

# A TEACHER'S GUIDE FOR FOR THE BOOKS OF APRIL HENRY

FOR  
USE WITH  
COMMON CORE  
STATE  
STANDARDS

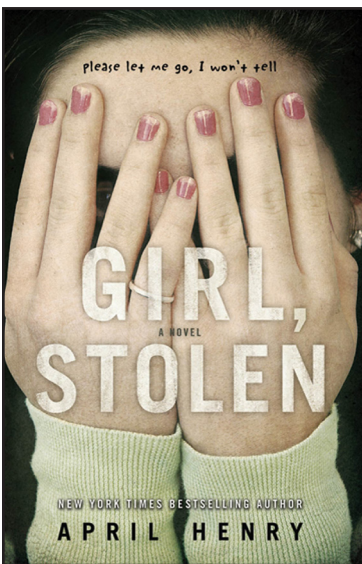


## ABOUT THE AUTHOR

*New York Times*–bestselling author **APRIL HENRY** knows how to kill you in a two-dozen different ways. She makes up for a peaceful childhood in an intact home by killing off fictional characters. There was one detour on April's path to destruction: When she was twelve, she sent a short story about a six-foot-tall frog who loved peanut butter to noted children's author Roald Dahl. He liked it so much he showed it to his editor, who asked if she could publish it in an international children's magazine. By the time she was in her thirties, April had started writing about hit men, kidnappers, and drug dealers. She has published twenty-one mysteries and thrillers for teens and adults, with more to come. She is known for meticulously researching her novels to get the details right.

## ABOUT THE GUIDE

This guide is aligned with the College and Career Readiness Anchor Standards. To attain specific Common Core grade level standards for their classrooms and students, teachers are encouraged to adapt the activities listed in this guide to their classes' needs. You know your kids best!



## ABOUT THE BOOK

Sixteen-year-old Cheyenne Wilder is asleep in the back of her mom's car when it's stolen from the pharmacy parking lot. Cheyenne is not only sick with pneumonia—she's also blind. Griffin, the teenager who was stealing packages out of parked cars, hadn't meant to kidnap her; he just impulsively stole the car with her in it. But once Griffin's dad finds out that Cheyenne's father is the president of Nike, everything changes—now there's a reason to keep her. Will Cheyenne be able to survive this harrowing ordeal and escape? And if so, at what price?

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children's publishing group

mackids.com  
mackidseducators.com

# BEFORE READING ACTIVITY

## A BUNCH & A BIT

This activity will help students bring their existing knowledge to their reading of the book and give students the opportunity to share their knowledge and learn from each other—all of which increases their reading confidence. On an overhead projector, model for the whole class how to make a T-chart and direct them to do so on their papers. Students label the left side as “A Bunch” and the right side as “A Bit”. The teacher names topics or ideas that relate to *Girl, Stolen*. Give students some thinking and writing time after each topic. Students write details they know a bunch about and details they know a bit about on either side of the chart for each topic. Students then travel around the room to share with other students what they know a lot about. Encourage students to also find someone who knows more about a particular topic than they do and add new details onto their papers. Some possible topics: vision impairment, service dogs, ransoms, head injuries/trauma. Discuss further as a whole class.

# DURING READING ACTIVITIES

## REFLECTIONS

While reading each chapter, reflect on:

- a.) Is there evidence of foreshadowing?
- b.) What writing techniques did the author use to keep you reading?
- c.) What are you curious about after what you read today?
- d.) Were your predictions correct or incorrect?

# DISCUSSION QUESTIONS

1. In the beginning of the book, how does Henry use clues in her writing to indicate Cheyenne has a unique character trait? How does this hook the reader?
2. What similar life experiences bring Griffin and Cheyenne closer in the story? How/when does Cheyenne connect with Griffin?
3. Do you think Griffin has Cheyenne’s best interest at heart in the beginning of the story? Why or why not? If so, when does this become apparent?
4. How does Cheyenne use all of her other senses to ensure her survival and plan her escape? Does her impairment give her an advantage for survival? Explain.
5. How is the book structured? How does Henry use structural or narrative devices (i.e., flashbacks, multiple perspectives)? How do these affect the story? Do you think the author’s use of these techniques are effective?
6. Do you think the characters and their problems/decisions/relationships are believable or realistic? Why or why not? How does Henry attempt to create realistic characters? Which character could you relate to best and why? Talk about the secondary characters (Jimbo, Roy, and TJ). Are they important to the story? Why or why not? Which stand out for you?
7. What are some of the major themes of the book? Are they relevant in your life? Does the author effectively develop these themes? If yes, what evidence can you use to prove your claim?
8. What role does setting play in this story? How does Henry describe the cabin and the landscape? Is her description useful in moving the plot along? Why or why not?

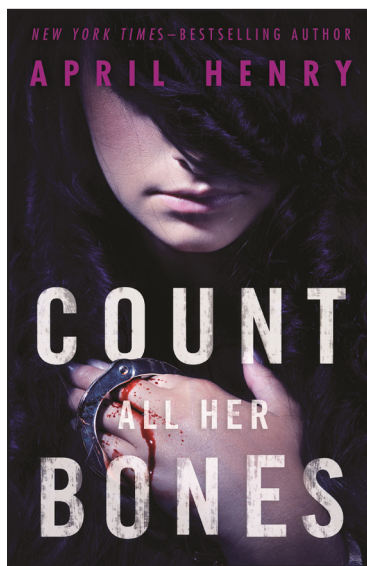
# AFTER READING ACTIVITIES

## NOTICE BOARD

As readers of *Girl, Stolen*, we detect details while on this journey with Cheyenne. When we notice something in our reading, it is important to make a note. When the reading of *Girl, Stolen* is complete, students then use these “notes” to create a notice board either as a whole class, within a literature circle, or independently. Using butcher paper, a poster board, or digital resources, students will creatively arrange and organize their “noticings”—their notes they took while they read. This is a creative activity; student can list their notes, search images from the internet, draw, cut out images from magazines—the sky’s the limit! As a whole group, it can even be done in a bulletin board format in the classroom. As an extension, have students look for patterns in what they’ve noticed and have them generate headings for the notice board based on the patterns and relationships they see (i.e., motifs, author’s favorite literary techniques). After it is completed, this notice board may aid in creating a class quiz that can be made by students in small groups for other small groups based upon the information on the notice board. Quizlet (<https://quizlet.com/>) or Quizstar (<http://quizstar.4teachers.org/>) are good computer generated resources.

## CREATE A HOME PAGE/FAKEBOOK PAGE

In *Girl, Stolen*, we are introduced to several interesting characters. To help students make their understandings of these characters concrete, they will create a “home page” for each of them. Students select a character and design a home page for him/her, picking out appropriate backgrounds and pictures and then creating information that would inform a viewer about the character. Additionally, have students create links to at least five different sites that they think each character would be interested in. Students then write and post on the page an explanation of how they made the decisions they did and what information they believe this reveals about the character. Students should include evidence from the text in this written post. Here is a link for students to create a “Fakebook” profile page: <https://www.classtools.net/FB/home-page>.



AGES 12–18 • HC 9781627795913  
E-BOOK 9781627795920

## ABOUT THE BOOK

Six months ago, Griffin Sawyer meant to steal a car, but he never meant to steal the girl asleep in the backseat. Panicked, he took her home. His father, Roy, decided to hold Cheyenne—who is blind—for ransom. Griffin helped her escape, and now Roy is awaiting trial. As they prepare to testify, Griffin and Cheyenne reconnect and make plans to meet. But the plan goes wrong, and Cheyenne gets captured by Roy’s henchmen—this time for the kill. Can Cheyenne free herself? And is Griffin a pawn or a player in this deadly chase?

April Henry masterminds another edge-of-your-seat thriller in this satisfying sequel to *Girl, Stolen*.

# BEFORE READING ACTIVITY

## POETRY CONNECTION

April Henry is known for her gift of writing page-turning thrillers often with a leading character who has a physical or psychological obstacle to overcome. This is evident in *Count All Her Bones*. As a conversation starter, hand out or display a copy of the poem “Losing Sight . . . Gaining Vision” by Freda Mooney (<https://allpoetry.com/poem/619597-Losing-Sight...Gaining-Vision-by-shastadaisey123>). After students have a moment to read silently to themselves, have them turn and talk with a partner or trio to discuss first impressions/observations. Then read the poem aloud and have students listen. Students should then turn to the same partners and share any new observations. What lines, words, and images stimulate your five senses? What are some possible themes of the poem? How does the author convey the feelings of the blind person in the poem? Whose perspective is the poem written from and how do you know? Students discuss the challenges and advantages a blind person may experience. As an extension activity, students might read the poem “Blind” by Charles Harper Webb ([https://www.loc.gov/poetry/180/107.html?loclr=lsp1\\_rg0001](https://www.loc.gov/poetry/180/107.html?loclr=lsp1_rg0001)) and compare and contrast the tone of the two poets—the attitude they have toward blindness.

# DURING READING ACTIVITIES

## REFLECTIONS

While reading each chapter, reflect on:

- a.) Is there evidence of foreshadowing?
- b.) What writing techniques did the author use to keep you reading?
- c.) What are you curious about after what you read today?
- d.) Were your predictions correct or incorrect?

# DISCUSSION QUESTIONS

1. In Chapter 9 when Jaydra talks about the death of her sister, does that change Cheyenne’s opinion of Jaydra? Does it change your opinion? Why or why not?
2. On page 72 when Cheyenne notices the absence of the gardener Octavio, does this create a question for the reader? Is it foreshadowing? What can you infer from his introduction as a character in the book?
3. In Chapter 14, Griffin is preparing to attend his mother’s funeral. Why do you think the author includes Griffin’s sketch on the napkin? What does this symbolize for him and his connection to his family?
4. What significance or role do the titles of each chapter play in *Count All Her Bones*? Can the reader infer meaning from each, both during the reading and after? Do the author’s chapter titles connect to the title of her book? If yes, how?
5. What role does the relationship between Cheyenne, Duke, and Phantom play in both *Girl, Stolen* and *Count All Her Bones*? How does Cheyenne depend upon each of these animal characters? How does her relationship with each develop over time?
6. What do you assume about Octavio’s involvement with the captors in Chapter 19 when Cheyenne finds herself next to his body in the van?
7. How does Jaydra’s voice inside of Cheyenne push her to do the unthinkable? How does it guarantee her survival? Does this change Cheyenne’s feelings about Jaydra? How does Cheyenne’s relationship with Jaydra change over time?



8. How does the relationship between Cheyenne and Griffin shift? Between Cheyenne’s parents and Griffin? Do you agree with her parents initially discouraging her from seeking Griffin out? Use evidence to support your thinking.

## AFTER READING ACTIVITIES

### LIFE GRAPH

In *Count All Her Bones*, Cheyenne experiences both positive and negative events in her life and responds uniquely to each situation. Students will explore this further by creating a Life Graph. A person’s happier events are listed higher on the graph and the more challenging events are listed lower on the graph—depending on their intensity. Choose ten moments or events from the book that are important enough to include in Cheyenne’s life graph. For example, a positive event for Cheyenne might be when she was gifted the self-driving car. A negative event would be when she was kidnapped. Using the Life Graph, plot ten events in Cheyenne’s life and evaluate their importance by placing them as positive or negative events on the graph. Have students work in small groups or with a partner to create the graph on graph paper or by using the electronic version (<http://www.readwritethink.org/files/resources/interactives/graphicmap/>). Add illustrations to represent the event, and, as a whole class, discuss the events and their significance to the story. How does Cheyenne respond to these events and conflicts? What do her responses reveal about her character? How do you think you might have responded if faced with the same?

### GRAPHIC SUMMARY

In both *Girl, Stolen* and *Count All Her Bones*, Henry creates very specific settings by using distinct imagery in her writing. Direct students to choose their favorite chapter that created strong imagery for them—where they could truly “see” the images Henry creates. Using Henry’s descriptions, have students design a graphic summary in the style of a comic book. These sequenced panels should include illustrations, speech bubbles, and captions. Students can create these on paper or electronically through [www.pixton.com](http://www.pixton.com) for a tech addition. These can be presented to the class or compiled into a shared document where students can further analyze the effects of imagery on setting and how setting might affect the movement of plot.



AGES 12–18 • PB 9781250016744  
HC 9780805092622 • E-BOOK 9781429942454

## ABOUT THE BOOK

Gabie drives a Mini Cooper. She also works part-time as a delivery girl at Pete’s Pizza. One night, Kayla—another delivery girl—goes missing. To her horror, Gabie learns that the supposed kidnapper had asked if the girl in the Mini Cooper was working.

Gabie can’t move beyond the fact that Kayla’s fate was really meant for her. She becomes obsessed with finding Kayla and teams up with Drew, who also works at Pete’s. Together they set out to prove that Kayla isn’t dead—and hopefully to find her before she is—in *The Night She Disappeared* by April Henry.

# BEFORE READING ACTIVITY

## SNEAK PEEK!

Project a page of the text onto the board or give a photocopied page to the whole class for just twenty seconds. The idea is for students to get as much information as possible in a short space of time, so they should scan the text for keywords that include the most important information. Then students will develop predictions about the plot, characters, setting, etc. before reading the text (pp. 28, 69, and 104 are great conversation/prediction starters). Students may discuss in small groups or journal as a pre-reading activity.

# DURING READING ACTIVITIES

## REFLECTIONS

While reading each chapter, reflect on:

- a.) Is there evidence of foreshadowing?
- b.) What writing techniques did the author use to keep you reading?
- c.) What are you curious about after what you read today?
- d.) Were your predictions correct or incorrect?

# DISCUSSION QUESTIONS

1. What are some possible themes in *The Night She Disappeared*? Support your thinking with evidence and examples.
2. Which character do you most identify with and why? Would you handle the challenges they face in the same way? Explain.
3. What do you think about Gabie and Drew's budding relationship? Do you think they would have a relationship if the kidnapping had not happened? Debate! Use evidence to support your claim.
4. Henry writes this book from varying character perspectives. Do you agree or disagree with Officer Thayer when he assumes Gabie and Drew know something about Kayla's disappearance?
5. What details does Henry reveal that keep Gabie believing Kayla is still alive?
6. What is Henry's purpose in introducing Cody Renfrew as a character? Why did Cody paint his truck? As a reader, what are your feelings about him? Do those feelings change throughout the story? Why or why not?
7. What role did the psychic play in the mystery of Kayla Cutler's disappearance?
8. The titles of each chapter are marked by what day it is in the sequence of events. How does each additional day being held captive affect Kayla's story? Why might Henry choose to create chapter headings in this manner?

# AFTER READING ACTIVITIES

## CHARACTER PORTRAIT

Henry is a master at creating and developing her characters. When reading, we feel as though we know the characters and understand their motivations. Let's help students explore how an author does this! Students will create a character portrait for Gabie, Kayla, or Drew—they choose. They will create an image with words to "paint" a picture of their character that reveals his/her distinct qualities. The portrait can be made in a map format, Google slide show, Powerpoint, essay, collage, or in another form approved by the teacher. Students can

be very creative here! The character portrait must include the name, age, and character traits of the character. It may also include the character's likes, dislikes, struggles, strengths, family, and relationships. When the portraits are complete, students may present them in small groups. Then, in a discussion with the whole class, use the students' portraits to further explore and analyze how they were able to so deeply understand their character—what techniques did Henry use to reveal her characters to us (i.e., use of characterization—dialogue, actions, and thoughts of character, etc.)? Students must find specific textual evidence to support their learning.

Teacher resource: <http://thewritepractice.com/character-portrait/>

Samples of student-created portraits:

[https://docs.google.com/presentation/d/1LJy0WuyVxi3xut4SNruoD2jU7vfiDBhV1\\_X86kDm1oI/edit#slide=id.p](https://docs.google.com/presentation/d/1LJy0WuyVxi3xut4SNruoD2jU7vfiDBhV1_X86kDm1oI/edit#slide=id.p)  
[https://docs.google.com/presentation/d/1Kii8ER0edF8NlcaMv0YqbjA\\_U8125rXxLC9tBnwFX78/edit#slide=id.p](https://docs.google.com/presentation/d/1Kii8ER0edF8NlcaMv0YqbjA_U8125rXxLC9tBnwFX78/edit#slide=id.p)

## CONFLICT ALPHABET

In *The Night She Disappeared*, April Henry's characters experience numerous internal and external conflicts. Review the definitions of both elements. Students will demonstrate their knowledge and understanding of these conflicts by creating an internal and external conflict alphabet. This can be done independently or in small groups. Students choose a character they like or connect to and create an alphabet that demonstrates their understanding of the external and internal conflicts of that character. For example, after reading *The Night She Disappeared*, the alphabet for Kayla might begin: A is for "abducted" as Kayla was abducted while on a delivery. This is an external conflict. Gabie's alphabet might include: B is for "blameworthy" because she was the one who was supposed to be kidnapped. This is an internal conflict. Students will scan the text and use evidence to support their claims. Encourage discussion among students about the conflicts characters battle and how they respond to those conflicts. What does this reveal about the character? The group/student who finishes the alphabet first wins . . . Ready, Set, Go!



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## ABOUT THE BOOK

She doesn't know who she is. She doesn't know where she is, or why. All she knows when she comes to in a ransacked cabin is that there are two men arguing over whether or not to kill her. And that she must run.

In her riveting style, April Henry crafts a nail-biting thriller involving murder, identity theft, and biological warfare. Follow Cady and Ty (her accidental savior turned companion) as they race against the clock to stay alive in *The Girl Who Was Supposed to Die*.

## BEFORE READING ACTIVITY

### VOCABULARY JIGSAW

In *The Girl Who Was Supposed to Die*, April Henry uses unique language and vocabulary to strengthen the story for her readers. To support students with these unknown words, creating a vocabulary jigsaw will enhance their understanding. Make a list of words/concepts from *The Girl Who Was Supposed to Die* that students need to know in order to understand the text. Create simple definitions for the words and write them out on individual slips of paper. Divide the students into three groups: A, B, and C. Give each group a list of the words they need to understand. For example, if there are nine words

all together, give three different words to each group. Post the definitions around the room. One student from each group has to go and find the correct definition for one of the group's words. Students can use background knowledge, each other, check in with the teacher, or look up the word for support. He/she brings the definition over to the group and they all write it down. Another student goes to find the definition for word 2 and another for word 3. When the three groups have their three definitions, make new groups with an A, B, and C student in each. They teach each other their words and all students make a note of the words and definitions. When all the definitions are found and recorded, ask students what predictions they can make about the book based on these vocabulary words. Some sample vocabulary from the novel: inpatient (29), schizophrenic (33), virologists (142), hantavirus (143), misdiagnosed (144), Pandora's box (146), contaminating (146), particles (146), vaccine (149), veneer (161), catapulted (163), plague (163), immunity (163), microbiology (163), whistle-blowers (163), percussive (169), envelops (204), and prosecutors (211).

## DURING READING ACTIVITIES

### REFLECTIONS

While reading each chapter, reflect on:

- a.) Is there evidence of foreshadowing?
- b.) What writing techniques did the author use to keep you reading?
- c.) What are you curious about after what you read today?
- d.) Were your predictions correct or incorrect?

## DISCUSSION QUESTIONS

1. What meaning or clues does the title of the book give the reader? The picture on the cover?
2. What is your initial prediction after reading the first two chapters from Cady's perspective? What is your sense of where the story will go?
3. What technique(s) does Henry use to create an image of the characters and their surroundings? Do these techniques change as the story develops? How?
4. Does each character's perspective use a convincing tone to pull the reader into the story? Defend your claim using evidence from the text.
5. Why does the author use the day and time as the title of each chapter? Does this add or detract from the natural suspense of the story? Explain.
6. The story takes place over three days. How does the author tell such a detailed story in such a short time? What writing techniques does she use to help her execute this?
7. Why is Ty so quick to help Cady at McDonald's? Use evidence from his experiences to support your thinking.
8. On Day 2, when we are introduced to James, Ty's roommate, how does he help us to get to know Ty as a character better? What role has he played in Ty's life? Why do you think Henry includes James in her novel? What purpose does he serve?
9. On page 162, Cady's parents begin to tell her what is happening with her family, which is the catalyst for her traumatic journey. Place your family in this experience—how might each of you react? Would you have the courage and wit Cady did?
10. Did the end of the book match your predictions? Were there any turns in the story you were surprised by? Would you have ended the story any differently? Why or why not?



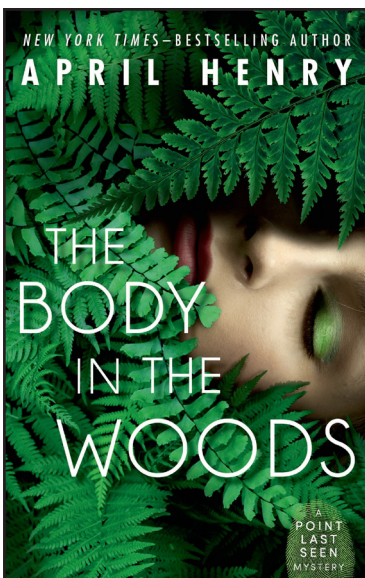
# AFTER READING ACTIVITIES

## THE GIRL WHO WAS SUPPOSED TO DIE TRIVIA

*The Girl Who Was Supposed To Die* causes readers to question throughout the whole reading of the novel. This trivia game is a great way for students to review the reading and raise their own questions that their peers may not have thought about during and after the reading of the book. Students work in pairs or groups and write three comprehension questions on note cards based on the text. They must know the answers. The object of the game is to come up with a question to stump or challenge your opponents—the other groups. When students finish generating questions, groups/partners trade their questions (but not the answers!) and attempt to answer the other groups' questions. To avoid repetition of questions, groups can be assigned specific chapters to work with. Students design three to five questions based on a point system that is discussed and explained with examples before beginning the activity: one point for an easier, recall question, two points for a mid-range question (possibly vocabulary related), and three points for a higher-level thinking question. While writing their questions, students should discuss the level of difficulty these questions have and label the point value on the back of each question card they create. Students will compete by answering questions and looking for evidence from the text (with page numbers!) to support their thinking and to prove their answers are correct. The group that earns the most points wins!

## EXPOSÉ INTERVIEW

All strong stories have a protagonist—the main character in a story, novel, or drama with whom the audience empathizes. Watch this video exploring (or reviewing) the meanings of the literary terms protagonist and antagonist (<http://study.com/academy/lesson/protagonist-in-literature-definition-examples-quiz.html>) and then discuss with students who the protagonist and antagonist might be in *The Girl Who Was Supposed to Die*. Ask students if they think it is possible for there to be more than one protagonist or antagonist in a story—why or why not? Ask them to provide examples from books they've read and movies they've seen. As reporters, students will draft an interview of a character they've identified as the protagonist or antagonist from *The Girl Who Was Supposed to Die*. They must ask at least ten thought-provoking questions that their chosen character will answer. Thought-provoking questions should be open-ended, not simply answered. For example, the student reporter may interview Michael Brenner and inquire why he was driven to harm so many people while seeking the hanta virus vaccine. Teachers may want to have students research and watch actual reporters' varying styles of interview questions that help get interviewees talking. As an extension on this activity, have students role play as the reporter and the protagonist or antagonist asking and answering their generated questions. Put each other in the hot seat!



## ABOUT THE BOOK

Alexis, Nick, and Ruby have very different backgrounds: Alexis has spent her life covering for her mom's mental illness, Nick's bravado hides his fear of not being good enough, and Ruby just wants to pursue her eccentric interests in a world that doesn't understand her. When the three teens join Portland County Sheriff's Search and Rescue, they are teamed up to search for an autistic man lost in the woods. What they find instead is a dead body. In a friendship that will be forged in danger, fear, and courage, the three team up to find the girl's killer—before he can strike one of their own.

The first book in April Henry's Point Last Seen YA mystery series, *The Body in the Woods* is full of riveting suspense, putting readers right in the middle of harrowing rescues and crime scene investigations.

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**9** TEACHER'S GUIDE  
for the Books of April Henry

# BEFORE READING ACTIVITY

## SEARCH AND RESCUE

April Henry entertains readers by creating an outdoor search mystery in *The Body in the Woods*. To build student knowledge prior to reading, have students read this article about backcountry search protocols: <https://www.outsideonline.com/2059616/how-backcountry-search-and-rescue-works>. Students can note, list, and discuss what is required in a search for a missing person in these conditions to develop background knowledge and spark interest. Have students pay special attention to the sequence of the protocol. Consider inviting a member of a search and rescue team into the classroom or setting up a digital interview with one. Have students generate interview questions based on research that they've done about hikers and others lost in the woods/mountains.

# DURING READING ACTIVITIES

## REFLECTIONS

While reading each chapter, reflect on:

- a.) Is there evidence of foreshadowing?
- b.) What writing techniques did the author use to keep you reading?
- c.) What are you curious about after what you read today?
- d.) Were your predictions correct or incorrect?

# DISCUSSION QUESTIONS

1. Who are your initial murder suspects and why? Cite evidence from the book.
2. Which character from the story do you relate to most? Why?
3. How does Henry's use of character perspective aid in telling the story?
4. Describe and put into sequence chance events from the story that helped you, the reader, piece together what motivated Becker to kill.
5. What are Ruby, Nick, and Alex's character traits? How do these traits help each character? Hinder them?
6. Each character has been shaped by life events that help lead their actions and motives. What key life events for each character help you understand their actions?
7. Which events threw you off the trail of the real killer? Why?
8. How does Henry create her plot twists? What strategies does she use?

# AFTER READING ACTIVITIES

## ALTERNATE ENDING

April Henry uses key pieces of evidence in her writing to lead the reader to the eventual killer, while creating doubt along the way in order to maintain suspense. This activity will allow students to experiment using this same technique while using the writing process to create a twist or build suspense in a story.

### PRE-WRITING ACTIVITY:

Have students create a Flow Map of evidence that leads Alexis and Nick to the first suspect (the runner who frequented the trail with his dogs where the body was found). Do the same activity using clues/actions that led to Becker (the bird watcher). This activity will provide concrete examples for students as to how authors use events from the story to create doubt and suspense for the reader. Discuss how Henry uses these actions and clues to create the suspense and twists in the story. How does she create doubt and why?

## WRITING ACTIVITY:

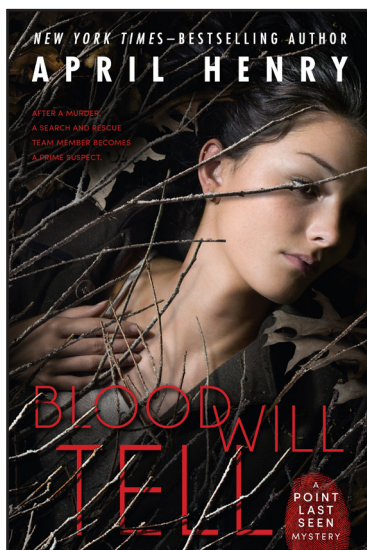
Using a short narrative format, write an alternate ending to the story using a potential piece of evidence. The new ending may lead to Becker being the killer, it may change the story leading to the capture of the runner as the killer instead of Becker, or it may include a completely new twist in the story based on alternate evidence. Before writing the new ending, students will review their Flow Maps created in the pre-writing activity. Students will then create a new Flow Map using the evidence from the story to create their own alternate ending to the story.

## POST-WRITING ACTIVITY:

In small groups, students share their alternate endings. After sharing their new endings, students discuss what evidence from the story they chose to modify and why. As a whole class, discuss their experiences of writing suspenseful details and creating twists and turns in their own writing. What was challenging? What was easier? Ask students to discuss other examples (from books or movies) that follow this pattern of creating twists and doubt for the reader/watcher. Which examples are the most effective? Why?

## DRAMATIC IRONY

Chapter 38, “Observations You Missed,” from *The Body in the Woods* gives the reader information from Becker’s birding journal that only the reader is privy to—even the other characters in the novel don’t know! This technique is called dramatic irony. In small groups, students discuss how this new information changed how they read the rest of the story. Now knowing who the real killer is, ask students what foreshadowing happened in Chapter 9, “His Little Remembrance,” that not only indicated who the real killer was, but who the next victim was going to be? Did any students recognize the foreshadowing? Was Chapter 9 an example of dramatic irony? Why or why not? Why might a writer use dramatic irony? Where does dramatic irony exist in the story? Have students discuss these findings in their groups. Then show this video: <https://www.youtube.com/watch?v=RZFYuX84n1U>. Using web tools such as Google Slides, MovieMaker, etc., instruct the groups to make their own movie or presentation depicting dramatic irony. Students should be prepared to present their projects to another class or younger grade level to convey their understanding of this literary technique.



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## ABOUT THE BOOK

When a woman’s body is found in a Portland park, suspicion falls on an awkward kid who lives only a few blocks away, a teen who collects knives, loves first-person shooter video games, and obsessively doodles violent scenes in his school notebooks. Nick Walker goes from being a member of Portland’s Search and Rescue team to the prime suspect in a murder, his very interest in SAR seen as proof of his fascination with violence. How is this even possible? And can Alexis and Ruby find a way to help clear Nick’s name before it’s too late?

April Henry weaves another page-turning, high stakes mystery in *Blood Will Tell*, Book 2 of the Point Last Seen series.

## BEFORE READING ACTIVITIES

### CLASSROOM DNA

Blood evidence and DNA are major factors in crime scene investigations. The title *Blood Will Tell* implies that such evidence will be key in this story. Students will research how DNA is used in solving crimes and should be prepared to discuss their findings in small group discussion. While viewing the provided video clips (<https://youtu.be/AkBUriMK9u8>, <https://youtu.be/g7KCFpALTrI>),

(a) have students create a list of all possible ways they can leave their DNA or other incriminating evidence in the classroom on an average day and (b) using a two-column chart, have students note the pros and cons of each collection technique. Later, synthesize the information from the videos to discuss how the cons of some of the techniques might affect evidence collection. Which techniques are most effective? Which are simpler to use? If teachers have access to magnifying glasses, have groups search for actual evidence (i.e., hair, fingerprints, footprints) in the classroom/school and take pictures! As an extension activity, have students explore more fully particular areas of forensic science. What types of careers in forensic science are most appealing to them? Why? Which of their strengths match up with the skills needed in the skills needed in that field?

## YOU BECOME THE DETECTIVE!

April Henry throws her readers into her murder mysteries, and we often don't know whom to trust. Have student groups create a murder mystery in their own classroom and see if other groups can solve their mysteries. See sample resources below to help them get started. Before their investigations are underway, provide student groups with a character tree map to summarize the major clues and evidence that will (hopefully!) eventually lead to the killer. This activity will give students a clear understanding of the complexities of a murder mystery and investigation and the importance of paying close attention to detail. Tell students to use their new "detective skills" as they read April Henry's murder mystery *Blood Will Tell* and to record important clues along the way!

🌀 Murder Mystery Lesson Plan You Become the Detective: <http://www.onestopenglish.com/community/lesson-share/pdf-content/speaking/speaking-murder-in-the-classroom-lesson-plan/154249.article>

🌀 Additional supplemental materials for teachers to hold a crime scene investigation in their own "laboratories": [https://www.youtube.com/watch?v=kAX4\\_5dP9v8](https://www.youtube.com/watch?v=kAX4_5dP9v8) , <http://stem-works.com/subjects/3-forensics/activities/6> , <http://forensics.rice.edu>

## DURING READING ACTIVITIES

### REFLECTIONS

While reading each chapter, reflect on:

- Is there evidence of foreshadowing?
- What writing techniques did the author use to keep you reading?
- What are you curious about after what you read today?
- Were your predictions correct or incorrect?

## DISCUSSION QUESTIONS

- Which events are creating an emotional response for you? What about each event evokes these emotions and why?
- Detective Harriman is sure about Nick's guilt after what event? How does Henry use foreshadowing in the early part of the book? Is this technique effective? Why or why not?
- How did Nick's interaction with his father at the prison change his perspective and actions?
- How does being a good detective parallel to being a good reader? What strategies are you using that Detective Harriman might also use?
- What key character traits of Ruby, Alexis, and Nick are shaping the direction the story takes? Explain their effect.
- If you could change a character trait for any of the main characters, what would it be and why?
- Which characters from the story have the greatest impact on Nick and his actions? Explain.
- Nick is pushed to the brink, mentally and emotionally, by which key events from the story? What actions illustrate his state of mind?



# AFTER READING ACTIVITIES

## INVESTIGATION ANALYSIS/SUMMARY

In the book *Blood Will Tell*, April Henry leads you to believe the killer could be several different characters. Remind students that Detective Harriman and his department focus on Nick as their prime suspect in the case. Ask what pieces of evidence the detectives put together to determine Nick is their prime suspect in the case. Direct students to use a Flow Map to sequence evidence from the story that point the detectives in Nick's direction. Using this sequence of events, students will write Detective Harriman a summary of his evidence and recommendations of how he might conduct his next investigation. Where did he make mistakes? What could he have done differently? A supplemental activity could include a field trip to a crime lab or a visit from a detective or criminalist from the local police department to discuss methods used in crime scene investigations and the strategies and techniques they employ to avoid mistakes.

## COMMUNITY RESOURCES FOR CHARACTERS

In *Blood Will Tell*, April Henry describes Alexis' mom as suffering from bipolar disorder. As an activity, groups of students will create community resources for characters in the novel and for actual families in their school community. After looking in the local phone book and on the internet, students will create a file of community resources that would help a character in the novel cope with an issue they or someone they love is struggling with. For example, if a character has a parent who is an alcoholic, students could create a pamphlet (flyer, poster, newsletter, etc.) listing resources for alcoholics and family members of alcoholics to find support. Once students complete their pamphlets, the class creates a bulletin board in the school hallway to display these real-life resources to help their school/local community struggling with any of the same conflicts the characters are. Encourage discussion about how these issues affect the characters and how they also affect the local community.



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## ABOUT THE BOOK

When Olivia's mother was killed, everyone suspected her father of murder. But his whereabouts remained a mystery. Fast forward fourteen years. New evidence now proves Olivia's father was actually murdered on the same fateful day her mother died. That means there's a killer still at large. It's up to Olivia to uncover who that may be. But can she do that before the killer tracks her down first?

## BEFORE READING ACTIVITY

### DEBATE!

To get students talking about some of the themes, topics, conflicts, etc. in *The Girl I Used to Be*, direct students to line up in one single line in the middle of the classroom. Read each of the statements below that connect to the novel in some way. Ask students if they agree with the statement, to step the left side of the classroom. If they disagree with the statement, they step to the right. Students then must explain/defend/debate why they stepped to the side they did. Encourage the debate! If a student feels persuaded by another student's argument, then they should be allowed to move to the other side of the classroom and explain why they are swapping sides.

- 🌀 Lying is wrong regardless of the reason.
- 🌀 All people have one face in public and another in private.
- 🌀 It is OK to make positive or negative assumptions about someone based on their appearance/actions.
- 🌀 It is impossible for orphans to feel connected to or part of a family unit.
- 🌀 It is acceptable to break the law if it protects someone.
- 🌀 Friends should have similar beliefs as you.

## DURING READING ACTIVITIES

### REFLECTIONS

While reading each chapter, reflect on:

- a.) Is there evidence of foreshadowing?
- b.) What writing techniques did the author use to keep you reading?
- c.) What are you curious about after what you read today?
- d.) Were your predictions correct or incorrect?

## DISCUSSION QUESTIONS

1. Why do you think Olivia at first resists spending time with Duncan?
2. What role does Nora play throughout the story?
3. What affect did Olivia's relationship with her adoptive mother Tamsin have on her? Why did she push her away and not let her in?
4. How do Olivia's "street smarts" help her pursue the mystery of her childhood?
5. At the end of Chapter 22, Olivia states, "If I've learned anything in the past ten years, it's that a lot of people have one face in public and another in private." What does she mean by this? Explain using evidence from the text. Do you agree or disagree with this? Why?
6. How does Quinn the psychic help Olivia in her journey to find the truth about her parents? Do you believe in psychics? Why or why not?
7. Why does Spaulding begin to confess when Olivia is being held prisoner in his car? What clues helped you infer he was in fact the killer? Do you believe he feels remorse for his actions? Why or why not?
8. In the last five chapters, what literary devices does Henry use to tell such a harrowing end to Olivia's journey? What role does fire play in the story?

## AFTER READING ACTIVITIES

### TONE

In literature, tone refers to an author's attitude toward a particular topic. The author chooses words and techniques carefully to create the tone of a text. As a class, discuss Henry's tone when she writes about Olivia's early memories of being an orphan, her strained relationship with her adoptive mom Tamsin, or Olivia's reaction to her first memory of her mother's murder. How do we know how Henry might feel about these subjects/topics and others in her novel? How does she use her writing to convey her tone? With your students, explore clips from documentaries, movies, and excerpts from other novels, poems, news editorials, etc. How do other artists, writers, etc. reveal their tone toward a subject/topic? What clues do they offer in their pieces? What techniques do they use? How are they similar? How do they differ? Why is it an important skill to be able to identify someone's tone?

# MOVIEMAKER

Many books have become famous movies, and *The Girl I Used to Be* reads much like a movie thriller. In this activity students will write a one page “pitch” to a producer explaining why the story would make a great movie. Students begin by deciding how to persuade a movie writer/producer to consider this novel as their next project. Once students have come up with their pitch, they create a movie trailer using their favorite video creator app. Movie previews always offer a quick sequence of the best moments that make us want to watch it—students should storyboard or narrate the scenes for their trailer and focus on using creative and unique verbs and adjectives. A great way to spark student creativity is to watch sample movie trailers for thrillers. Be sure to have students analyze what elements make an effective movie trailer and which don’t and what techniques are most persuasive. Share the trailers with an impartial judge who can act as the movie producer (i.e., another teacher, another class of students) and have them vote on which trailer they think is most effective in persuading them to make their movie!

## COMMON CORE ALIGNED ACTIVITIES

### AUTHOR STUDY

April Henry is a very successful mystery writer for both young and old. Authors have experiences and moments which shape them as the authors they are. Why does April Henry write mysteries? Have students research April Henry’s career as an author to prepare for an author study. In the back of each of the Square Fish paperback editions of her books there is a “Go Fish” section where the author offers information about her life and where her writing ideas have come from. Additional resources can be found on [www.aprilhenrymysteries.com](http://www.aprilhenrymysteries.com). Have students create a chart with the information they find from several sources. After students have had a chance to organize what they have found, they can create their author study for April Henry. Information to consider including: what can we infer about April Henry, what are our thoughts and reactions to what we have discovered about the author, what impact does the author have on the reader and the literary community, what are her motivations for writing and how is she inspired, what writing techniques does she use most often and why, what are her most common themes and how do these connect to her life and ours, is her writing effective for its purpose, what questions do we still have about the author? Allow students to decide how they would like to culminate and share their author study. Use this Author Study Toolkit as a resource: [http://www.readingrockets.org/content/pdfs/authortoolkit\\_rr.pdf](http://www.readingrockets.org/content/pdfs/authortoolkit_rr.pdf)

### SETTING

Henry’s books all take place in Oregon, and often the climax of the story is in the outdoors. To help students further explore some of these settings and the impact of setting in novels, share images with them that convey powerful scenes that match scenes from Henry’s books (sample images below). What emotions do these images evoke? What scenes from Henry’s books do they connect to? Using Venn diagrams, have students identify the similarities and differences in Henry’s description of her settings vs. the projected images. What do they notice in the images that are similar to or different from her written settings? What messages are being conveyed in each? What techniques does the author use vs. the photographers? When the Venn diagrams are complete, analyze who is more effective in conveying their messages, the author or the photographers. Why? How have these locations created additional challenges for the characters? Why has Henry chosen this area of the country as a backdrop for her stories?

🌀 Read Chapter 4 of *The Girl Who Was Supposed to Die* while projecting this image:  
<https://www.pinterest.com/pin/369858188126364492/>

🌀 Read Chapter 44 of *The Girl I Used to Be* while projecting this image:  
<http://www.9-1-1magazine.com/Archives-0010-Bitterroot-Fire-Photograph>

Read Chapter 28 of *Count All Her Bones* while projecting this image:

<http://www.cambridgeincolour.com/forums/thread21678.htm>

Read pages 38–41 of *Girl, Stolen* while projecting this image:

[https://abandonedwonders.files.wordpress.com/2015/02/img\\_1973-copy.jpg](https://abandonedwonders.files.wordpress.com/2015/02/img_1973-copy.jpg)

As an extension to this activity, students may describe the setting of their favorite book including the climate, landscape, natural features, where the characters live, etc. Have students find images (i.e., photographs, paintings, video) to match the settings created in their favorite book. Students work in small groups to discuss which medium was more effective in conveying the message of the setting.

## COMPARE AND CONTRAST

Comparing and contrasting can be a powerful tool for young readers and is a skill that is necessary in many different disciplines. April Henry's books offer many avenues for students to compare and contrast characters, situations, and storylines. Have students choose their two favorite Henry books that have similar themes. Students will write a brief essay comparing and contrasting the books. In this essay, they may include analysis of characters, theme, setting, plot, symbolism, and/or other elements and techniques you may have covered in class. This essay should include five to seven paragraphs where students have a clear thesis statement and have identified evidence of similarities and differences from each book.

Sample/model essay:

<http://www.timeforkids.com/files/2011-07/comparecontrastsampler.pdf>

Graphic organizers for pre-writing:

[https://www.eduplace.com/kids/hme/6\\_8/graphorg](https://www.eduplace.com/kids/hme/6_8/graphorg)

## UNLIKELY FRIENDSHIPS

Each character finds an unexpected friend/relationship in each of Henry's books. Ask students to brainstorm unlikely friendships they know from literature and movies (i.e., George and Lennie in *Of Mice and Men*, Wilbur and Charlotte in *Charlotte's Web*) and their own lives! Each of these characters have different traits and experiences, but also some that are shared and that bring them together. Describe how these relationships entertain and add to the journey for the reader. How are the male and female characters' backgrounds similar in Henry's books? Do they share any similar life experiences? How are their needs and wants similar or different? How do these relationships add to the story for the reader? Next, have students think of an unlikely relationship or friendship between one of Henry's characters and a character or person from a fictional or nonfictional book that they've read (i.e., Harry Potter, Anne Frank). Students compare and contrast these two characters/people, then choose one and write a dramatic monologue from that person's perspective. Each monologue should begin with the prompt, "Nobody thought we could be friends but . . ." and explain how and why these two formed an unlikely friendship, using evidence from texts to support their writing.

## COMMON CORE ALIGNED STANDARDS

**CCSS.ELA-LITERACY.CCRA.L.3** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**CCSS.ELA-LITERACY.CCRA.L.4** Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

**CCSS.ELA-LITERACY.CCRA.L.6** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

**CCSS.ELA-LITERACY.CCRA.R.1** Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.



CCSS.ELA-LITERACY.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-LITERACY.CCRA.R.3 Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

CCSS.ELA-LITERACY.CCRA.R.6 Assess how point of view or purpose shapes the content and style of a text.

CCSS.ELA-LITERACY.CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently.

CCSS.ELA-LITERACY.CCRA.W.1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.CCRA.W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

CCSS.ELA-LITERACY.CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.CCRA.W.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

This guide was written by Erica Rand Silverman and Sharon Kennedy, former English teachers and co-founders of Room 228 Educational Consulting, along with educator Audrey Chipman—all of whom love books that scare their socks off. | [www.rm228.com](http://www.rm228.com)