



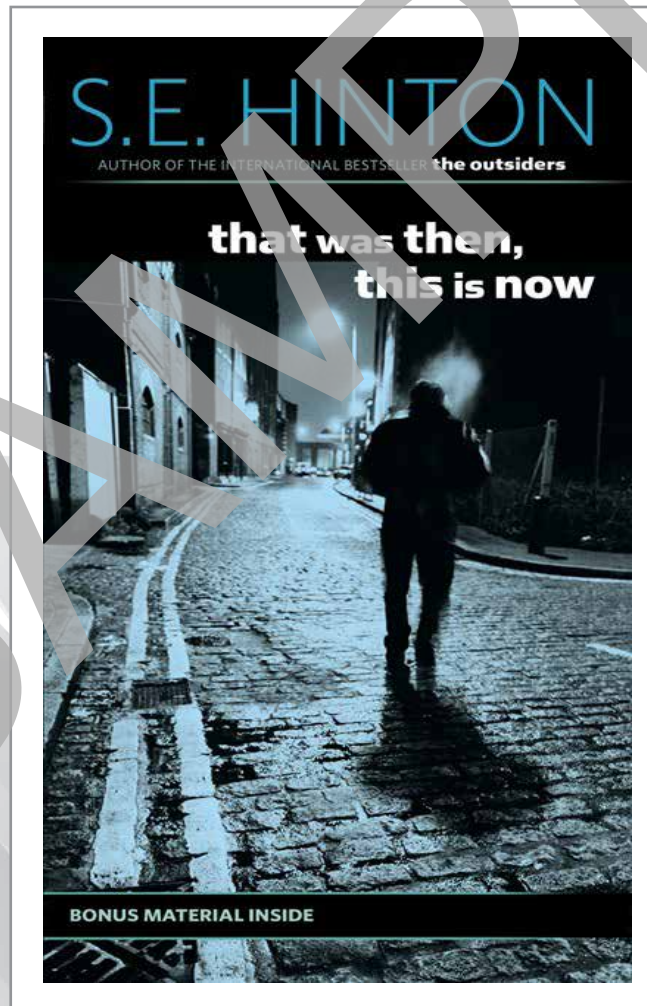
**TEACHER GUIDE**

**GRADES 9-12**

COMPREHENSIVE CURRICULUM BASED LESSON PLANS

# **That Was Then, This Is Now**

S. E. Hinton



**READ, WRITE, THINK, DISCUSS AND CONNECT**

# That Was Then, This Is Now

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## TEACHER GUIDE

**NOTE:**

The trade book edition of the novel used to prepare this guide is found in the Novel Units catalog and on the Novel Units website. Using other editions may have varied page references.

Please note: We have assigned Interest Levels based on our knowledge of the themes and ideas of the books included in the Novel Units sets, however, please assess the appropriateness of this novel or trade book for the age level and maturity of your students prior to reading with them. You know your students best!

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## Novel Units: Rationale

How do you ensure that the needs of individual students are met in a heterogeneous classroom? How do you challenge students of all abilities without losing some to confusion and others to boredom?

With the push toward “untracking” our schools, there are questions that more and more educators need to examine. As any teacher of “gifted” or “remedial” students can attest, even “homogeneous” classrooms contain students with a range of abilities and interests. Here are some of the strategies research suggests:

- cooperative learning
- differentiated assignments
- questioning strategies that tap several levels of thinking
- flexible grouping within the class
- cross-curriculum integration
- process writing
- portfolio evaluation

*Novel Units Teacher's Guides* and *Student Packets* are designed with these seven facets in mind. Discussion questions, projects, and activities are framed to span all of the levels of Bloom's Taxonomy. Graphic organizers are provided to enhance critical thinking and comprehension. Tests and quizzes (included in the Student Packets) have been developed at two levels of difficulty (Level 1=lower; Level 2=higher). While most of the activities in the Teacher's Guides and Student Packets could be completed individually, many are ideal vehicles for collaborative effort.

Throughout the guides, there is an emphasis on collaboration: students helping other students to generate ideas, students working together to actualize those ideas, and students sharing their products with other students. Extension activities link literature with other areas of the curriculum—including writing, art, music, science, history, geography, and current events—and provide a basis for portfolio evaluation.

Finally, teachers are encouraged to adapt the guides to meet the needs of individual classes and students. The open-ended nature of many of the activities makes them useful for most any level.

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## Using Character Attribute Webs—in the Novel Unit Approach

Attribute Webs are simply a visual representation of a character's traits. They provide a systematic way for students to organize and recap the information they have about that particular character. Attribute Webs may be used after reading the story or completed gradually as information unfolds—done individually, or finished as a group project.

One type of Character Attribute Web uses these categories:

- How a character acts and feels (What do his or her statements reveal about feelings? What does his or her behavior show you about him or her? In a play—what do the character's gestures, facial expressions, tone of voice tell you about his or her emotions?)
- How a character looks (What do clothing and physique tell you about this character?)
- Where a character lives (In what country, state, neighborhood, does this character live? During what time period?)
- How others feel about the character (What do others' statements and actions show about their attitude toward the character?)

In group discussion about the students' completed Attribute Webs for specific characters, the teacher can ask for supportive evidence from the story. Attribute Webs need not be confined to characters. They can also be used to organize information about a concept, object, or place.

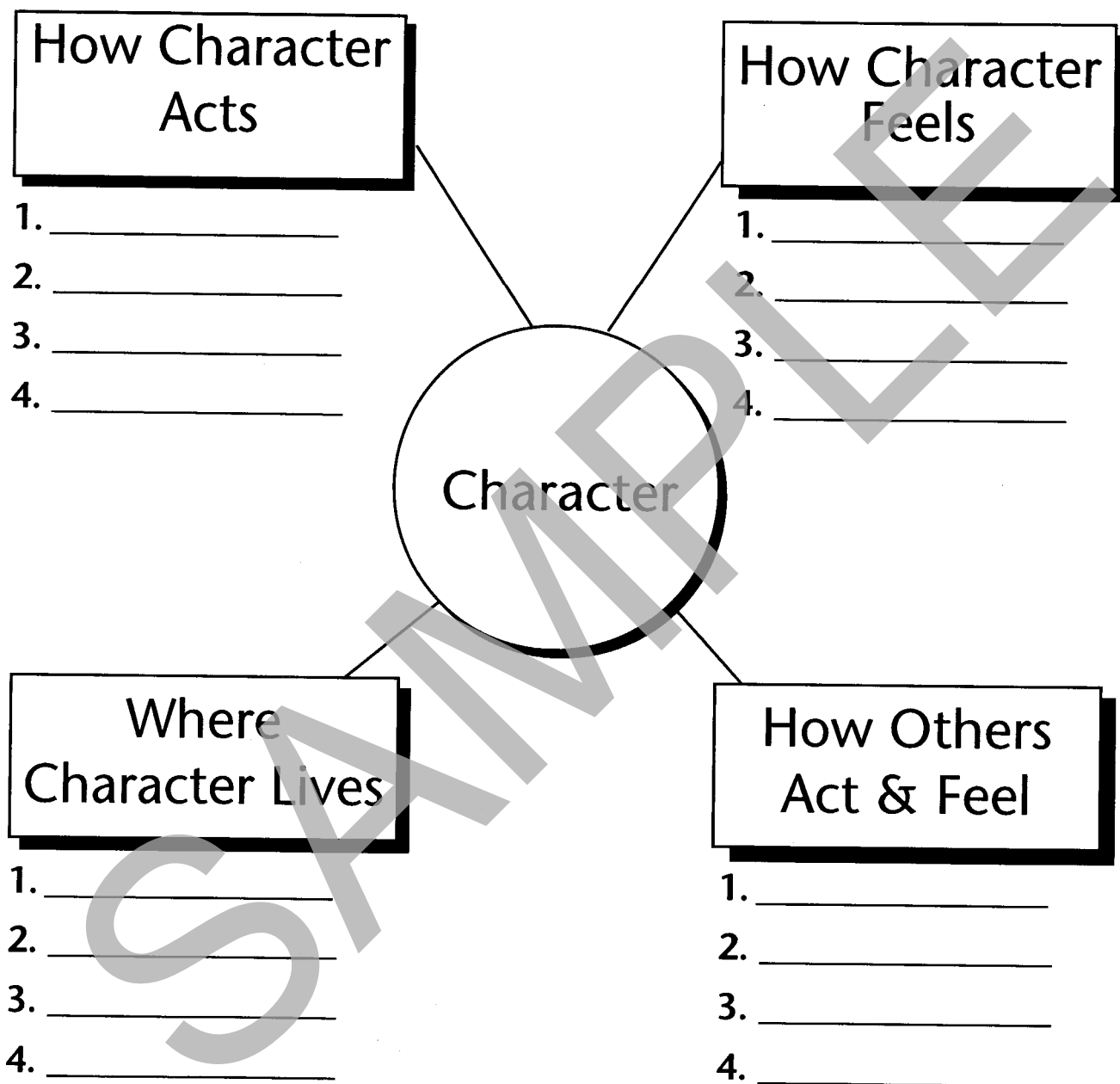
Attribute Webs are a kind of semantic mapping. Students can move on from character webs to other creative kinds of mapping. They can be encouraged to modify Attribute Webs—use subdivisions, add divisions, change connections—in whatever ways are useful to them personally.

Advanced students may be asked to add "spokes" to each trait they identify, citing details or proof from the novel on the added lines. They should be encouraged to write notes in the margins and add thoughts and ideas at random. (The best maps aren't usually the prettiest and neatest!)

It is important to emphasize that Attribute Webs are just a graphic way to record ideas. They provide students with a tool for helping them generate ideas and think about relationships among them.

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## Basic Attribute Web



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## Chapters 3-4

### Vocabulary

plainclothes 37

rueful 61

integration 64

illegitimate 57

sympathized 63

probation 67

hub 61

folk-hero 63

reminiscing 61

liberals 64

### Discussion Questions:

1. Why does Bryon admire Charlie? Would you? (Charlie is a high school dropout, but now has his own business, reads a lot, and is respected by police and rough guys alike.)
2. Mark knows Bryon very well and sometimes Bryon finds that irritating. Can you think of an incident that demonstrates this? (Mark knows that the reason Bryon doesn't like Curtis is that Angela dumped Bryon in hopes of attracting Curtis.)
3. How does Mark help Bryon get ready for his date? Do you think Bryon should accept the "gift"? (He gives Bryon a nice shirt—probably stolen.)
4. What is Cathy's family like? Would you like to be a member of this family? (There are lots of children; the father criticizes M & M for his hair and for flunking math and gym.)
5. Why does Angela "flounce off" when Bryon mentions Curtis? In what tone of voice do you imagine Bryon saying, "She wasn't famous for an even temper" (p. 49)? (She is miffed that Curtis isn't attracted to her; Bryon uses an ironic tone.)
6. What happens when Angela tries to get revenge on Curtis? Bryon has threatened the boy who beat up Mark. Do you think Bryon will also try to get back at Angela? (She gets someone to attack Curtis, but it is his friend, Mark, who gets badly hurt.)
7. Bryon and Mark start remembering the "old days." Which of these memories can you relate to—if any? (They recall sneaking into the drive-in, getting caught and jumping out of the manager's truck en route to the police, hot-wiring cars, etc.)
8. How have things changed since the days when Bryon and Mark belonged to a gang? How do Bryon and Mark feel differently about these changes? (Mark feels nostalgic for the days of "all for one and one for all;" Bryon is glad that he doesn't need the gang to make decisions for him anymore.)
9. On the Monday after Mark gets beaten up, Bryon is suspicious of the "Socs." Why? Do you think he is right to be suspicious? Does he remain suspicious? (He suspects that the higher-status "Socs" only pretend to be his friends to be liberal; the talk with Mark has made him think about his place in the group, and how he is affected by conformity.)

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10. It seems to Bryon that Mark can get away with anything. Provide one example. Have you ever had a friend who could get away with anything? Do you think Bryon is jealous of Mark? (Mark takes the principal's car to visit his parole officer and manages to make the principal laugh when he is caught.)

**Prediction:** What sorts of trouble will Mark and Bryon run into in future chapters?

**Writing Activity: Reminiscence.** Bryon and Mark spend the afternoon talking about when they were "little kids." Describe some of the things you and your best friend used to do together when you were little.

**Literary Analysis:** The theme is the author's message. Sometimes the theme is stated directly and sometimes it is not. What a character learns, the title, and a particular statement by a character are all sometimes clues to theme. Have students locate where the title words appear in the text (p. 62). What does Bryon mean? How do his words reflect the fact that he and Mark are growing apart?

## Chapters 5-6

### Vocabulary

expelled 69

vengeful 83

incredulous 85

hostility 92

obligingly 71

celebrities 83

stimulants 86

sauntered 75

dependent 84

dryly 90

impersonally 82

absently 85

analyzed 91

### Discussion Questions:

1. What is your impression of Bryon's mother? (She is kind, loves animals, but doesn't pay a lot of attention to where Mark and Bryon are or what they're doing, and doesn't seem to want to know the details when they get into trouble.)
2. Why do Bryon and Mark ask M & M for \$5? Do you think they are taking advantage of him? What does his response—giving them the money—show about him? Do you think they will give the money back the next day, as promised? (They plan to do some pool hustling and need money to start with.)
3. Why do the Texans attack Mark and Bryon? Do you think they should have "seen it coming"? (They are angry about being hustled out of a lot of money during the pool game.)
4. How does Charlie get killed? What is the difference in the way Bryon and Mark react to his death? (Charlie tries to defend Bryon and Mark, and gets shot in the head; Bryon feels guilty, while Mark takes the attitude that "Things happen...")