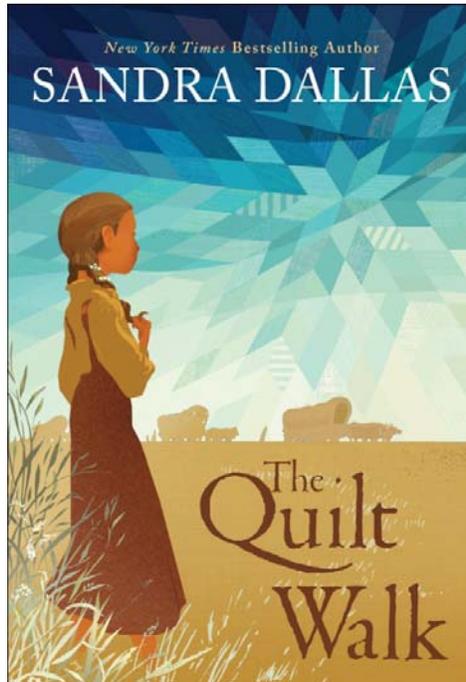


# Teacher's Guide



## *The Quilt Walk*

**Author: Sandra Dallas**

Guide written by Julie Sprague

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## Setting Analysis: Time and Place

*Guiding Question: How does Sandra Dallas use setting in **The Quilt Walk** to teach about the past?*

### Performance Objective

Explain what Sandra Dallas teaches the reader about the overland trail in the mid-1860s by interpreting, paraphrasing, and comparing the time period of the text to present day.

### Tier Two Vocabulary

Interpret – understand and determine meaning

Paraphrase – summarize and retell information

Compare and contrast – find the similarities and differences of two or more things

### Step-by-Step Requirements

- A. Read over the pages listed below.
- B. Summarize in a few bulleted notes the overland trail and/or the mid-1860s from the text.
- C. Consider and reflect on how the same “scene” would look in our world today.
- D. Retell in a few sentences what the reader needs to know about this time period and place compared to today.

*Example: page 18*

- *all women quilting*
- *young girls expected to become “young ladies”*
- *young girls expected to sew and help elders*

*During this time most women did not work outside the home. They created their own “goods.” Young girls were expected to follow what their mothers and grandmothers did, and they were expected to respect their elders. Today many women work outside the home and young girls have choices about their futures. A young girl growing up today does not necessarily have to follow in her mother’s footsteps. Also, though respect is required for everyone and from everyone, our nation does not honor the elderly today as much as the elderly were honored during the 1800s. In many cases, elderly relatives live in nursing homes instead of sharing our homes.*

1. page 23, 24

5. page 53

2. page 35

6. page 55

3. page 39

7. page 63

4. page 42, 43

8. page 75

## Dynamic Diorama

*Guiding Question: How do the settings in **The Quilt Walk** teach about the past and compare to the present and to the future?*

### Performance Objective

Collaborate, construct, and create three dioramas – one that shares a scene from the novel, another showing how the scene looks today, and another showing the scene 100 years from now.

### Tier Two Vocabulary

Collaborate – share ideas and talents, pool resources, and work together

Construct – build using a given idea or design

Create – reorganize elements into new patterns and designs

### Step-by-Step Requirements for Three Students

- A. Interpret text and find three more examples of setting given by Sandra Dallas.  
List pages here and circle the group's favorite: page #      page #      page #
- B. Gather art materials and three shoe boxes.
- C. Tip boxes on their sides. Using the group's favorite setting, create three different 3D dioramas showing:
  1. The setting/scene from the text as it would look in the 1860s,
  2. The same setting/scene as it would look today,
  3. The same setting/scene as it would look 100 years from now.
- D. Be prepared to share your creations with two other groups.

Use this space to take notes and/or design one of the dioramas.

## Read Like a Detective: Conflict

*Guiding Question: How does Sandra Dallas use conflict to create meaning in text?*

### Performance Objective

Write an essay citing evidence from text about how conflict creates meaning for the reader.

Create a thesis statement.

Evaluate how using many conflicts can add to the enjoyment of a novel.

### Tier Two Vocabulary

Analyze – determine and organize how parts relate

Cite evidence – provide examples from text to support claims and assumptions

Thesis statement – an introduction that includes the overall view of the essay

Evaluate – use information to form an opinion or make a decision

Synopsis – concise summary of events

### Step-by-Step Requirements

A. Identify and collect text examples that relate to each of the five conflict types.

Man vs. man: page # \_\_\_\_ paragraph # \_\_\_\_ synopsis \_\_\_\_\_

\_\_\_\_\_

Man vs. fate: page # \_\_\_\_ paragraph # \_\_\_\_ synopsis \_\_\_\_\_

\_\_\_\_\_

Man vs. nature: page # \_\_\_\_ paragraph # \_\_\_\_ synopsis \_\_\_\_\_

\_\_\_\_\_

Man vs. society: page # \_\_\_\_ paragraph # \_\_\_\_ synopsis \_\_\_\_\_

\_\_\_\_\_

Man vs. self: page # \_\_\_\_ paragraph # \_\_\_\_ synopsis \_\_\_\_\_

\_\_\_\_\_

B. Summarize in a short paragraph how “conflict” creates meaning in text; do not use citations. This is the thesis statement.

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C. Develop a closing paragraph that explains how the use of all five conflict types adds to the meaning and enjoyment of the novel.

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D. Create paragraphs using the text example you collected on the previous page, one paragraph for each conflict type.

**man vs. man paragraph**

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**man vs. fate paragraph** \_\_\_\_\_

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**man vs. nature paragraph** \_\_\_\_\_

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**man vs. society paragraph** \_\_\_\_\_

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**man vs. self paragraph** \_\_\_\_\_

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E. Type your thesis, body paragraphs, and closing paragraph into a final essay; revise as needed. Be mindful of transition words: next, in addition, another example, finally

F. Edit your essay for punctuation, spelling, capitalization, etc.

## Read Like a Detective: Figurative Language

*Guiding Question: How do writers create meaning from language they don't mean?*

### Performance Objective

Analyze, draw conclusions, and provide evidence about how the text represents both universal and vicarious experiences.

### Tier Two Vocabulary

Analyze – determine and organize how parts relate

Draw conclusions – decide based on a collection of facts and ideas

Cite evidence – provide examples from text to support claims and assumptions

Universal experience – any experience that everyone can relate to and easily understand

Vicarious experience – any experience that is unique and will probably not be copied outside of reading or viewing

### Step-by-Step Requirements

A. Read through the given examples of figurative language.

similes: pages 16, 30, 43, 48, 58, 65, 69, 81; metaphors: pages 55, 56; idiom: page 86

B. Find five more examples in the remaining pages.

C. Either paraphrase the meaning and/or draw the scene (on the back) that the author's language creates in at least five of the examples shared above.

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D. Explain in a paragraph, citing evidence from the text, of how the broad metaphor of a quilt and quilting is used to create meaning in *The Quilt Walk*.

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E. Explain in a paragraph, citing evidence from the text, how figurative language in a book creates meaning for the reader.

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## Read Like a Detective: Major and Minor Characters

*Guiding Question: How does Sandra Dallas use major and minor characters to create meaning?*

### Performance Objective

Infer from direct text the character traits of Emmy Blue Hatchett

Infer from the minor characters' dialogue and actions the personality traits of Emmy Blue Hatchett

Identify how the life-patterns of the women in the novel are used to create a metaphorical quilt

Formulate and defend a position, citing evidence, of how Sandra Dallas's women of the past should affect the women of today.

### Tier Two Vocabulary

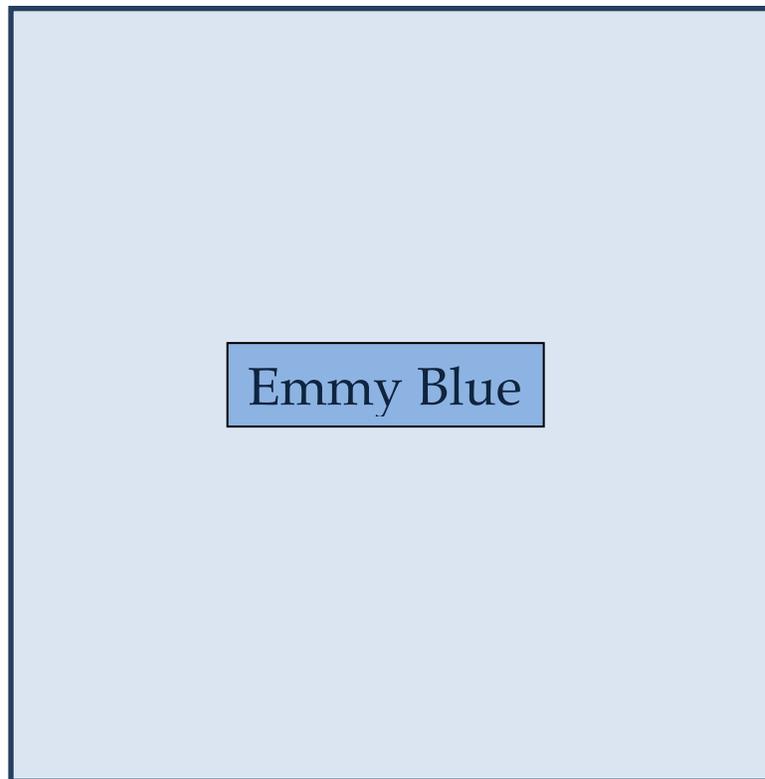
Infer – decide meaning based on complex and hidden ideas, figurative language, and

Formulate – plan out/construct an idea or position

Cite evidence – provide examples from text to support claims and assumptions

### Step-by-Step Requirements

A. With a partner, record Emmy Blue Hatchett's character traits in the square. Include page numbers.



Emmy Blue

B. Cut eight different colored pieces of construction paper into 4" x 4" squares (or use white construction paper and create your own design on each). List the character traits (with page number references) of each woman on a different color. Cut out Emmy's character trait square you created earlier and glue all the squares together to create a three-by-three "quilt."

Meggie Hatchett  
Grandma Mouse  
Lucy Bonner  
Celia Potts

Catherine Hatchett  
Mrs. Stark  
Mrs. Schmidt  
Abigail Stark

On the back of each square identify a television, movie, or stage actress who would be perfect to portray the character. Defend your choice in a persuasive paragraph.

C. In a trio, list two minor characters and infer what the reader can learn from them about Emmy Blue. Do they show her as a hard worker, kindhearted, curious, etc. **Do not overlap characters in your trio.**

*Example: On page 65 of **The Quilt Walk** by Sandra Dallas, Emmy Blue goes off with her Aunt Catherine to have tea and cake even though they were told by the men to "stay put." Emmy admires her mother and her aunt's strength and she tries to emulate this strength. She also notices how beautifully and stately her aunt walks, "Aunt Catherine moved like a queen past the ladies..." As much as she doesn't like being a girl she does try to be "ladylike in the 'ladies ordinary'." Emmy's aunt and mother show that Emmy Blue is like any young girl trying to figure out who she is and who she wants to be.*

D. Discuss your work and then pair up with another trio. Compare and contrast your inferences. Record two ways your work is different and two ways it is the same.

E. If you're interested in creating an authentic, fabric Log Cabin quilt check out this Web site. Don't forget that the center color should be red to represent the hearth of the home. It is the place where everyone gathered, so it is the center of the quilt.

[http://www.straw.com/equilters/library/logcabin/easy\\_log\\_cabin\\_part1.html](http://www.straw.com/equilters/library/logcabin/easy_log_cabin_part1.html)

F. Explain, citing lines from the song and text, why Sandra Dallas would enjoy the lyrics of the song, **These are the Women I Come From** by Bonnie Keen and Tori Taff. (You can listen to the song at <http://vimeo.com/6882001> )

**These are the Women I Come From, by various artists**

They are faces in photographs, heads all held high,  
Not afraid to look life in the eye.  
They were women with backbone, keepers of the flame,  
with a spirit even hard times couldn't tame.  
And I know this same blood is in me  
And I meet their gaze one by one  
Eyes strong and clear, I still feel them near.

Chorus:

These are the women I come from.  
The faith that sustained them is bred in my bones.  
I know what I made of and where I belong.  
These are the women I come from.

What did life bring them, what pain did they know  
What stories the pictures didn't show?  
They were lovers of babies and lovers of God  
With lessons and laughter in their soul.  
Did they dream better dreams for their children  
As they prayed silent prayers in the night?  
Lord, make their way clear and always be near.

Chorus

Now I have my own child beside me.  
We gaze at them all one by one.  
Her eyes strong and clear,  
I draw her near and say  
These are the women you come from.  
The faith that sustained them is bred in your bones.  
You know what you're made of and where you belong.  
These are the women, survivors each one.  
They weren't always easy, but loving and strong.  
The life-force inside them is still going on.  
These are the women we come from.

These are the women, the beautiful women we come from.

OR

F. Explain, citing lines from the poem and text, why Sandra Dallas would enjoy **A Strong Woman**.

## **A Strong Woman**

*by Ahmad Ladhani*

A strong woman works out every day to keep her body in shape —  
But a woman of strength looks  
deep inside to keep her soul in shape.

A strong woman isn't afraid of anything —  
But a woman of strength shows  
courage in the midst of her fear.

A strong woman won't let anyone get the best of her —  
But a woman of strength gives  
the best of herself to everyone.

A strong woman makes mistakes and avoids the same in the future —  
But a woman of strength realizes  
life's mistakes can also be blessings and capitalizes on them.

A strong woman walks sure-footedly —  
But a woman of strength knows  
when to ask for help.

A strong woman wears the look of confidence on her face —  
But a woman of strength wears  
an aura of grace.

A strong woman has faith that she is strong enough for the journey —  
But a woman of strength has faith  
that it is in the journey that she will become strong.

## Read Like a Detective: The Good and The Bad

*Guiding Question: How do writers create meaning?*

### **Performance Objective**

Categorize, analyze, draw conclusions, and provide evidence of how the text represents people.

Integrate how characters are used to create conflict and theme.

Create a quote about people.

### **Tier Two Vocabulary**

Analyze—determine and organize how parts relate

Draw conclusions—decide based on a collection of facts and ideas

Evidence—provide examples from text to support claims and assumptions

Synopsis—concise summary of events

Thesis statement—an introduction that includes the overall view of the essay

Categorize—sort information into one or more sections

*“Life takes its path and sometimes there are people to blame. Of course there are bad people in this world. Good, bad, it happens, unfortunately. But in a way I think if there was more focus on the good, more good would happen.”* Andrea Corr

### **Step-by-Step Requirements**

A. Analyze then categorize the text to discover three good characters and three bad characters, include one man, one woman, and one Indian in each category.

B. Record the conflict the character(s) either creates or dissipates in a short synopsis; include page numbers. Underline where you indicate if the character is good or bad.

*Example: The Indian was a good character because on pages 164 and 165 he found Emmy Blue and brought her safely back to her folks, even though she was kicking him.*

C. Explain in a six paragraph essay how there are both good and bad people in the world. Cite examples from the text and integrate the quote AND your own personal experiences.

D. Include a thesis statement.

E. Create your own quote about people for the closing paragraph.



# Historical Accuracy and Significance

*Guiding Question: Does Sandra Dallas portray the significance of the historical time period in **The Quilt Walk** accurately?*

## Performance Objective

Collaborate in a whole group setting.

Investigate the use of historical vocabulary in order to determine historical accuracy.

Examine primary and secondary documents in order to determine historical accuracy.

Defend the significance of this historical time period in our nation's past.

## Tier Two Vocabulary

Significance – importance, meaning

Authenticity – valid and reliable

## Step by Step Requirements for the Whole Class

A. Underline in the text any historical vocabulary twice as you read.

*Example: page 35, - prairie schooner, page 59 - Conestoga, page 68 - nooning, page 112 - go-backs*

B. Highlight in the text any sections that represent specific people, places, and/or events. *Example: page 13 - "Gold had been discovered in the Rocky Mountains back in 1858.", page 37 - "...Colorado gold country was called 'Pike's Peak' for a big mountain that the travelers could see from far away."*

*Each member of the class will be assigned three or four examples; some examples will overlap to provide further authenticity.*

C. Formulate one question for each example that will help you in your search.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

D. Search the Internet and/or print texts for primary and secondary sources that prove the author's accuracy.

E. Place the novel's evidence next to the primary/secondary source information for a side-by-side comparison. (You will need to create this T chart on the back for more evidence.)

<b>Novel Evidence</b>	<b>Primary/Secondary Source Evidence</b>

F. As a class, create a bulletin board with bullet points of interesting and important facts. Use your research to support the significance of this time period.

Record four of your own bullet points to contribute to the board. Cut out and add to board.

- ❖ \_\_\_\_\_
- ❖ \_\_\_\_\_
- ❖ \_\_\_\_\_
- ❖ \_\_\_\_\_

G. In collaboration with a partner, use the bulletin board bullet points to create a verbal argument in support of studying this historical event and time period.

Record the bullets you will use in your *Vital and Valuable Historical Video*.

- ❖ \_\_\_\_\_
- ❖ \_\_\_\_\_
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- ❖ \_\_\_\_\_
- ❖ \_\_\_\_\_

H. Practice the *Vital and Valuable Historical Video* with another pair, then videotape.

I. Complete a Plus +, Delta  $\Delta$

+	$\Delta$
Things we did well	Things we need to improve

J. Videotape Final Presentation and complete a final Plus +, Delta  $\Delta$

+	$\Delta$
Things we did well	Things we need to improve

## Rap It Up!

*Guiding Question: How do the experiences in **The Quilt Walk** relate to your life and/or the lives of others?*

### Performance Objective

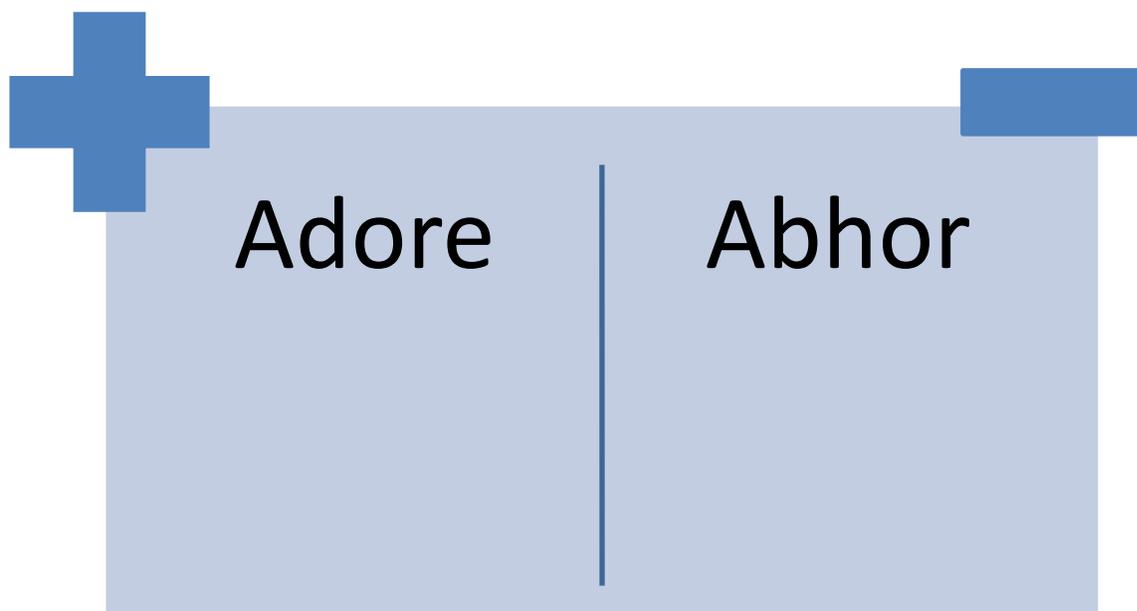
Collaborate on, create, and synthesize a chorus with verses and a rhythm into a rap about the foods your team likes and dislikes. Perform the rap.

### Tier Two Vocabulary

Synthesize – organize and blend ideas to create

### Step-by-Step Requirements

1. List side-by-side the foods your team adores and abhors:



2. Using common and short words at the end of the line create the first line of the rap. (It is hard to find something to rhyme with chocolate but it is easy to rhyme the word love or wish.)  
Chocolate is my wish, tasty dish, not like fish.
3. Repeat, creating three to five more first lines, depending on size of team.
4. Add a second line to each of the first lines.
5. Create a simple chorus, example: cho--cho-choc - a - late, cho--cho-choc - a - late! M-mm!  
M-mmmm!
6. Create a rhythm using your own voice and body. You will teach this to the class.
7. Practice integrating the chorus with the verses and rhythm.
8. Perform rap!

## How about You? What Do You Think?

*Guiding Question: How do the experiences in **The Quilt Walk** relate to your life and/or the lives of others?*

### Performance Objective

Analyze and draw conclusions about how the text represents both universal and vicarious experiences.

Create journal questions of your own and answer.

### Tier Two Vocabulary

Analyze – determine and organize how parts relate

Draw conclusions – decide, based on a collection of facts and idea

Universal experience – any experience that everyone can relate to and easily understand

Vicarious experience – any experience that is unique and will probably not be copied outside of reading or viewing.

### Step-by-Step Requirements

A. Answer 6 or more of the following questions in a juicy paragraph (6-12 sentences) each, reflecting on and integrating your own views and experiences.

1. p. 45 – How do you resemble your parents?
2. p. 52 – Why type of “duties” do you have?
3. p. 66 – Do secrets deflect conflict? What secrets do you protect to “keep the peace”?
4. p. 72 – What types of “things” do you wish for, dream about?
5. p. 77 – What do you know about battered women? What do you want to know?
6. p. 80 – Is it important to take time to rest? How do you relax, rest?
7. p. 85 – Why do we fight to go our own way, be our own person?
8. p. 88 – Why do kids act the opposite of what their parents tell them even when they agree?
9. p. 90 – Are first impressions important? What type of first impression do you make?
10. p. 95-97 – Emmy talks about a task that she hates to do, quilting. However on page 97 she is determined to get it done, “*That way, the quilt would be finished three times as fast, and I would be done with it.*” How does procrastination affect you? What do you think about Emmy’s plan?
11. p. 105-108 – When is it “right” to get involved in someone’s life?
12. p. 113 – What type of pressure do you feel to be “perfect.”

B. Create 8 questions of your own to answer, using the remainder of the story. Include the page number that gave you the idea for the question. Answer 4 or more of the questions you created.

## Read Like a Detective: Enduring Themes

*Guiding Question: How does Sandra Dallas connect the storyline of **The Quilt Walk** to universal, enduring themes?*

### Performance Objective

Connect universal, enduring themes with the novel's people, places, and events.

Cite evidence to support your ideas.

Debate and defend which theme best represents the novel.

### Tier Two Vocabulary

Interpret – understand and determine meaning

Cite evidence – provide examples from text to support claims and assumptions

Debate – examine and argue facts and inferences in order to defend a position

### Step by Step Requirements

A. Discuss in a small group how each of the themes listed connects with the story.

B. Circle below the 3 themes you (individually) can confidently connect using the text.

C. Explain the connection to your first theme: paraphrase two sections and directly cite with quotation marks one section of the text. Repeat for themes two and three.

D. Prepare an argument for which theme best represents the novel, then meet back in your small group and debate. Use examples from the text and other texts to defend your view.

### THEMES

Change

Courage/Fear

Friendship

Family

Identity

Interdependence/Independence/Dependence

Coming of Age/Growing Up

Loyalty/Betrayal

Life/Death

Greetings,

It's exciting when you find a book that teaches so many important life lessons through historical events. *Kirkus Reviews* stated, "Period details, engaging characters and clever plot twists will entice even the most discerning fans of historical fiction. Populated with brave and intelligent women, Dallas's story is as much about Emmy's journey toward womanhood as their journey toward the West. Solid writing and a close attention to details make this story more than the sum of its parts." Too many students are not drawn to historical fiction the way their teachers want them to be. This novel could most certainly change that. At the heart of the story *is* change, and every middle-grade student relates to change.

Through the learning experiences, I have tried to highlight much of the literary and historical content. All learning experiences are aligned to the ELA Common Core Standards and the newest model for performance objectives, Depth of Knowledge. This unit is jam-packed with critical and creative thinking assignments; the Theme and Quote assignment will help challenge any middle-grade student and help you determine their depth of knowledge. There are also learning experiences that pair the arts and poetry with the novel. The unit is full of individual, paired, and team assignments. Collaboration is a cornerstone of middle-level reform and this unit asks students to give and take with others just as the characters in *The Quilt Walk* must do on their long, arduous journey.

Though Emmy Blue Hatchett is the major character, I fell in love with her mother. She is the type of woman I hope I would be in her situation. Though the unit has no specific focus on Meggie, it is my plea that as you read the novel aloud you will keep a diary of sorts from Meggie's point of view. After each reading session ask students to retell, as a whole group, what happened from Meggie's viewpoint; record on a bulletin board or Smartboard. This provides the class with a sequenced plotline of the story; it is also helpful for any new or absent students. Another bulletin board should be used for mapping the adventure and keeping a timetable of the trip. The details of the overland trail are given through the use of rivers and countryside; students should draw these details and place them on the map as you travel through the book together. Also, do the math with your students; at the end of the trip figure out approximately how long it took for the Hachetts to get from Quincy, Illinois to Golden, Colorado and how long it would take today. For a strong anticipatory, share Golden, Colorado with students. This Web site, <http://www.golden.com/history.htm> will help your students connect the past to the present. It will also help them see the author as a credible scholar who loves to share authentic stories with readers. Finally, I highly recommend that you purchase Dallas's nonfiction text, *The Quilt That Walked to Golden*. It should be a companion read-aloud.

It is not necessary to complete every learning experience in the unit, but it is important to develop a balance. Middle-grade students need this and will work hard if they know there is both rigor and relevance.

May your classroom be filled with the beautiful colors and patterns of *The Quilt Walk*. Please, feel free to call or e-mail me with your questions, concerns, ideas, or aha moments!

*Julie*

507-319-8309

j-d-sprague1@cox.net