

Peter Warren Hatcher,
fourth-grader,

lives in New York City with his family and
his pet turtle Dribble.

He has a best friend Jimmy,
a father who writes commercials,
and a mother who doesn't like turtles.

But his biggest problem is
two-and-a-half year old Fudge.

Oh, brother!!!



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Tales of a Fourth Grade Nothing

By Judy Blume

A Novel Teaching Pack

by Margaret Whisnant

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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.

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.

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

sentence usage

word forms

synonyms and antonyms

anagrams

categories

word-groups/connections

word types (acronyms, onomatopoeia , etc.)

scrambled sentences

analogies

whole-class/group games

etymologies

Note: Some of these varieties, but not all, are found in each Teaching Pack.

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

student reading guides

pop quizzes

discussion group guides

conferencing with individual students

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
become familiar with and identify literary elements
analyze story characters and events
make predictions based on given facts

think about social issues
create drawings, diagrams, photos, maps, models, recordings, films, etc.
imagine
categorize
engage in research and data gathering
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
capitalizing on student interest
homework
short-term and long-term projects
differentiating assignments

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.

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

1 *The Big Winner*

- Peter Warren Hatcher wins a turtle at Jimmy Fargo's birthday party by guessing the number of jelly beans in a jar. He names his pet Dribble.
- Peter lives on the twelfth floor of an old apartment building on 68th Street in New York City.
- Henry Bevelheimer is the elevator operator.
- Peter's mother doesn't like the way Dribble smells.
- Peter's father, who is in the advertising business, writes a commercial for the Juicy-O company. The family gets a whole crate of Juicy-O from the president of the company.
- Peter's biggest problem isn't his mother or his father. It's his two-and-a-half year old brother, Farley Drexel Hatcher, also known as Fudge.
- Fudge is always in Peter's way, messing up things, screaming and throwing fits, kicking and banging his fists.
- Peter warns Fudge that Dribble is his turtle and he is not to touch the animal.

2 *Mr. and Mrs. Juicy-O*

- Mr. Yarby, the president of the Juicy-O company, and his wife are coming from Chicago to New York. Peter's father invites them to stay with the Hatcher family rather than in a hotel.
- Fudge's bedroom is converted into a guest room, and Fudge's crib is moved into Peter's room.
- Peter's mother spends the day in the kitchen. Fudge eats two of the flowers from the silver bowl she puts on the dinner table.
- When she arrives, Mrs. Yarby picks up Fudge right away calling him the "cutest little boy!"
- Mrs. Yarby gives Fudge a noisy windup train. She gives Peter, who is nine and in fourth grade, a picture dictionary, which he thanks her for though he has had his own regular dictionary since he was eight.
- Fudge brings out Peter's old, worn-out picture dictionary and shows it to Mrs. Yarby.
- When the family and the Yarbys are in the middle of their roast beef, Fudge climbs out of his crib and appears carrying Dribble's bowl.
- Mrs. Yarby screams because she can't stand reptiles, and Mr. Yarby insinuates that Peter's parents have not taught him and Fudge good manners.
- During desert, Fudge reappears wearing a Halloween gorilla mask causing Mrs. Yarby to scream so loud Peter's mother spills coffee all over the floor.
- Peter awakes the next morning to find Fudge standing over him and Dribble crawling around on his arm. Later, Fudge plays with his noisy new train and wakes everybody in the house, including the Yarbys.
- The Yarbys announce their plans to leave for a hotel after breakfast, only to find that Fudge has decorated their suitcase with green stamps.
- Peter's father loses the Juicy-O account.
- Both Peter and his father admit that they never liked Juicy-O.

3 *The Family Dog*

- Peter's father says he is glad he lost the Juicy-O account so he can spend more time on the new TV commercial for the Toddle-Bike company.
- Peter thinks his father might use him in the commercial because he can stand on his head, but his father says he doesn't plan on having any head-standers.
- Fudge suddenly stops eating, and on the third day Peter agrees to stand on his head in the kitchen to make Fudge laugh so his mother can stuff some baked potato into his mouth.
- The next day, Peter refuses to stand on his head for Fudge even though his mother begs, and he is upset that nobody ever worries about him the way they worry about Fudge.
- Fudge starts hiding under the table pretending to be a dog. His mother puts a plate of food on the floor.

Been There! Done That!

Think back to a time when you were much younger—a time when you did so many goofy things even **you** can't believe it. Which flaky behaviors do you recall? Have you been told stories about daffy things you did when you were too young to remember? Pick the **one** you like best and write a narrative about it. If you can guarantee that you will never do such a thing again, call your composition **Been There! Done That!**

Before you start writing, use the form below to gather your thoughts.

... And the batty behavior was...

My age...

When and where the lunacy usually took place...

Why I did it... (*What was I thinking?*)...

How the adults reacted...

When and why I finally gave up my wacky ways... (*sort of...*)

Word Lists with Definitions

(Listed in story order. Some words are found on multiple pages.)

Part 1: 1 *The Big Winner*—5 *The Birthday Bash*

- combination** A joining of two or more things, either by merging one item into another or by blending the parts into a new substance; a set or series of numbers or letters used in setting the mechanisms of a lock (p. 6)
- commercial** Work that has profit as the chief aim; a paid advertisement on television or radio (p. 6)
- racket** A loud distressing noise; a dishonest business or practice; **racket** or **racquet**—a device consisting of an oval frame with a tight interlaced network of strings and a handle for use in various games (p. 10)
- mumbling** Uttering indistinctly by lowering the voice or partially closing the mouth; a low, indistinct utterance or sound (p. 10)
- measly** Contemptibly small; meager (p. 11)
- advantages** Beneficial factors; favorable positions; benefits (p. 13)
- peppermint** A plant *Mentha piperita*, having small purple or white flowers and downy leaves that yield a pungent oil used as a flavoring; a candy or lozenge flavored with this oil (p. 12)
- cuddling** Hugging tenderly; holding in the arms (p. 13)
- polite** Marked by or showing consideration for others, tact, and observance of acceptable social usage; refined; mannerly; gentle (p. 15)
- vanish** To pass out of sight, especially quickly; disappear; to pass out of existence (p. 16)
- insulted** Treated with gross insensitivity, insolence, or contemptuous rudeness; offended (p. 16)
- reptiles** Any of various cold-blooded, egg-laying vertebrates such as snakes, lizards, crocodiles, turtles, or dinosaurs having an external covering of scales or horny plates and breathing by means of lungs (p. 17)
- decorated** Furnished, provided, or adorned with something ornamental; embellished; awarded a medal or other honor (p. 20)
- juggling** Keeping two or more objects in the air at one time by alternately tossing and catching them; to keep two or more activities in progress at one time; using trickery or practicing deception (p. 23)
- brilliant** Marked by unusual and impressive intellectual ability; full of light; shining; glorious; magnificent; wonderful (p. 23)
- broiled** Cooked by direct radiant heat, as over a grill or under an electric element; exposed to great heat (p. 26)
- tasty** Having a pleasant flavor; savory (p. 27)
- helium** A light colorless nonflammable gaseous element found especially in natural gases and used chiefly for inflating airships and balloons, for filling incandescent lamps, and cryogenic research (p. 30)
- pollution** The act of making unfit or harmful to living things, especially by the addition of waste matter; to make less suitable for activity, especially by the introduction of unwanted factors: *The stadium lights polluted the air around the observatory* (p. 31)
- imitate** To copy the actions, appearance, mannerisms, or speech of; mimic; to appear like; resemble (p. 32)
- perched** Standing, sitting, or resting on an elevated place or position; resting on a perch (p. 32)
- hesitated** Paused in uncertainty; wavered; spoken, decided, or acted slowly (p. 34)
- squirmed** Twisted about in a wriggling, snakelike motion; writhed (p. 35)
- supervise** To watch and direct; to be in charge of (p. 42)
- demonstrate** To show clearly and deliberately; to prove; to show the use of to a prospective buyer; to participate in a public display of opinion (p. 49)
- patience** A good-natured tolerance for delay or incompetence; tolerant; understanding; calmness (p. 50)
- entertain** To hold the attention of with something amusing or diverting; to show hospitality to guests; to consider or contemplate (p. 51)
- embarrassed** Caused to feel self-conscious or ill at ease; ashamed; mortified; humiliated (p. 54)

Dictionary Digs

Part 1: 1 *The Big Winner*—5 *The Birthday Bash*

Dig into your favorite dictionary to answer the following questions about some words from Peter Warren Hatcher's story. Write the **letter** of the correct answer in the blank before each number.

- _____ 1. Which of the following is **not** a correct definition of **brilliant**?
(A) really intelligent, (B) shining, (C) unbelievable
- _____ 2. **Commercial** can be used correctly as an *adjective* or a *noun*. Which part of speech is **commercial** as it is used in this sentence?
*Several companies believe that his invention has **commercial** value, and they are competing for a chance to put it on the market.*
(A) adjective, (B) noun, (C) it can be either one
- _____ 3. One definition for the word **racket** is *a loud distressing noise*. It can also mean *an oval frame with a tight interlaced network of strings and a handle for use in various games such as tennis*. What is another correct spelling for the second definition?
(A) rackett, (B) racquit, (C) racquet
- _____ 4. Which of the following words is a *synonym* for **imitate**?
(A) imagine, (B) design, (C) mimic
- _____ 5. Which word is a *homophone* (pronounced the same but has a different meaning) of **patience**?
(A) patients, (B) patents, (C) patrons
- _____ 6. An allowance of \$1.50 a week can be correctly described as
(A) **advantageous**, (B) **mealy**, (C) **measly**
- _____ 7. Which sentence is **not** a correct way to use the word **entertain**?
(A) Dad has agreed to **entertain** the possibility of a weekend fishing trip.
(B) Aunt Frances can **entertain** me for hours with stories of her childhood on the farm.
(C) On school nights, my sister is allowed to **entertain** her phone calls to a fifteen-minute minimum.
- _____ 8. An *antonym* of **embarrassed** is (A) mortified, (B) delighted, (C) humbled.
- _____ 9. **Decorated** does **not** mean (A) moved to a special location, (B) changed the appearance of, especially with the addition of elaborate colors, (C) awarded a medal or other honor.
- _____ 10. Another word for **combination** is (A) mixture, (B) mechanism, (C) complete.
- _____ 11. The gaseous element that can keep a balloon afloat is (A) **oxygen**, (B) **helium**, (C) **peroxide**.
- _____ 12. Which of the following phrases does **not** illustrate the correct use of the word **tasty**?
(A) a **tasty** morsel, (B) a **tasty** concoction, (C) a **tasty** canopy
- _____ 13. Which word correctly completes the following sentence?
The man seemed to _____ into the teeming subway station.
(A) **vanquish**, (B) **vanish**, (C) **vandal**

Short Answer Questions

1 *The Big Winner*

1. What did Henry Bevelheimer say when he learned that Peter had won a turtle at a birthday party?
2. Why did Peter's mother make a face when she saw Dribble?
3. Why did the president of the Juicy-O company send a whole create of Juicy-O to Peter's family?
4. How was Peter's brother, Farley Drexel Hatcher, his biggest problem?
5. What did Fudge do when he was asleep?

2 *Mr. and Mrs. Juicy-O*

1. How did Peter's mother react when his father said Mr. and Mrs. Yarby should stay with them because it would be more comfortable than a hotel?
2. Why did Peter pick off and try to chew a petal from a pink rose that was in the silver bowl his mother had put on the table?
3. What did Mrs. Yarby say about Fudge when she first saw him?
4. Explain how Fudge created a problem with the gift Mrs. Yarby gave to Peter.
5. What did Fudge do that prompted Mr. Yarby to suggest that Peter's father hadn't taught them manners?
6. What surprise did Fudge have for the Yarbys when they went to pick up their suitcase and move to a hotel?
7. Why wasn't Peter's father worried about losing the Juicy-O account?

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

- _____ 1. Peter won Dribble at (A) a bazaar, (B) a birthday party, (C) a school festival.
- _____ 2. Peter won Dribble by guessing the number of (A) people in the city, (B) beans in a bucket, (C) jelly beans in a jar.
- _____ 3. Dribble was (A) a white gold fish, (B) a small green frog, (C) a tiny green turtle.
- _____ 4. Peter lived in an apartment building in (A) New York City, (B) Chicago, (C) Los Angeles.
- _____ 5. Henry Bevelheimer was (A) Peter's Uncle, (B) the elevator operator, (C) the doorman at the apartment building.
- _____ 6. When Peter's mother saw Dribble, she said (A) she didn't like the way he smelled, (B) he was cute, (C) she once had a pet turtle.
- _____ 7. Peter promised he would (A) not ask for any other pet, (B) keep Dribble out of sight, (C) take care of Dribble.
- _____ 8. Peter's mother was always telling him to (A) scrub his hands, (B) clean Dribble's bowl, (C) clean his room.
- _____ 9. Peter's father was (A) a teacher, (B) in the advertising business, (C) an electrical engineer.
- _____ 10. Peter's main problem was (A) finding a place to keep Dribble, (B) living on the twelfth floor and having no place to play, (C) his two-and-a-half year old brother, Farley Drexel Hatcher.



Whole Book Test

Peter	Mr. Yarby	Sheila	Jennie	Fudge	Mrs. Yarby
Sam	Jimmy Fargo	cereal	Mrs. Hatcher	an omelet	Henry Bevelheimer
shoes	New York	dog	Mr. Hatcher	monorails	Dribble
Juicy-O	Toddle-Bike	Ralph	a chain latch	bears	Farley Drexel
			Janet		

From the list above, choose the name, word, 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. The movie that Fudge, Peter, and his father went to see was about these.
- _____ 2. He was Peter's best friend.
- _____ 3. X-rays showed that he was in Fudge's stomach.
- _____ 4. She lived in Peter's building and liked to tease him about having cooties.
- _____ 5. She gave Fudge a toy train and Peter a picture dictionary.
- _____ 6. Peter's father wrote a commercial for this company.
- _____ 7. He liked to bang pots and pans together.
- _____ 8. He won Dribble at Jimmy Fargo's birthday party.
- _____ 9. He jumped off a jungle gym and knocked out his two front teeth.
- _____ 10. Peter had one of these on his door to keep Fudge out of his room.
- _____ 11. This is the name of the city where Peter lived.
- _____ 12. She made a tinkle on the rug at Fudge's birthday party.
- _____ 13. She went away for the week-end when her sister had a baby.
- _____ 14. Fudge ate under the table and pretended he was one of these.
- _____ 15. He was the elevator operator in Peter's apartment building.
- _____ 16. He was Peter and Fudge's father.
- _____ 17. He was afraid of everything, especially birthday parties.
- _____ 18. Peter's father poured a bowl of this over Fudge's head.

Think, Write, Create

1 *The Big Winner*

Peter won Dribble at a birthday party by guessing the number of jelly beans in a jar.

- What is the best thing you or somebody you know ever won? What was it? What did you (they) do with it? Was it as good a prize as you (they) thought it would be?
- What prize or contest would you like to win? What would you have to do to be the winner? How would you use the prize or the money that you would receive?

Peter's father was interested in TV commercials because he was in the advertising business. It was his job to inform people **what** was available for purchase and **why** they needed to buy it.

- Imagine that you are a young entrepreneur who decided to buy and sell used toys. To be successful, you must let people know you are in business and then convince them to buy your products. You need a commercial!
- Write the script for a TV commercial to convince people they should visit your store and buy your merchandise. (See **Graphic Organizer #1**)

2 *Mr. and Mrs. Juicy-O*

Peter's father invited Mr. and Mrs. Yarby to stay with them because he believed they would be more comfortable with the family than in a hotel. Mother thought his idea was about the silliest thing she had ever heard.

- What do you think Mrs. Hatcher meant? Explain how she was right and Mr. Hatcher was wrong.
- What are some things you believe adults should say to people when they **don't** want them as guests but **do** wish to be polite?

When Mrs. Yarby gave him the picture dictionary, Peter politely said, *"Thank you very much. It's just what I've always wanted."* The truth was, he had outgrown just such a dictionary years ago! Later, when Fudge appeared with Peter's old, worn-out picture dictionary, Mrs. Yarby sounded insulted when she said, *"It's returnable. It's silly to keep it if you already have one."*

The Yarbys continued to show how impolite **they** were by implying that Peter's father hadn't taught his children manners. It's times like these when each one of us wishes we had *snappy* comebacks—*polite*, but **snappy**!

Imagine that you had been an invisible guest when Peter's family was doing its best to be polite hosts for the ill-mannered Yarbys. What **polite snappy comebacks** would you have whispered to Peter's family in the following situations? Indicate which person—Peter's father, Peter's mother, or Peter—you would have chosen to speak your words.

"It's returnable." Mrs. Yarby said, "It's silly to keep it if you already have one."

Mrs. Yarby shrieked. "Ohhhhh! I can't stand reptiles. Get that thing away from me!"

"HATCHER!" Mr. Yarby boomed, "Make him get that thing out of here!"

... I heard Mrs. Yarby say, "It must be interesting to have children. We never had any ourselves." "But if we did," Mr. Yarby told my father, "we'd teach them some manners. I'm a firm believer in old-fashioned good manners."

It's a very real-looking mask. I guess that's why Mrs. Yarby screamed so loud.

Mr. Yarby. . . told my father that he and Mrs. Yarby had their suitcase packed. They were leaving for a hotel as soon as breakfast was over.

Think, Write, Create

It would be correct to say that Sheila was forceful, organized, and intelligent. However, Sheila could resort to unflattering behavior as well.

- Did Sheila sometimes overestimate her abilities? Give at least one example.
 - How did Sheila demonstrate that she wasn't above the use of trickery?
 - In what way was Sheila *immature*? Did Peter and Jimmy exhibit *immature* behavior as well?
 - The author gives us quite a few details of Sheila's personality, but says nothing about her appearance—except that Peter thinks she looks like a monkey and his mother thinks she will be a beauty. Look through magazines and find a picture of a girl that you think best represents Sheila's physical characteristics. Explain why you chose the picture. If you like to draw, create your own image of Sheila instead.
-

During Fudge's day on the town, both Dr. Brown and Mother resorted to using tricks to get him to behave. The Toddle-Bike commercial provided an opportunity for Peter's father to practice Fudge trickery as well.

- Do you agree with the adult Hatchers' methods of dealing with Fudge? Why or why not? The goal was to help Fudge learn to behave in a socially acceptable way. Were they successful?
 - Though Peter identified Farley Drexel Hatcher to be his number one problem, how do you know that Fudge looked up to Peter? Who seemed to have more influence over him—Peter or his parents? Use clues from the story to support your answers.
-

All of the following words can be applied to Fudge:

<i>cute</i>	<i>funny</i>	<i>exasperating</i>	<i>willful</i>	<i>stubborn</i>
<i>intelligent</i>	<i>manipulating</i>	<i>exuberant</i>	<i>precious</i>	<i>sweet</i>
<i>boisterous</i>	<i>destructive</i>	<i>loveable</i>	<i>entertaining</i>	<i>cuddly</i>
<i>irresistible</i>	<i>sneaky</i>	<i>creative</i>	<i>bold</i>	<i>rude</i>
<i>adorable</i>	<i>inconsiderate</i>	<i>spoiled</i>	<i>ill-mannered</i>	<i>darling</i>

- Which **two** words from the list do you suppose each of the following people would chose to describe Fudge and his antics? Explain your choices by citing events or conversations from the story.

Peter's mother

Peter's father

The Yarbys

Peter's grandmother

Sheila

Dr. Brown, the dentist

Mr. Berman, the shoe salesman

the theater manager

Janet, the secretary

Henry Bevelheimer, the elevator operator

- What is **your** opinion of Fudge? What two words did you choose? Support your choices.

Commercial for a Young Entrepreneur

Peter's father was interested in TV commercials because he was in the advertising business. It was his job to inform people **what** was available for purchase and **why** they needed to buy it.

Imagine that you are a young entrepreneur who decides to buy and sell used toys. To be successful, you must let people know you are in business and then convince them to buy your products. You need a commercial!

On the organizer below, write the following topics on the lines radiating from the center box: *Types of Toys, How Toys Are Refurbished, Why Used Is Better Than New, Customer Service, Store Location, Store Hours*. In the connected bubble, add details about the topic. Give your company a catchy name. Use the ideas you gathered to write a script for your commercial.

