

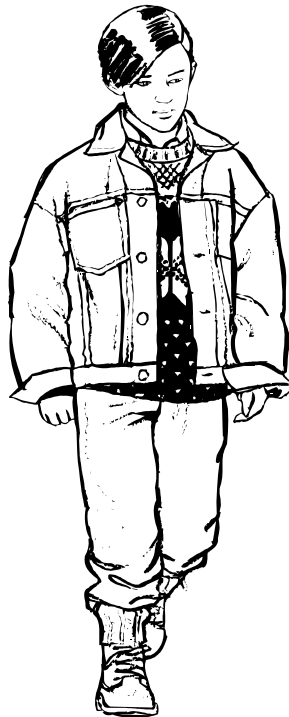
A scraggly little kid jogs into Two Mills  
and says "Hi" as he passes by.

He borrows a book from Amanda Beale,  
Intercepts a football pass with one hand,  
Scores home run after home run off John McNab's pitches—even a fastfrog,  
Takes a bite right over the teeth prints on Mars Bar's candy bar,  
Goes into the Finsterwald's yard and emerges alive and well,  
He crosses Hector Street. . .  
Can't see the difference between black and white. . .

The kid must be crazy. .

No!  
*He's a maniac. . .*

***Maniac Magee!***



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***Maniac Magee***  
By Jerry Spinelli  
***A Novel Teaching Pack***  
By Margaret Whisnant

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ISBN 978-1-934538-07-4

Taking Grades Publishing Company  
1110 4<sup>th</sup> St. Dr., S.E.  
Conover, NC 28613  
[www.takinggrades.com](http://www.takinggrades.com)

## An Introduction to **Your Novel Teaching Pack. . .**

### Goals

To . . .

- Offer a teaching guide with a full spectrum of learning experiences that flow from **basic knowledge** to **higher-level thinking skills**.
- Provide **classroom-ready** materials that **motivate** and **instruct**.
- Create **novel-specific activities** that require careful reading, help develop comprehension skills, and challenge the thinking process.
- Accommodate a wide variety of student **ability** and **interest**.
- **Support teachers** by providing a practical teaching resource that saves preparation time.
- Include **cross-curricula activities** as an integral part of the novel study.
- Correlate to various state **education standards and requirements** for language arts.

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### The Seven Components. . .

#### 1. Summaries

Written in present tense, the chapter-by-chapter summaries are more detailed than those found in most teachers' guides or other sources. Important points of the plot, character motivation and development, and story clues are all included. For quick reference, the summaries are presented in bulleted format. These synopses are a valuable resource for

*quickly becoming familiar with a title when time is limited  
managing a reading program that involves multiple titles/reading groups  
facilitating independent study  
refreshing memory when using a novel from year to year.*

#### 2. Before You Read

In this component, the focus is on sparking student interest. Each teaching pack includes both an **independent activity** and a series of **whole-group/small-group discussion** or **research topics**, written as open-ended questions.

At least one **bulletin board idea** is included. In some cases, activities in the **Think, Write, Create** component also involve the creation of a bulletin board or classroom display.

#### 3. Vocabulary

One of the many advantages of literature-based reading instruction is the opportunity to observe vocabulary in action! It is this circumstance that drives the vocabulary portion of the novel teaching packs.

##### **Word Choices. . .**

The words lifted from the novel for focused study are chosen based on one or more of the following criteria:

<i>their level of difficulty</i>	<i>their frequency of use in children's literature</i>
<i>their importance in comprehending the story</i>	<i>their value as useful composition vocabulary</i>
<i>the probability that they will be encountered across the curriculum</i>	<i>unique meanings, spellings, pronunciation, etc.</i>

##### **Word Lists and Definitions. . .**

For teacher convenience and reference, word lists with definitions are included. The selected words are arranged in story order, complete with page numbers so they can be spotted easily and studied in their "natural habitats." For clarity, the definitions are paraphrased to match the word's tense, number, part of speech, etc. rather than cross referenced as in a standard dictionary. The major resource of this information is [www.dictionary.com](http://www.dictionary.com).

##### **Dictionary Activities. . .**

Long word lists are divided into chapter sets of workable numbers and presented as **Dictionary Digs**—sometimes given a slightly different name to correspond with the theme of the novel. In this introductory stage, students use a dictionary to answer a series of multiple choice questions about word meanings, usage, unique characteristics, etc.

### **Using the Words. . .**

Other activities, which pull terms from the lists in random order, lead students through a variety of word studies which include

<i>sentence usage</i>	<i>word types (acronyms, onomatopoeia, etc.)</i>
<i>word forms</i>	<i>scrambled sentences</i>
<i>synonyms and antonyms</i>	<i>analogies</i>
<i>anagrams</i>	<i>whole-class/group games</i>
<i>categories</i>	<i>etymologies</i>
<i>word groups/connections</i>	

## **4. Assessment**

The two sections in this portion of the teaching pack offer a wealth of materials designed to build a strong **foundation** for student progression to higher level thinking skills. The operative phrase is **basic comprehension**.

### **Short Answer Questions**

Short answer questions for each chapter (or groups of chapters) are the first available assessment tools. The items encourage (and check) careful reading. Some require the reader to recognize a major event or idea while others involve finding a minor detail. The questions are in *sequence* with the pages they cover, but they are **not** designed to call attention to plot construction or other story elements.

The short answer questions can be used as

<i>student reading guides</i>	<i>discussion groups guides</i>
<i>pop quizzes</i>	<i>conferencing with individual students</i>

### **Objective Tests**

The objective tests have multiple functions. In addition to their obvious application, they also serve as tools that can *improve **comprehension skills** by providing practice in understanding plot structure and recognizing important story elements.*

### **Rationale:**

#### **Focus on the Plot. . .**

Whether they are aware of their ability or not, all good readers sense the **rhythm** of the **connected** events that compose the plot of a novel, and consequently **comprehend** the story. They are in tune with cause and effect, behavior and consequence, sequence—the heartbeat of the narrative.

This “plot rhythm” forms the framework for the objective tests. The chain of events that tell the story have been pulled from the novel and reformatted into a series of sequential questions, none of which require **interpretation**. They are intended to **draw student attention to the fact that something happened**, not to what the incident means. That comes later.

In addition to their testing function, teachers may use the pages to strengthen their students’ ability to **Summarize**: With only the questions as a guide, have students write a summary of the chapter. For a set of ten questions, limit the number of sentences they may write to seven or fewer. When they work with twenty or more questions, allow no more than twelve sentences.

**Report the News**: Ask your students to write a newspaper article based on the events identified in a set of questions and the *who, what, when, where, why* elements. Some information needed to complete this assignment may be located in previous chapters.

**Twist the Plot**: Choose one or two questions from each chapter and change its answer—true to false, no to yes, etc.—to demonstrate how changing a single (or several) events would (or would not) change the story. This process can be used to help students become proficient in distinguishing major plot movers from minor story details.

#### **The Characters. . .**

Too often, when they are asked to describe a story character’s personality, the only answer many students can muster is “nice.” This portion of the Novel Teaching Pack, coupled with related activities from **Think, Write, Create**, is a well of opportunities for those teachers who wish to eradicate “nice” from their students’ vocabularies!

Questions that identify a character’s personality and/or motivation are purposely and carefully included with the plot movers. Again, the questions do not require **interpretation**. They simply establish that someone did or said something—knowledge that is invaluable when character analysis is required.

### ***Implied Meaning and Story Clues. . .***

The objective tests include items that establish the existence of story components carrying ***implied meaning***. ***Story clues*** that tantalize the reader with hints of future events also appear as question. At this point in the novel study, as before, **interpretation** is not the goal. **Awareness** of the **facts** is the target.

### ***Developing/Improving Listening Skills. . .***

Listening skills are rightfully included on every list of state competency requirements. Rather than always requiring students to answer test questions on a printed page, why not surprise them occasionally by doing the test orally and meeting competency goals at the same time?

### ***Discussion Guide Capability. . .***

The objective tests are helpful discussion guides. Use individual items on these pages to draw student attention to sequence, cause and effect, story clues (foreshadowing), character traits, recognizing and interpreting implied meanings, etc. These “thinking out loud” sessions are an **important building block** for the next learning phase.

## **5. Think, Write, Create**

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. There is a high probability that young scholars, even reluctant ones, will label some of the selections as ***fun***.

### ***Rationale:***

#### ***Guidelines. . .***

Most of the items 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 on a foundation of basic knowledge. Second, in following the taxonomy guidelines, activities that correlate with many state educational standards emerge automatically.

#### ***Organization. . .***

**Chapter-specific** activities are grouped and presented according to their corresponding sets of **Short Answer Questions** and **Objective Test** page(s). Having led students through the basics for each chapter (or selected section), teachers may shop in this section for in-depth activities to optimize student understanding and interest. Armed with a firm grasp of each successive chapter, students are more likely to anticipate, embrace, and enjoy the next section. By repeating the process, students are also mastering concepts and intricacies connected to the **whole** novel

The **Whole Book Activities**, as their name indicates, require a grasp of the theme(s), characters, implications, etc. as they apply to the full novel. These pages are a teacher’s smorgasbord of culminating possibilities. In some cases, the choices are outgrowths of concepts that students have dealt with in a previous activity. In others, students are encouraged to look at the novel from a new angle.

#### ***Levels of Difficulty. . .***

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

#### ***Activities. . .***

**Every** novel teaching pack includes activities that require students to choose and use precise, appropriate, and meaningful **vocabulary**. These exercises involve choosing a group of words to describe a character’s personality or behavior. The following example is from ***Charlotte’s Web***.

Eight-year-old Fern cried and begged her father not to destroy the runt pig. She sealed the little animal’s fate by asking her father if he would have killed her if she had been born very small.

- Which **two** of the following words do you think **best** describe the way Fern’s father behaved during this episode? Explain your choice. Include the definitions of the words you selected in your answer.

<i>practical</i>	<i>sensitive</i>	<i>loving</i>	<i>cruel</i>	<i>considerate</i>
<i>realistic</i>	<i>flexible</i>	<i>callous</i>	<i>compassionate</i>	<i>logical</i>

- Choose **two** words from the list below that you believe **best** describe Fern’s behavior. Explain why they are the appropriate words. Use the definitions of your choices as part of your explanation.

<i>impulsive</i>	<i>compassionate</i>	<i>assertive</i>	<i>tender-hearted</i>	<i>hysterical</i>
<i>undisciplined</i>	<i>naive</i>	<i>juvenile</i>	<i>humane</i>	<i>empathetic</i>

In each case students work with a given collection of terms, all of which can be correctly applied to the character(s) in question. However, the individual words have strengths of meaning. It is the student's task to analyze both the character's behavior and the words, make choices, and then cite events from the story to support his/her selection.

Teachers may opt to narrow the choices to fewer words, choose words for individual students, divide the class into groups and offer a specific set of words to each group, or use the assignment as it is written. Whatever the technique, it is here that the word *nice* can be knocked off the shelf, shattered on the floor, and swept out the door. No longer necessary. Useless. Gone!

**Other items** in this section challenge students to . . .

*write for self expression, for communication, and  
for entertainment  
form opinions and theories  
cite "evidence" from the story to support their  
explanations and opinions  
connect personal experience to story situations  
analyze story characters and events  
make predictions based on given facts  
imagine*

*think about social issues  
create drawings, diagrams, photos, maps,,  
models, recordings, films, etc.  
categorize  
engage in research and data gathering  
become familiar with and identify literary elements  
recognize and perceive story theme(s)  
understand point of view*

### **Cross Curricula. . .**

**Think, Write, Create** takes full advantage of opportunities to connect both major themes and the smallest story detail to other realms of the curriculum. In **Charlotte's Web**, for example, students may apply their calculation skills to a page of "Spider Math." In the **Holes** teaching pack is a challenge to create a game that utilizes a "saved" group of Camp Green Lake's holes.

### **Options, options, and more options. . .**

**Think, Write, Create** is purposely bulging at the seams to give teachers **pick-and-choose options** for  
*individualizing assignments  
group work  
whole class activities*

*homework  
short-term and long-term projects  
differentiating assignments for two or more classes  
capitalizing on student interest*

## **6. Graphic Organizers**

Ideas for the graphic organizers are pulled from the chapter or whole book activities and expanded into a writing assignment. Priority is given to those topics that allow a student to relate personal experiences, make choices, empathize with a story character, and/or imagine.

### **Structure. . .**

The organizers do not repeat a set pattern of circles, squares, lines, etc., prescribed for a particular type of writing. Each one is tailored to a **specific idea** pulled from the novel. **Structured directions** for organizing the topic support the student at this stage of the process so that **writing** is the major focus.

### **Non-writing Organizers. . .**

Sometimes, students are enticed to stretch their imaginations by filling out "forms" or writing "diary entries." One graphic organizer from **Hatchet**, for example, allows students to assume the persona of the pilot who rescued Brian by writing three entries into his log—the day before the rescue, the day of the rescue, and the day after the rescue. In the **Holes** Novel Teaching Pack, students become detectives and conduct a "background check" on Mr. Sir, recording their findings on the provided "official form." In these cases, composition skills take a back seat to **imagination, empathy, and pure enjoyment**. Teachers may wish to capitalize on student enthusiasm by asking for a written "report" based on the information entered on the forms.

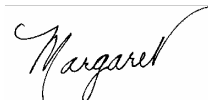
## **7. Answer Keys**

Keys for **all items that require a specific answer** are included in this section.

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### **A final note from the author. . .**

It is my personal wish that when the last page has been read, the last activity completed, and the last idea discussed, at least one of your students will ask, "What are we going to read next?"



Margaret Whisnant

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# Chapter Summaries

## Part I

### 1

- Maniac is born in a house in Bridgeport. When he is three years old his parents are killed in a high-speed trolley crash.
- Jeffrey Lionel Magee is shipped to Hollidaysburg in western Pennsylvania to live with his Aunt Dot and Uncle Dan, who hate each other.
- Around the time of Jeffrey's arrival Aunt Dot and Uncle Dan stop sharing, and pretty soon there are two of everything. Jeffrey is split as well, eating dinner with Aunt Dot on Monday and with Uncle Dan on Tuesday, for instance.
- Jeffrey lives with his aunt and uncle for eight years.
- The night of the spring school musicale, Jeffrey is in the chorus. After the singing of "Talk to the Animals" ends, Jeffrey stands on the risers, pointing to his aunt and uncle, and continues screaming "Talk! Talk, will ya! Talk ! Talk! Talk!" It is the birth scream of a legend.
- Jeffrey springs down the risers and runs out the side door into the night, never returning to his aunt and uncle or to school.

### 2

- The year that Maniac runs the two hundred miles from Hollidaysburg to Two Mills is known as The Lost Year.
- Some say Maniac stayed in Two Mills because Bridgeport, where he was born, is right across the Schuylkill. Other theories say he got tired of running, liked the butterscotch Krimpets, or it was because he was so happy to make a friend.
- The few people who remember the day Jeffrey Maniac Magee came to Two Mills see a scraggly little kid jogging toward them, the loose soles of both his sneakers flopping open on the pavement.
- Maniac sticks in their minds because he says "Hi" as he passes them, something people just didn't say to strangers.

### 3

- Amanda Beal is the first person to actually stop and talk with Maniac. He stops to say "Hi" because she is carrying a suitcase, and he thinks she is running away.
- Amanda explains that she is going to school. Her suitcase is full of books.
- Amanda asks Maniac if he is from the West End, where the whites live at that time. The Blacks live in the East End.
- Maniac says he is from Bridgeport, but he can't tell Amanda where he lives.
- Maniac walks along with Amanda as she talks about her little brother and sister, who love to crayon every piece of paper they can find, and the dog, Bow Wow, who chews everything. They are the reason she takes her whole library to school.
- The first school bell rings, and Maniac runs along with Amanda. He asks to borrow a book and promises to return it.
- Amanda tells Maniac her address is seven twenty-eight Sycamore, but *he* can't come there and *he* isn't supposed to be where he is.
- At the second bell, Amanda takes a book from the suitcase and throws it at Maniac. It is the story of the Children's Crusade.
- For the only time in her life, Amanda Beale is late for school.

### 4

- Jeffrey makes three other appearances his first day in Two Mills. The first is on one of the high school fields where he intercepts Brian Denehy's sixty-yard football pass to James "Hands Down."
- Jeffrey runs with the football to the soccer field, turns, and punts it back into the outstretched hands of Hands Down. Then he runs off.

# Word Lists with Definitions

Arranged in Story Order

(Some words may appear on more than one page.)

## Set One: Chapter 1-Chapter 26

- pastel** A soft, subdued shade of color; a chalk-like crayon made from a dried paste of pigments ground with chalk and mixed with gum water; a drawing made with such crayons. (p. 7)
- lunging** Moving forward suddenly; thrusting forward suddenly, as with a sword or a knife. (p. 7)
- scraggly** Shaggy; ragged; unkempt; lacking neatness or order. (p. 9)
- grungy** Ugly, run-down, or dilapidated; dirty; filthy. (p. 13)
- hurled** Threw with great force; flung; uttered vehemently; *Slang*: vomited. (p. 13)
- varsity** Any first-string team, especially in sports, that represents a school, college, university, or the like; of or pertaining to a university or school team, activity, or competition. (p. 14)
- infamous** Having an extremely bad reputation; notorious; disreputable; disgraceful. (p. 16)
- matinees** Entertainments, especially dramatic or musical performances or movies, held in the daytime, usually in the afternoon. (p. 16)
- hoisted** Raised or lifted; raised or hauled up with or as if with the help of a mechanical apparatus; raised to one's mouth in order to drink. (p. 17)
- maw** The mouth, throat, or gullet of an animal, especially a carnivorous mammal; a cavernous opening that resembles the open jaws of an animal. (p. 18)
- clamoring** Making a loud sustained noise or outcry; exclaiming discontent or protest. (p. 18)
- mirage** Something illusory without substance or reality; an optical phenomenon, especially in the desert or at sea, by which the image of some object appears displaced above, below, or to one side of its true position as a result of refraction. (p. 18)
- emanations** Things flowing out or proceeding as if coming from a source or origin; outpourings; beginnings. (p. 18)
- phantom** An apparition or specter; a ghost; an appearance or illusion without material substance, as a dream image, mirage, or optical illusion. (p. 19)
- carcass** The dead body of an animal; *Slang*: the body of a human being, whether living or dead; anything from which life or power are gone. (p. 19)
- stupefied** Put into a state of little or no sensibility; benumbed the faculties of; stunned as with a narcotic, a shock, or a strong emotion. (p. 19)
- flinched** Recoiled, as if from something unpleasant or difficult; started or winced involuntarily, as from surprise or pain. (p. 24)
- slithered** Glided or slid like a reptile; walked with a sliding or shuffling gait. (p. 24)
- lobbed** Threw or hit in a high arc, as a ball. (p. 24)
- pandemonium** Wild uproar or unrestrained disorder; tumult or chaos. (p. 25)
- lumbered** Walked or moved with heavy clumsiness; moved with a rumbling noise. (p. 26)
- befuddled** Confused; bewildered; dazed. (35)
- juted** Extended beyond the main body or line; projected; protruded. (p. 35)
- cringed** Shrank, bent, or crouched, especially in fear or servility; cowered; drew back. (p. 38)
- solemnly** Gravely, soberly, or mirthlessly, as the face, speech, tone, or mood; seriously. (p. 42)
- solitude** The state of being or living alone; social isolation; lack of human activity. (p. 50)
- veering** Altering the direction of; swerving; turning aside from a course or direction. (p. 57)
- eons** Indefinitely long periods of time; ages; the longest division of geologic time, containing two or more eras. (p. 68)
- cunning** Skill used in a shrewd, deceiving, or sly manner; craftiness; sly; pleasing or cute. (p. 73)
- nuzzle** To touch or rub with the nose, snout, muzzle, etc.; cuddle or snuggle up. (p. 79)
- sleazy** Filthy; dilapidated; contemptibly low, mean, or disreputable; cheap; flimsy. (p. 94)
- grappled** Engaged in a struggle; seized another, or each other, in a firm grip as in wrestling; tried to overcome or deal with (usually followed by *with*). (p. 97)

# Dictionary Discoveries

(Set One: Chapter 1—Chapter 26)

Use a dictionary to answer the following questions about some challenging words from Chapter 1-Chapter 26. Write the **letters** of the correct answer in the blanks to the left.

- \_\_\_\_\_ 1. The word **slithered** is usually used to compare some type of movement to that of a (A) cat, (B) snake, (C) bird.
- \_\_\_\_\_ 2. A *synonym* for **scraggly** is (A) unkempt, (B) neatly, (C) constantly.
- \_\_\_\_\_ 3. Which of the following is the correct definition of **varsity**? (A) the best players on a sports team, (B) having more than one option or method, (C) reliable and truthful.
- \_\_\_\_\_ 4. Which of the following is *most likely* to be associated with the word **nuzzle**? (A) a shark, (B) gear needed to control an unruly animal, (C) a colt.
- \_\_\_\_\_ 5. A performer's **repertoire** is (A) a list of accomplishments, training, and experiences, (B) references from professionals with whom he or she had worked, (C) the skills that he or she possesses and is prepared to perform, such as comedy, drama, or particular pieces of music.
- \_\_\_\_\_ 6. Which of the following are the *most likely emanations* from a fireplace? (A) joy and security, (B) heat and light, (C) noises and distractions.
- \_\_\_\_\_ 7. The historical character who could *best* be described as **infamous** is (A) Sam Houston, (B) Wyatt Earp, (C) Jessie James.
- \_\_\_\_\_ 8. An *antonym* of **befuddled** is (A) focused, (B) astounded, (C) perplexed.
- \_\_\_\_\_ 9. Which word can be substituted for **cringed** in the following sentence *without* changing its meaning? *Two students cringed on a bench outside the principal's office.*  
(A) napped, (B) covered, (C) slouched
- \_\_\_\_\_ 10. Which of the following situations is the *most likely* situation to leave a person **stupefied**? (A) meeting one's most admired singing idol, (B) accidentally running into a friend while shopping, (C) finding a ten dollar bill in the pocket of an old pair of jeans.
- \_\_\_\_\_ 11. In *slang*, the word **carcass** refers to (A) the body of a human being, living or dead, (B) only the dead body of an animal, (C) very large dead bodies, human or animal.
- \_\_\_\_\_ 12. What kind of talk is **blarney**? (A) inspirational, motivating, and uplifting, (B) flattering, deceptive, or misleading, (C) frightening, intimidating, and brash.
- \_\_\_\_\_ 13. **Grappled** is associated with a (A) type of marking on a horse, (B) superior being, (C) struggle.
- \_\_\_\_\_ 14. An *antonym* of **hoisted** is (A) boosted, (B) lowered, (C) encouraged.
- \_\_\_\_\_ 15. A state of **pandemonium** is characterized by (A) serenity and peace, (B) chaos and unrestrained disorder, (C) teamwork and focus.
- \_\_\_\_\_ 16. Which of the following is **not** a correct definition of **pastel**? (A) a soft shade of color, (B) a chalk-like crayon used for drawing, (C) a type of dough used in Italian cooking.
- \_\_\_\_\_ 17. If you enjoy attending **matinees**, what time of day do you prefer to see movies or plays? (A) in the daytime, probably the afternoon, (B) after six p.m., (C) in the morning before noon.
- \_\_\_\_\_ 18. Which of the following sets of vocabulary words are *synonyms*? (A) **scraggly** and **pastel**, (B) **hurled** and **cringed**, (C) **grungy** and **sleazy**.

# Tangled Terms

(Anagrams)

Untangle the word, phrase, or sentence in **bold print**, rearrange the letters, and reconstruct them into a vocabulary word that matches the definition. Write the untangled words in the blanks at the left. Spelling counts.

- \_\_\_\_\_ 1. **oh cacti** Untie the prickly plant and find a word that means *completely confused or disordered*.
- \_\_\_\_\_ 2. **huge island** Convert a large water-surrounded retreat into *lost strength or vigor*.
- \_\_\_\_\_ 3. **staple** Prove that a small wire connector is also a *soft, subdued shade of color*.
- \_\_\_\_\_ 4. **I told Sue.** From the information given to Sue, fashion *the state of being or living alone*.
- \_\_\_\_\_ 5. **mud rebel** Start with a messy insurgent and create *walked or moved with heavy clumsiness*.
- \_\_\_\_\_ 6. **dear moon** Use a cherished heavenly body as a basis for *left behind or isolated with little hope of rescue or escape*.
- \_\_\_\_\_ 7. **stupid fee** Illustrate the technique for converting idiotic charges into *stunned as with a narcotic, shock, or strong emotion*.
- \_\_\_\_\_ 8. **bald toe** Explain how a hairless digit is the same as *swollen, puffed up, or conceited*.
- \_\_\_\_\_ 9. **pure soil** How can uncontaminated dirt be converted into *involving danger, hazard, or risk?*
- \_\_\_\_\_ 10. **calipers** Slip the knots from a measuring device to reveal *copies or reproductions or a work of art or other objects*.
- \_\_\_\_\_ 11. **Try VISA.** From a suggested credit card devise *any first-string team, especially in sports, that represents a school*.
- \_\_\_\_\_ 12. **no smelly** Demonstrate how the absence of stink can transform into *gravely, soberly, or mirthlessly*.
- \_\_\_\_\_ 13. **ground trip** Change an earth journey into *pushing outward*.
- \_\_\_\_\_ 14. **nose** Unblock a face part and allow it to be *indefinitely long periods of time*.
- \_\_\_\_\_ 15. **I am so fun.** Disentangle a statement of ego and retie it as *having an extremely bad reputation*.
- \_\_\_\_\_ 16. **giant lambs** Hidden in the huge baby sheep is *scolding sharply or harshly*.
- \_\_\_\_\_ 17. **car engine** Eradicate the motor mystery and reveal *lurching or swerving while in motion*.
- \_\_\_\_\_ 18. **ears tuned** Begin with adjusted listening devices and end with *walked at a leisurely pace*.
- \_\_\_\_\_ 19. **Read a title.** Dismantle a teacher's assignment into *got revenge*.
- \_\_\_\_\_ 20. **Be bold.** Go ahead! Unknot *threw or hit in a high arc*.

## Short Answer Questions

### Part I

#### 1

1. How old was Maniac when he became an orphan?
2. What was Maniac's full name?
3. Where did Jeffrey's Aunt Dot and Uncle Dan live?
4. Why did Aunt Dot and Uncle Dan have two of everything?
5. How long did Jeffrey live with his aunt and uncle?
6. Where was Jeffrey and what was he doing when he ran away?

#### 2

1. What is the name given to the year that it took Maniac to travel the two hundred miles from Hollidaysburg to Two Mills?
2. Maniac was three when he was orphaned. He lived with his aunt and uncle for eight years. How old was he when he arrived in Two Mills?
3. What are **two** of the possible reasons Maniac stayed in Two Mills?
4. What did people hear that made Maniac stick in their minds?

#### 3

1. Why did Maniac think Amanda Beale was running away?
2. How did Amanda know Maniac wasn't from the East End?
3. Why was Amanda carrying her whole library to school?
4. When the bell rang and Amanda started running, what did Jeffrey do?
5. What book did Amanda throw to Jeffrey?

#### 4

1. Why didn't the football that Brian Denehy threw to James "Hands" Down reach its destination?
2. How did Hands Down come back into possession of the football?
3. What unbelievable thing did all the kids see?

#### 5

1. What explanation did the town give to explain how a bright, happy, normal child could change into a poor, raggedy, nicotine-stained wretch shuffling through town?
2. Describe the condition known as *the finsterwallies*.
3. What are the two stories about how the kid from the sports field got into the Finsterwald's back yard?
4. Where did the kid sit to read his book?

Part I: 1-4 Pages 5-15

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



- \_\_\_\_\_ 1. Maniac Magee was born in (A) a dump, (B) an ordinary house, (C) a jail.
- \_\_\_\_\_ 2. Maniac Magee's parents (A) left on vacation and disappeared, (B) left him at an orphanage, (C) were killed in a high-speed trolley accident.
- \_\_\_\_\_ 3. Maniac Magee's real name was (A) Jeffrey Lionel, (B) Lionel Walter, (C) Walter Jeffrey.
- \_\_\_\_\_ 4. Aunt Dot and Uncle Dan (A) were loving people, (B) were happy to have their nephew living with them, (C) hated each other.
- \_\_\_\_\_ 5. Aunt Dot and Uncle Dan had two of everything in the house because (A) they had five children, (B) they refused to share, (C) they broke a lot of things.
- \_\_\_\_\_ 6. On the night of the spring musicale, after the chorus finished singing, Jeffrey (A) kept screaming, "Talk! Talk, Will Ya! Talk! Talk! Talk!" and pointing to his aunt and uncle, (B) fell off the risers, (C) couldn't quit laughing.
- \_\_\_\_\_ 7. The running started when Jeffrey (A) left his aunt and uncle and school, (B) had to escape the music director and principal, (C) was chased away by angry parents.
- \_\_\_\_\_ 8. When he left his aunt and uncle, Maniac was (A) eight years old, (B) three years old, (C) eleven years old.
- \_\_\_\_\_ 9. To get from Hollidaysburg to Two Mills, Maniac traveled (A) forty miles, (B) two hundred miles, (C) one hundred miles.
- \_\_\_\_\_ 10. Since no one knew what happened to Maniac during the time he traveled from Hollidaysburg to Two Mills, this period was called (A) The Unknown, (B) The Lost Year, (C) The Learning.
- \_\_\_\_\_ 11. When he came into Two Mills, Maniac Magee was (A) jogging, (B) riding a bicycle, (C) walking.
- \_\_\_\_\_ 12. Two Mills was right across the river from Bridgeport where (A) Maniac's parents lived, (B) Aunt Dot was born, (C) Maniac was born.
- \_\_\_\_\_ 13. When he passed the few people who saw him come into town, Maniac said (A) "Hi," (B) "Follow me," (C) nothing.
- \_\_\_\_\_ 14. Maniac stopped to talk to Amanda Beale because he thought she was (A) beautiful, (B) running away, (C) carrying food.
- \_\_\_\_\_ 15. What was Amanda Beale carrying in her suitcase? (A) a flute, (B) clothes, (C) books.
- \_\_\_\_\_ 16. Why was Amanda suspicious of Jeffrey? (A) She was black and he was white. (B) He asked for money. (C) She knew he wasn't from Bridgeport.
- \_\_\_\_\_ 17. Amanda took her whole library to school every day (A) because she loved to read, (B) to protect it, (C) for exercise.
- \_\_\_\_\_ 18. Amanda was late for school because (A) she stopped to loan Maniac a book, (B) Maniac wouldn't stop following her, (C) she lost track of time.
- \_\_\_\_\_ 19. On his first day in Two Mills, Jeffrey ran onto one of the high school fields and (A) sat on the bleachers reading a book, (B) intercepted a football pass, (C) was knocked down by some high school boys playing football.
- \_\_\_\_\_ 20. Everything Maniac did on the sports fields was done with (A) lightning speed, (B) all the other kids chasing him, (C) one hand.

# Think, Write, Create

## Chapter Activities

### Chapter 1—Chapter 4

Jeffrey Magee was three years old when he became an orphan. He lived with his Aunt Dot and Uncle Dan for eight years.

- Use the above information to determine what grade Jeffrey was in when he ran from Hollidaysburg.
- How old was Maniac when he arrived in Two Mills?
- Explain how you determined each answer.

Hollidaysburg is the name of an actual town in Pennsylvania—6.2 square miles, population approximately 6,000, zip code 16648. Two Mills, however, is fictitious.

- Create statistics for the town of Two Mills.
- Draw a map of Pennsylvania showing the actual location of Hollidaysburg.
- On the same map, indicate the location of the imaginary town of Two Mills, which according to the author was *two hundred miles away*.
- Include a *legend* on your map.
- Using the locations of a few real towns, plot what you believe to be Maniac's wanderings during the lost year.
- Write a short explanation of Maniac's movements during the lost year, including mileage, where he was during certain months and seasons, how and where he found shelter, and his food sources.

By the time Jeffrey came to live with them, Aunt Dot and Uncle Dan had stopped talking to each other. Maniac endured eight years of life with them.

- Explain how Aunt Dot and Uncle Dan did not fit the definition of a "normal" married couple.
- When Jeffrey was with Aunt Dot, what are **two** things that you think might have been done or said?
- What are **two** events or conversations that could have occurred when Jeffrey and Uncle Dan were together?
- In your opinion, what were the **two major** reasons Jeffrey ran away from his aunt and uncle?
- What do you suppose Dot and Dan did after Maniac left? (See **Graphic Organizer #1**)

Which **two** of the theories about why Maniac stayed in Two Mills do you think are the most likely explanation? Why did you choose these two?

As Maniac passed by he said "Hi" to people he met.

- Why were people surprised when the scraggly little kid said "Hi" as he passed them?
- Are people in your hometown startled when a stranger says "Hi"? Elaborate on your answer.

Amanda's solution for keeping her library safe from her little brother and sister and the dog was to carry it with her.

- Do you think Amanda chose an appropriate solution to her problem? Why or why not? What other ideas would you have suggested?
- How did Amanda's "mobile library" play an important part in her meeting Jeffrey Magee?

Suppose Amanda kept a diary. Write her entry for the day she met Jeffrey.

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## Think, Write, Create

### Whole Book Activities

Maniac's Aunt Dot and Uncle Dan hated each other, didn't talk to each other, and didn't share; but they wouldn't get a divorce, and they continued to live in the same house.

- How were the people of Two Mills like Aunt Dot and Uncle Dan?
  - Did Maniac run from both his aunt and uncle and the people of Two Mills for the same reasons? Explain your answer.
  - Why do you think Maniac kept going back to and associating with the people of Two Mills but not to his Aunt and Uncle?
- 

Hector Street was the boundary between the East and West ends of Two Mills.

- In addition to dividing the physical town, what else did the street divide? What did it represent?
  - What does the fact that Maniac crossed Hector Street many times tell you about him?
  - John McNab and the Cobras wouldn't cross Hector Street, not even to beat up Maniac Magee. How is this a clue to their thinking?
  - In addition to streets, what are some other boundaries that people create between themselves?
- 

Which **three** of the following characteristics do you think Amanda Beale and Jeffrey Lionel Magee **had in common**? Find events and conversations from the story to support your choices. Explain how these common traits enabled them to become friends the first time they met.

*courteous*  
*unselfish*  
*flexible*  
*self-reliant*

*studious*  
*bossy*  
*friendly*  
*nurturing*

*tolerant*  
*self-confident*  
*optimistic*  
*perseverance*

*intelligent*  
*open-minded*  
*creative*  
*loving*

---

From the list of characteristics below, choose the **four** that you think **best** describe Amanda Beale. Use her actions and words to explain your choices. Include definitions of your four choices with your explanation.

*sympathetic*  
*amiable*  
*friendly*  
*personable*  
*unselfish*

*curious*  
*creative*  
*flexible*  
*decisive*  
*loving*

*cheerful*  
*resilient*  
*diplomatic*  
*studious*  
*insightful*

*bossy*  
*intelligent*  
*determined*  
*controlling*  
*influential*

---

- How were Cobble's Knot and the town of Two Mills alike?
- How did Maniac untangle Two Mills just as he untangled Cobble's Knot? Did he tackle both tasks with the same attitude and techniques? For example, how did the nap Maniac took before he finished the Knot and his walk right out of town serve the same purpose?
- Once the Knot was untangled, there was a celebration. How do you think the town of Two Mills should celebrate the fact that East End and West End began to know each other?

## A Peculiar Pair

By the time Jeffrey came to live with them, Aunt Dot and Uncle Dan had stopped talking to each other. They did not fit the definition of a loving married couple. Maniac endured eight years of life with them. Finally, the night of the spring musicale, he rescued himself.

Use the organizer below to gather facts and ideas that can be translated into a clear picture of Jeffrey's life with Aunt Dot and Uncle Dan. Write a composition about **A Peculiar Pair**.

List **two or more** ways in which Aunt Dot and Uncle Dan did not fit the definition of a "normal" married couple. . .



When Jeffrey was with Aunt Dot, what are **two** things that you imagine might have been done or said?



What are **two** events or conversations that could have occurred when Jeffrey and Uncle Dan were together?



In your opinion, what were the **two major** reasons Jeffrey ran away from his aunt and uncle?



What do you suppose Dot and Dan did after Maniac left?

