news feels much more like a real, vital place, thanks to A Single Shard. Imagine that you want to be good - really good - at something. But you're too poor to get the equipment you need to practice. Say you feel like you could be a great basketball player, but you don't have shoes, or access to a basketball court, or even a ball. That's like the situation that Tree-ear is in. He's living in Korea, hundreds of years ago.