

Unit Title: The Joy Luck Club: A Multicultural Approach

Grade Level: Grade 11

Duration: 12 lessons, 75 minutes each

**Unit Rationale:**

My goal for both this unit and as an English teacher is to find ways to encourage my students to value pluralism and to combat racism through the use of a variety of literary texts that are written by authors from both Western and non-Western traditions. I have specifically chosen *The Joy Luck Club*, by Amy Tan, as one of the novels to achieve this goal. It is important that, in a country that prides itself on its multiculturalism and diverse population, to develop a curriculum that works towards integrating rather than merely appending sections of works by authors who reflect the diversity of this country. The purpose of this unit is to provide students with the tools they need to comfortably, empathetically, and fairly interact with diversity.

Through the literary engagement of this novel and the variety of themes, such as: historical and cultural context, internal and external conflicts, sense of self and identity (suffering and survival, appearance versus reality), characterization, symbolism and imagery; lessons, and activities that will be involved with it, students will hopefully possess the ability to make connections from the text to their own lives and experiences and gain a new and insightful perspective of their own culture as well as those that differ from theirs by the unit's end.

## Prescribed Learning Outcomes:

This unit covers a significant number of the Prescribed Learning Outcomes that are found in the B.C. Ministry of Education's English Language Arts 11 Integrated Resource Package. These are as follows:

### *Comprehend and Respond (Strategies and Skills)*

- Students will make use of and evaluate a variety of strategies before, during and after reading, viewing, and listening to increase their comprehension and recall.
- Students will explain the effects of literary devices and techniques, such as symbolism and imagery.

### *Comprehend and Respond (Comprehension)*

- Students will demonstrate the understanding of the main ideas, events, or themes of the novel and electronic media.
- Students will organize details and information from the novel using a variety of written or graphic forms.
- Students will synthesize and report on information from more than one source that they have read, heard, or viewed to address a variety of topics and issues.
- Students will interpret details in and draw conclusions from the information presented in a variety of graphic formats, including illustrations, maps, charts, and graphs.

### *Comprehend and Respond (Engagement and Personal Response)]*

- Students will make connections between the ideas and information presented in literary and mass media works and their own experiences.
- Students will demonstrate a willingness to take a tentative stance, tolerate ambiguity, explore multiple perspectives, and consider more than one interpretation of the novel.
- Students will display respect for the diverse languages and cultures of the communities represented in classroom, local, provincial, national, and international literary and mass media works.

*Comprehend and Respond (Critical Analysis)*

- Students will analyse the merits of print and electronic communications in relation to given criteria.
- Students will demonstrate an appreciation of how their experiences and their membership in communities influence their interpretations of what they read, view, and hear.
- Compare and analyse different presentations of the same ideas and issues.

*Communicate Ideas and Information (Knowledge of Language)*

- Students will use a variety of computer functions and software to create and edit their presentations.

*Communicate Ideas and Information (Composing and Creating)*

- Students will locate, access, and select appropriate information from a variety of resources.
- Students will apply various strategies to generate and shape their ideas.

*Communicate Ideas and Information (Improving Communications)*

- Students will demonstrate a willingness to accept and provide constructive criticism and feedback to improve clarity, meaning, and style of their communications.

*Communicate Ideas and Information (Presenting and Valuing)*

- Students will create a variety of communications using different tones and voices to evoke emotions, influence, persuade, and entertain.

*Self and Society (Working Together)*

- Students will use language to interact and collaborate with others to explore ideas and to accomplish goals.

*Self and Society (Building Community)*

- Students will interact purposefully, confidentially, and ethically in a variety of situations.
- Students will value and respect the diversity of language and culture in Canadian society.

**Unit Assessment and Evaluation for *The Joy Luck Club*:**

This unit consists of assessment and evaluation marks that total 100% that will be taken from participation, journals, pre-reading activities, mini-assignments, final assignments and quizzes. Students will be given a criteria handout for each assignment that will discuss what is expected of them. These handouts will be given prior to the assignments. They will also be given a handout of this unit assessment and evaluation, as well as the unit overview.

<b>Participation</b> <ul style="list-style-type: none"><li>▪ Class discussions</li><li>▪ Group work</li><li>▪ Participation and cooperation</li></ul>	10%
<b>Portfolio</b> <ul style="list-style-type: none"><li>▪ The portfolio will consist of the following: an assigned prompt for each section written as a journal entry (4 entries in total), an on-going vocabulary and Chinese phrases section to be filled out as students read or ahead of time if they wish, and various classroom activities (brainstorming, notes etc)</li><li>▪ For the journals, students will be given a choice of prompts to write about</li><li>▪ Journals will be marked based on content (creativity, personal connection, effort), and overall understanding</li><li>▪ Journals will not be marked on grammar, however, if there are gross grammatical errors, marks will be taken off.</li></ul>	15%

<ul style="list-style-type: none"> <li>▪ The portfolios will be gathered weekly for assessment</li> <li>▪ *Refer to Appendices B for criteria and checklist*</li> </ul>	
<p><b>History/Background Pre-Reading Assignment</b></p> <ul style="list-style-type: none"> <li>▪ This is the pre-reading assignment that will take a total of one and a half days</li> <li>▪ Students will be introduced to the topic of the novel and will be split into 6 groups (5 students per group)</li> <li>▪ These groups will be assigned one of two history/background assignments and given class time to complete them</li> <li>▪ They are to present their assignments in a jigsaw the following day</li> <li>▪ *Refer to Appendices B for criteria*</li> </ul>	10%
<p><b>Mini-Assignment</b></p> <ul style="list-style-type: none"> <li>▪ Each of the four sections in the novel will have a mini-assignment</li> <li>▪ Students will be given the criteria for each assignment at the start of each section</li> <li>▪ Each mini-assignment is worth 10%</li> <li>▪ *Refer to Appendices B for detailed Criteria*</li> </ul>	40%
<p><b>Final Assignment</b></p> <ul style="list-style-type: none"> <li>▪ Students will be given a choice of final assignments to choose from, which will include group or individual work.</li> </ul>	15%

<ul style="list-style-type: none"> <li>▪ The final assignment will be an accumulation of the four sections of the novel</li> <li>▪ The criteria for the final assignment will be given to students the week prior to its due date, so they can get an early start if they like.</li> <li>▪ *Refer to Appendices B for criteria*</li> </ul>	
<p><b>Quizzes</b></p> <ul style="list-style-type: none"> <li>▪ There will be a quiz following each section of the novel to ensure that students are doing their readings on time as well as understanding.</li> <li>▪ There will be a total of four quizzes, each being worth 2.5%</li> <li>▪ Each quiz will consist of 5 questions that will be based on the four chapters that make up the section.</li> <li>▪ The questions will be based on an efferent reading of the novel.</li> <li>▪ *Refer to Appendices C for a copy of the quizzes and answer key*</li> </ul>	<p>10%</p>

## Unit Overview

Day One	Pre-Reading (Hook) <ul style="list-style-type: none"><li>▪ Brainstorm of ideas (KWL)</li><li>▪ History/Background assignment</li></ul>
Day Two	Continuation of Pre-reading assignments <ul style="list-style-type: none"><li>▪ Finish working on assignments</li><li>▪ Present assignments in jigsaw</li></ul> Introduce Novel <ul style="list-style-type: none"><li>▪ Briefly discuss themes, issues</li><li>▪ Hand out criteria for unit, discuss expectations</li><li>▪ Questioning period</li></ul> Homework <ul style="list-style-type: none"><li>▪ Assign chapters one and two</li></ul>
Day Three	Section One: Feathers From A Thousand Li Away <ul style="list-style-type: none"><li>▪ <i>Chapter One "Jing-Mei Woo: The Joy Luck Club" p.5-32</i></li><li>▪ <i>Chapter Two "An-Mei Hsu: Scar" p.33-41</i></li></ul> Assignments and Activities: <ul style="list-style-type: none"><li>▪ Free write</li><li>▪ Discussion</li><li>▪ Group activity</li><li>▪ Mini-assignment #1: short essay</li></ul> Homework <ul style="list-style-type: none"><li>▪ Assign chapters three and four</li></ul>
Day Four	Section One Continued <ul style="list-style-type: none"><li>▪ <i>Chapter Three "Lindo Jong: The Red Candle" p.42-63</i></li><li>▪ <i>Chapter Four "Ying Ying St. Claire: The Moon Lady p.64-83</i></li></ul> Assignments and Activities:

	<ul style="list-style-type: none"> <li>▪ Journal Entry #1</li> <li>▪ Discussion</li> <li>▪ Section 1 Quiz</li> </ul> <p>Homework</p> <ul style="list-style-type: none"> <li>▪ Assign chapters five and six</li> </ul>
Day Five	<p>Section Two: The Twenty-Six Malignant Gates</p> <ul style="list-style-type: none"> <li>▪ <i>Chapter Five "Waverly Jong: Rules of the Game" p.89-103</i></li> <li>▪ <i>Chapter Six "Lena St. Claire: The Voice From the Wall p.104-121"</i></li> </ul> <p>Assignments and Activities:</p> <ul style="list-style-type: none"> <li>▪ Group activity</li> <li>▪ Discussion</li> <li>▪ Start mini-assignment #2: I dentity Wind Chime</li> </ul> <p>Homework</p> <ul style="list-style-type: none"> <li>▪ Assign chapters seven and eight</li> </ul>
Day Six	<p>Section Two Continued</p> <ul style="list-style-type: none"> <li>▪ <i>Chapter Seven "Rose Hsu Jordan: Half and Half" p.122-140</i></li> <li>▪ <i>Chapter Eight "Jing-Mei Woo: Two Kinds" p.141-155</i></li> </ul> <p>Assignments and Activities:</p> <ul style="list-style-type: none"> <li>▪ Discussion</li> <li>▪ Section Two Quiz</li> <li>▪ Complete mini-assignment #2: I dentity Wind Chime</li> <li>▪ Journal Entry #2</li> </ul> <p>Homework</p> <ul style="list-style-type: none"> <li>▪ Assign chapters nine and ten</li> </ul>
Day Seven	<p>Section Three: American Translation</p> <ul style="list-style-type: none"> <li>▪ <i>Chapter Nine "Lena St. Claire: Rice Husband" p.161-181</i></li> <li>▪ <i>Chapter Ten "Waverly Jong:</i></li> </ul>



	<p><i>Four Directions" <u>p.182-205</u></i></p> <p>Assignments and Activities:</p> <ul style="list-style-type: none"> <li>▪ Journal Entry #3</li> <li>▪ Discussion</li> <li>▪ Group activity: Character Sketch</li> </ul> <p>Homework</p> <ul style="list-style-type: none"> <li>▪ Assign chapters eleven and twelve</li> </ul>
Day Eight	<p>Section Three Continued</p> <ul style="list-style-type: none"> <li>▪ <i>Chapter Eleven "Rose Hsu Jordan: Without Wood" <u>p.206-220</u></i></li> <li>▪ <i>Chapter Twelve "Jing-Mei Woo: Best Quality" <u>p.221-236</u></i></li> </ul> <p>Assignments and Activities:</p> <ul style="list-style-type: none"> <li>▪ Discussion</li> <li>▪ Section 3 Quiz</li> <li>▪ Mini-assignment #3: Group Tableau</li> </ul> <p>Homework</p> <ul style="list-style-type: none"> <li>▪ Assign chapters thirteen and fourteen</li> </ul>
Day Nine	<p>Section Four: Queen Mother Of The Western Skies</p> <ul style="list-style-type: none"> <li>▪ <i>Chapter Thirteen "Ani-Mei Hsu: Magpies" <u>p.241-273</u></i></li> <li>▪ <i>Chapter Fourteen "Ying Ying St. Claire: Waiting Between The Trees" <u>p.274-287</u></i></li> </ul> <p>Assignments and Activities:</p> <ul style="list-style-type: none"> <li>▪ Discussion</li> <li>▪ Journal Entry #4</li> <li>▪ Start mini-assignment #4: Found Poem</li> </ul> <p>Homework</p> <ul style="list-style-type: none"> <li>▪ Assign chapters fifteen and sixteen</li> </ul>

Day Ten	<p>Section Four Continued</p> <ul style="list-style-type: none"> <li>▪ <i>Chapter Fifteen "Lindo Jong: Double Face" p.288-305</i></li> <li>▪ <i>Chapter Sixteen "Jing-Mei Woo: A Pair of Tickets" p.306-332</i></li> </ul> <p>Assignments and Activities:</p> <ul style="list-style-type: none"> <li>▪ Discussion</li> <li>▪ Section 4 Quiz</li> <li>▪ Completion of mini-assignment #4: Found Poem</li> </ul> <p>Hand out criteria for final assignment</p> <p>Preparation for the Movie</p> <ul style="list-style-type: none"> <li>▪ Ask students to bring snacks that represent their own cultures or that represent the Chinese culture</li> </ul>
Day Eleven	<p>Watch Movie (Closure)</p> <p>Fill out comparison charts</p>
Day Twelve	<p>Finish Watching Movie (Closure)</p> <p>Discuss comparison charts</p> <p>Present final assignments in "show and tell."</p> <p>Wrap up/Closure of unit</p>

## Lesson One

<b>Topic / context</b>	Pre-Reading: Historical background of novel
<b>Lesson Objectives</b>	By the end of the lesson the students will be able to... <ul style="list-style-type: none"><li>▪ Look forward to reading the novel <u>The Joy Luck Club</u> with more historical and background knowledge, which will allow them to have a greater understanding and appreciation of the novel.</li><li>▪ Work in groups cooperatively and engagingly in order to meet the goal of completing their assignment</li></ul>
<b>Rationale</b>	The purpose of this lesson is to introduce students to the historical background of the novel in order to prepare them for their reading
<b>Materials/aids</b>	<ul style="list-style-type: none"><li>▪ The activities require computers with Internet access, so students will be spending the majority of class time in the library, on the computer, and in groups.</li><li>▪ I will need handouts of the criteria for this assignment (refer to Appendices B for a copy)</li></ul>
<b>Assessment and Evaluation</b>	<ul style="list-style-type: none"><li>▪ Students will be evaluated on their participation in their group work</li></ul>

## Procedure

Time	Stage	Procedure
5 minutes	Hook: to get student's focused on the lesson, garner their interest and background knowledge	I will start the lesson with a brainstorming session as a KWL, "China and Chinese culture" -I will write their ideas onto the board and ask them to copy it down and place into their portfolios.

10 minutes	Lead-in: to lead into the historical background assignment	<p>-I will discuss their brainstorming ideas, which serve as a lead-into their historical background assignments</p> <p>-I will start by handing out a copy of the assignments, which will consist of a list of criteria to be met in order to receive the full 10% mark (*Refer to Appendices A for a copy and details of assignments*)</p> <p>-I will split the class into 6 groups of 5 each, half the groups will be given assignment #1, and the other half will be given assignment #2</p> <p>-I will ask students to get into their groups and head to the library to start their assignments</p>
55 minutes	Library Group Work	<p>- Students will be working on their assignments using the internet as a resource</p> <p>-I will monitor students while they work on their assignments to ensure they stay on task</p>
5 minutes	Wrap-up for the day	<p>-We will head back to the classroom, where I will gage student's progress to ensure they are well on their way to completing their assignments and are prepared for the next day's lesson</p>

## Lesson Two

<b>Topic / context</b>	<ul style="list-style-type: none"> <li>▪ Continuation of Pre-Reading: Historical background of novel</li> <li>▪ Introduction of the novel, brief discussion</li> <li>▪ Hand out criteria and discuss expectations for unit</li> </ul>
<b>Lesson Objectives</b>	<p>By the end of the lesson the students will be able to...</p> <ul style="list-style-type: none"> <li>▪ Refer to Lesson One's Objectives</li> <li>▪ Cooperate and understand how a jigsaw works</li> <li>▪ Understand what is expected of them for the unit</li> </ul>
<b>Rationale</b>	<p>The purpose of this lesson for students to work successfully in groups while undergoing the jigsaw activity in order to share their assignments. Students will also be introduced to the novel and criteria for the unit.</p>
<b>Materials/aids</b>	<ul style="list-style-type: none"> <li>▪ Copies of <u>The Joy Luck Club</u></li> <li>▪ Criteria handout for unit overview (refer to pages 4-9)</li> <li>▪ Vocabulary and Chinese phrases handout for portfolio</li> </ul>
<b>Assessment and Evaluation</b>	<ul style="list-style-type: none"> <li>▪ Students will be evaluated on the effort that they put into their group assignments and their jigsaw presentations</li> <li>▪ The bulk of the marks will come from their jigsaw and the final outcome of their assignments, which will be handed in at the end of the jigsaw for evaluation</li> <li>▪ The assignments will be worth 10 % of the final grade</li> </ul>

## Procedure

Time	Stage	Procedure
10 minutes	Continuation of group assignments	-I will allow students 10 minutes of class time to get

10 minutes	Preparation for jigsaw	<p>finish off any last minute details for their assignment before we start step two (jigsaw)</p> <ul style="list-style-type: none"> <li>-I will explain to students what a jigsaw is and make sure that they understand what to do</li> <li>-Next, I will split the 6 groups into three jigsaw groups, each jigsaw group will consist of a group who did assignment #1 and a group who did assignment #2</li> <li>-I will tell students that while one group is presenting their information, the other group is to take notes for their portfolio</li> </ul>
20 minutes	Jigsaw activity	<ul style="list-style-type: none"> <li>-Students will share their assignments with their group members</li> <li>-I will monitor the class to ensure that they are all participating and remaining on task</li> </ul>
5 minutes	Wrap-up pre-reading, historical background lessons	<ul style="list-style-type: none"> <li>-Reflect on jigsaw and information garnered from it</li> <li>-Remind students to place information from jigsaw into their portfolios</li> </ul>
10 minutes	Introduction to novel and unit	<ul style="list-style-type: none"> <li>-I will introduce the novel and briefly discuss what it is about, briefly discuss Amy Tan</li> </ul>
15 minutes	Overview of unit and criteria	<ul style="list-style-type: none"> <li>-I will hand out copies of the unit overview and assessment and evaluation and go over it to ensure that they understand what is expected of them</li> </ul>

5 minutes	Closure and homework	<p>-I will also hand out the vocabulary and Chinese phrases sheet for the portfolio.</p> <p>-I will answer any last minute questions that students may have</p> <p>-I will assign their first homework reading:</p> <p>Section One: Feathers From A Thousand Li Away</p> <ul style="list-style-type: none"><li>▪ <i>Chapter One "Jing-Mei Woo: The Joy Luck Club" <u>p.5-32</u></i></li><li>▪ <i>Chapter Two "An-Mei Hsu: Scar" <u>p.33-41</u></i></li></ul>
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## Lesson Three

<b>Topic / context</b>	Section One: Feathers From A Thousand Li Away <ul style="list-style-type: none"> <li>▪ <i>Chapter One "Jing-Mei Woo: The Joy Luck Club" p.5-32</i></li> <li>▪ <i>Chapter Two "An-Mei Hsu: Scar" p.33-41</i></li> </ul>
<b>Lesson Objectives</b>	By the end of the lesson the students will be able to... <ul style="list-style-type: none"> <li>▪ Understand the themes and issues that arise in Chapters one and two of the novel through class and group discussions</li> <li>▪ Relate their own personal experiences to those of the characters through their free write session</li> </ul>
<b>Rationale</b>	The point of this lesson is to discuss the first two chapters in depth, with a focus on the characters, themes and issues that arise. Students will also be able to make a personal connection to the reading.
<b>Materials/aids</b>	<ul style="list-style-type: none"> <li>▪ <u>The Joy Luck Club</u>, by Amy Tan</li> <li>▪ Chalkboard</li> <li>▪ Criteria handout for their first mini-assignment (refer to Appendices B for all mini-assignment criteria)</li> </ul>
<b>Assessment and Evaluation</b>	<ul style="list-style-type: none"> <li>▪ Students will be marked based upon their participation in the discussion</li> </ul>

## Procedure

Time	Stage	Procedure
5 minutes	Hook: Symbolism (This coincides with the opening prologue for section one, which is on page 3)	-Brainstorm what symbolism means, what some symbols are for different cultures -Ask students to copy this down and place into their portfolios -This brainstorming session



10 minutes	Free write	<p>will also help with the free write activity.</p> <p>Ask students to do a free write about symbolism</p> <ul style="list-style-type: none"> <li>-Quickly explain what a free write is and ensure that students understand before moving on</li> <li>-Next, ask students to write about "symbolism in my life."</li> <li>-Give them 10 minutes to write</li> <li>-These are to be placed into their portfolios</li> </ul>
10 minutes	Handout criteria for first mini-assignment, which will done individually	<ul style="list-style-type: none"> <li>-I will hand out copies of the criteria for their first mini-assignment, which will be a mini-essay about symbolism (See Appendices B for copy of handout).</li> <li>-These essays are to be handed in at the end of section one.</li> </ul>
10 minutes	Discussion of Chapter One <i>Jing-Mei Woo: The Joy Luck Club</i>	<ul style="list-style-type: none"> <li>-This is a significant chapter because it discusses the title of the novel as well as touching on several key themes (conflict, mother-daughter relationships)</li> <li>-We will discuss the chapter and the issues that come up</li> </ul>
10 minutes	Discussion of Chapter Two <i>"An-Mei Hsu: Scar"</i>	<ul style="list-style-type: none"> <li>-We will discuss this chapter and the events that occur in it (the themes are similar to Chapter one)</li> </ul>
25 minutes	Bringing it all together	<ul style="list-style-type: none"> <li>-I will then split students into groups of 5 and assign each group a question, which they will then discuss with the class</li> <li>-When each group is</li> </ul>

		<p>presenting their answer, other students are to listen and jot down the answers for their portfolio.</p> <p>-The questions are:</p> <ol style="list-style-type: none"><li>1) What are some of the causes for the conflicting relationship between Jing-Mei and her mother Suyuan? What about An-Mei and her mother, how do the two relationships differ from one another? How are they similar?</li><li>2) If Jing-Mei was born in China and immigrated to America at a later age (her mid-teens), do you think that her relationship with her mother would be any different? For example, would she suffer from internal conflict rather than external?</li><li>3) What if the situation was reversed and The Joy Luck Club was about father and son relationships? Do you think they would have similar conflicts because of the differing traditions, or the same?</li><li>4) Take note of all the Chinese traditions and explain why they are important to the mothers and/or daughters.</li><li>5) Would the mother-daughter conflicts be any different if they mothers grew up in America also, or are these conflicts universal?</li></ol>
5 minutes	Wrap-up and Homework	-Reflect on the first two

		<p>chapters and the themes that they touched on</p> <ul style="list-style-type: none"><li>-Remind students to place their notes into their portfolios</li><li>-Assign homework readings: Section One Continued<ul style="list-style-type: none"><li>▪ <i>Chapter Three "Lindo Jong: The Red Candle" p.42-63</i></li><li>▪ <i>Chapter Four "Ying Ying St. Claire: The Moon Lady p.64-83</i></li></ul></li></ul> <p>-I will also remind them to do their homework reading because there will be a quiz the next day.</p>
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## Lesson Four

<b>Topic / context</b>	Section One Continued <ul style="list-style-type: none"> <li>▪ <i>Chapter Three "Lindo Jong: The Red Candle" <u>p.42-63</u></i></li> <li>▪ <i>Chapter Four "Ying Ying St. Claire: The Moon Lady <u>p.64-83</u></i></li> </ul>
<b>Lesson Objectives</b>	By the end of the lesson the students will be able to... <ul style="list-style-type: none"> <li>▪ Understand the themes and issues (symbolism, identity, sense of self, arranged marriages, Chinese traditions) that arise in Chapters three and four of the novel through class and group discussions</li> <li>▪ Relate their own personal experiences to those of the characters</li> </ul>
<b>Rationale</b>	The point of this lesson is to have students write in their journals about the themes of these two chapters and reflect on it and connect it to their own lives. Another reason for this lesson is to have students write their first quiz successfully to show that they have done their readings and understood them.
<b>Materials/aids</b>	<ul style="list-style-type: none"> <li>▪ Quiz #1 and answer key</li> </ul>
<b>Assessment and Evaluation</b>	<ul style="list-style-type: none"> <li>▪ Students will be marked on their participation in the journal writing session as well as the outcome of their first quiz, which will be worth 2.5% of their final grade.</li> </ul>

## Procedure

Time	Stage	Procedure
10 minutes	Hook-Journal Writing	-I will give students two prompts that pick up on the main themes of their assigned readings of chapters 3 and 4. -The aim of the journal is for students to relate the themes and issues of their

10 minutes	Sharing of journals	<p>readings to their own lives, so it is an aesthetic writing exercise, which I will give them 10 minutes to write in.</p> <p>-Two prompts:</p> <p>1) If you were in Lindo Jong's position, would you choose to sacrifice your own happiness to uphold your family's name? Why or why not?</p> <p>2) Have you ever made a wish as profound as Ying-Ying St. Claires? What was the result? Did you believe as she did about wishes and the their powers when you were younger?</p> <p>-I will ask for volunteers to read their journals</p> <p>-I will also write my own during the allotted time and share it with my students</p>
15 minutes	Discussion of Chapter Three <i>"Lindo Jong: The Red Candle"</i> <u>p.42-63</u>	<p>-We will have a class discussion that picks up on the journal prompts and discuss the themes and issues that arise in more detail (symbolism-the red candle, traditional arranged marriages, suffering and survival)</p>
15 minutes	Discussion of Chapter Four <i>"Ying Ying St. Claire: The Moon Lady"</i> <u>p.64-83</u>	<p>-I will lead the discussion into the themes and issues that arise in Chapter Four (Identity, sense of self, cultural traditions-the Moon festival)</p>
10 minutes	Section One Quiz	<p>-After our discussion on these two chapters, I will hand out the quiz for section one, which students will have 10 minutes to complete</p>

<p>10 minutes</p>	<p>Marking the Quiz</p>	<p>-I will collect the quizzes and redistribute them for peer marking</p> <p>-I will elicit the answers from my students and write them onto the board</p> <p>-I will ask the students who are marking to make any corrections in red ink and sign their name at the bottom of the quiz</p> <p>-As we are marking the quiz, I will explain each question and the context around it and answer any questions that students may have.</p> <p>-I will then collect the quizzes to record in my mark book. They will get their quizzes back the following day, which they should place into their portfolios.</p>
<p>5 minutes</p>	<p>Wrap-up and Homework</p>	<p>-I will wrap up the class by briefly going over the themes of the two chapters and assigning their homework reading:</p> <p>Section Two: The Twenty-Six Malignant Gates</p> <ul style="list-style-type: none"> <li>▪ <i>Chapter Five</i> <i>"Waverly Jong: Rules of the Game" p.89-103</i></li> <li>▪ <i>Chapter Six "Lena St. Claire: The Voice From the Wall p.104-121</i></li> </ul>

## Lesson Five

<b>Topic / context</b>	<p>Section Two: The Twenty-Six Malignant Gates</p> <ul style="list-style-type: none"> <li>▪ <i>Chapter Five "Waverly Jong: Rules of the Game" <u>p.89-103</u></i></li> <li>▪ <i>Chapter Six "Lena St. Claire: The Voice From the Wall <u>p.104-121</u></i></li> </ul>
<b>Lesson Objectives</b>	<p>By the end of the lesson the students will be able to...</p> <ul style="list-style-type: none"> <li>▪ Understand the themes and issues that arise in the two assigned chapters as well as connecting them to their own lives</li> <li>▪ Get a good start on their mini-assignment #2, which is an "identity wind chime."</li> </ul>
<b>Rationale</b>	<p>The point of this lesson is for students to delve deeper into their readings for a more aesthetic response as well as to understand the central themes and issues that arise.</p>
<b>Materials/aids</b>	<ul style="list-style-type: none"> <li>▪ Chalkboard</li> <li>▪ Poster paper and felts</li> <li>▪ Handout copies of mini-assignment #2</li> <li>▪ Materials for assignment #2-scissors, magazines, newspapers, glue, tape, construction paper, string</li> </ul>
<b>Assessment and Evaluation</b>	<ul style="list-style-type: none"> <li>▪ Today's lesson will involve group work, so students will be monitored for their participation, effort and behaviour, which will go towards their participation mark.</li> </ul>

## Procedure

Time	Stage	Procedure
20 minutes	Hook-Conflict	-The opening prologue for

15 minutes	<p>(This coincides with the prologue for section two, which is on page 87)</p> <p>Discussion of Chapter Five  <i>"Waverly Jong: Rules of the Game" p.89-103</i></p>	<p>section two deals with a mother and daughter and conflict.</p> <p>-For the hook activity, I will split my students into groups of 5 and ask them to discuss internal and external conflict with their own parents, which they will write onto a poster with felts that will be provided</p> <p>-Next, each group will show their posters and we will discuss the conflicts and why they occur and how they can be resolved</p> <p>-This chapter discusses the rules of chess as well as the rules of life, the main theme is mother-daughter relationships and the affects that each has on the other's life-we will discuss this and I will ask my students to connect it to their own lives</p> <p>-We will also discuss symbolism-in this chapter wind is the symbol for strength</p>
15 minutes	<p>Discussion of Chapter 6  <i>"Lena St. Claire: The Voice From the Wall p.104-121</i></p>	<p>This chapter deals with appearances versus reality. We will discuss this theme as a class.</p> <p>-This chapter also discusses wind as a symbol, but unlike the previous chapter, wind is seen as a symbol for lack of strength.</p>
20 minutes	<p>Hand out criteria for mini-assignment #2: Identity Wind Chime</p>	<p>-Assignment #2 is also an individual assignment, but students will have class time to work on them.</p> <p>-They are to create an</p>



5 minutes	Wrap-up and Homework	<p>identity wind chime with words that represent who they are on one side and on the other side, words that represent one of the characters in chapters five, six, seven or eight.</p> <p>-They can start constructing their chimes this class and will continue them next class</p> <p>-I will wrap up today's lesson by reminding students to bring any magazines or newspapers to class for their mini-assignment number two and assigning their homework reading:</p> <p>Section Two Continued</p> <ul style="list-style-type: none"><li>▪ <i>Chapter Seven "Rose Hsu Jordan: Half and Half" <u>p.122-140</u></i></li><li>▪ <i>Chapter Eight "Jing-Mei Woo: Two Kinds" <u>p.141-155</u></i></li></ul> <p>-I will also remind them to do their readings because there will be a quiz the next day.</p>
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## Lesson Six

<b>Topic / context</b>	Section Two Continued <ul style="list-style-type: none"> <li>▪ <i>Chapter Seven "Rose Hsu Jordan: Half and Half" <u>p.122-140</u></i></li> <li>▪ <i>Chapter Eight "Jing-Mei Woo: Two Kinds" <u>p.141-155</u></i></li> </ul>
<b>Lesson Objectives</b>	By the end of the lesson the students will be able to... <ul style="list-style-type: none"> <li>▪ Understand the themes and issues that arise in the two assigned chapters as well as connecting them to their own lives</li> <li>▪ Complete their mini-assignments #2</li> <li>▪ Write their quizzes successfully</li> </ul>
<b>Rationale</b>	Today's lesson consists of a number of activities that deal with the four chapters of section 2. The point of these activities is for students to gain a better understanding of the central themes and issues in the novel so far.
<b>Materials/aids</b>	<ul style="list-style-type: none"> <li>▪ Materials for assignment #2-scissors, magazines, newspapers, glue, construction paper, string</li> <li>▪ Quizzes and answer key</li> </ul>
<b>Assessment and Evaluation</b>	<ul style="list-style-type: none"> <li>▪ Students will be marked according to the final outcome of their mini-assignments as well as their quizzes, which will be peer-marked then handed in.</li> </ul>

## Procedure

Time	Stage	Procedure
15 minutes	Discussion of chapter seven <i>"Rose Hsu Jordan: Half and Half" <u>p.122-140</u></i>	-We will discuss the chapter and the central themes and issues that arose in it, such as: racism (inter-racial marriages), death, superstition, and identity)

15 minutes	Discussion of chapter eight "Jing-Mei Woo: Two Kinds" <u>p.141-155</u>	-We will discuss the themes and issues that arise in this chapter such as: conflict (mother-daughter), and identity)
10 minutes	Section Two Quiz	-After our discussion on these two chapters, I will hand out the quiz for section two, which students will have 10 minutes to complete
10 minutes	Marking the quiz	<ul style="list-style-type: none"> <li>-I will collect the quizzes and redistribute them for peer marking</li> <li>-I will elicit the answers from my students and write them onto the board</li> <li>-I will ask the students who are marking to make any corrections in red ink and sign their name at the bottom of the quiz</li> <li>-As we are marking the quiz, I will explain each question and the context around it and answer any questions that students may have.</li> <li>-I will then collect the quizzes to record in my mark book. They will get their quizzes back the following day, which they should place into their portfolios.</li> </ul>
20 minutes	Completion of mini-assignment #2	<ul style="list-style-type: none"> <li>-Students have the rest of the class to complete their identity wind chimes</li> <li>-I will collect, mark and hand them back the following day.</li> <li>-I will give them post-it notes with feedback on it; the chimes will be displayed in class.</li> </ul>

5 minutes	Wrap-up, Journal #2 assignment and Homework	<p>-I will wrap up section two by thanking students for their efforts and for doing a great job on their wind chimes.</p> <p>I will assign their journal entries #2, which will be collected the following day, the topic of their journal entry will be a reflection on their identity wind chime, the prompts will be:</p> <p>"I chose the words for my wind chime because..."</p> <p>"I chose the character for my wind chime because..."</p> <p>-I will also assign their homework reading:</p> <p>Section Three: American Translation</p> <ul style="list-style-type: none"> <li>▪ <i>Chapter Nine "Lena St. Claire: Rice Husband" <u>p.161-181</u></i></li> <li>▪ <i>Chapter Ten "Waverly Jong: Four Directions" <u>p.182-205</u></i></li> </ul>
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## Lesson Seven

<b>Topic / context</b>	Section Three: American Translation <ul style="list-style-type: none"> <li>▪ <i>Chapter Nine "Lena St. Claire: Rice Husband" p.161-181</i></li> <li>▪ <i>Chapter Ten "Waverly Jong: Four Directions" p.182-205</i></li> </ul>
<b>Lesson Objectives</b>	By the end of the lesson the students will be able to... <ul style="list-style-type: none"> <li>▪ Understand the themes and issues that arise in the two assigned chapters as well as connecting them to their own lives through the writing of the journal</li> <li>▪ Understand the criteria for their mini-assignment #3, which is a tableau</li> <li>▪ Study one of the characters in depth for their character sketch activity</li> </ul>
<b>Rationale</b>	The aim for this lesson is for students to delve even deeper into the mother-daughter relationships in this novel so far and to work successfully together in groups towards a common goal.
<b>Materials/aids</b>	<ul style="list-style-type: none"> <li>▪ Criteria handout for the mini-assignment #3, which will be a tableau.</li> </ul>
<b>Assessment and Evaluation</b>	<ul style="list-style-type: none"> <li>▪ For this class, students will be marked based on their group work (character sketch) and participation</li> </ul>

## Procedure

Time	Stage	Procedure
15 minutes	Hook (Journal Entry #3)- Mother-daughter relationships (This coincides with the prologue for section three, which is on page 159)	-Write in your journal about your own relationship, you can choose either your parent(s), or another relative or friend who has played a parental role in your life. Discuss the conflicts

15 minutes	Discussion of Chapter Nine <i>"Lena St. Claire: Rice Husband"</i> <u>p.161-181</u>	that arose, and how/if they were resolved. -As students are writing, I will walk around the class to monitor them -I will collect these journals to mark, and will hand them back the following day.  -We will discuss this chapter and the themes and issues that arise in it such as: external conflict (marital relationship between Lena and Harold, and the relationship between Lena and her mother)
15 minutes	Discussion of Chapter 10 <i>"Waverly Jong: Four Directions"</i> <u>p.182-205</u>	-We will discuss this chapter and the themes and issues that arise in it such as: external conflict and inner conflict (Waverly's relationship with her mother)
25 minutes	Bringing it all together -Group Activity: Character Sketch	-I will split the class into 6 groups of 5 each -Each group will choose one of the characters in Chapters 9 or 10 and write a character sketch of them, they can include visual pictures as representations as well -I will give them 15 minutes to do this, and 10 minutes to present them to the class
5 minutes	Wrap-up, Criteria for mini-assignment #3 and Homework	-I will wrap-up the lesson by thanking all the groups with a round of applause. -Next, I will hand out the criteria for the mini-assignment #3, which will be a tableau.

		<p>-I will end the class by assigning the homework reading:</p> <p>Section Three Continued</p> <ul style="list-style-type: none"><li>▪ <i>Chapter Eleven "Rose Hsu Jordan: Without Wood" <u>p.206-220</u></i></li><li>▪ <i>Chapter Twelve "Jing-Mei Woo: Best Quality" <u>p.221-236</u></i></li></ul> <p>-I will also remind them about the quiz next day</p>
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## Lesson Eight

<b>Topic / context</b>	Section Three Continued <ul style="list-style-type: none"> <li>▪ <i>Chapter Eleven "Rose Hsu Jordan: Without Wood" p.206-220</i></li> <li>▪ <i>Chapter Twelve "Jing-Mei Woo: Best Quality" p.221-236</i></li> </ul>
<b>Lesson Objectives</b>	By the end of the lesson the students will be able to... <ul style="list-style-type: none"> <li>▪ Understand the themes and issues that arise in the two assigned chapters as well as connecting them to their own lives through the completion of their mini-assignment #3, as well as our class discussions</li> <li>▪ They will also successfully complete a tableau, which will help them gain an aesthetic response to the novel</li> <li>▪ The quiz will help them with their efferent reading of section 3</li> </ul>
<b>Rationale</b>	The point of this lesson is for students to choose an event in section three that stood out to them and to create a tableau about it to present to the class. They will also be writing their third quiz during this class, which adds to their efferent reading of the text and ensures that they have been keeping up with their readings.
<b>Materials/aids</b>	<ul style="list-style-type: none"> <li>▪ Quiz #3 and answer key</li> <li>▪ Copies of the criteria for their assignment #3, which will be a group tableau (refer to appendices D for group work sheet)</li> </ul>
<b>Assessment and Evaluation</b>	<ul style="list-style-type: none"> <li>▪ Students will be marked on their group work and the effort that they put into the mini-assignment #3, as well as on their quizzes</li> </ul>

## Procedure

Time	Stage	Procedure
10 minutes	Discussion of Chapter 11	-I will open this lesson with a



10 minutes	<p><i>"Rose Hsu Jordan: Without Wood" p.206-220</i></p> <p>Discussion of Chapter 12  <i>"Jing-Mei Woo: Best Quality" p.221-236</i></p>	<p>discussion on the central themes and issues that arose in this chapter, such as: identity, sense of self, and imagery (weed).</p> <p>-Next, I will direct the discussion to Chapter 12 and concentrate on its main themes and issues, such as: symbolism (jade pendant) and mother-daughter relationships)</p>
10 minutes	Section 3 Quiz	<p>-After our discussion on these two chapters, I will hand out the quiz for section three, which students will have 10 minutes to complete</p> <p>-After students are finished writing their quiz, I will collect them and mark them on my own.</p>
20 minutes	Mini-Assignment #3: Group Tableau	<p>-I will quickly go over the criteria for mini-assignment #3 again, then split the class into 6 groups of 5 each</p> <p>-I will give them 15 minutes to prepare their tableau, for which they should have a dialogue prepared to be handed in for evaluation along with their group work sheet (appendices D)</p>
18 minutes	Presentation of tableau	<p>-Each group will have 3 minutes to present their tableau</p>
5 minutes	Reflection and discussion of tableaus	<p>-We will reflect on and discuss each of the tableaus</p> <p>-Each group will hand in their sheets with the scene they chose, why it was chosen, the page number and the</p>

2 minutes	Wrap-up and Homework	dialogue. -Thank students for a job well done and assign the homework reading: Section Four: Queen Mother Of The Western Skies <ul style="list-style-type: none"><li>▪ <i>Chapter Thirteen</i> <i>"Ani-Mei Hsu: Magpies" p.241-273</i></li><li>▪ <i>Chapter Fourteen</i> <i>"Ying Ying St. Claire: Waiting Between The Trees" p.274-287</i></li></ul>
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## Lesson Nine

<b>Topic / context</b>	<p>Section Four: Queen Mother Of The Western Skies</p> <ul style="list-style-type: none"> <li>▪ <i>Chapter Thirteen "Ani-Mei Hsu: Magpies" <u>p.241-273</u></i></li> <li>▪ <i>Chapter Fourteen "Ying Ying St. Claire: Waiting Between The Trees" <u>p.274-287</u></i></li> </ul>
<b>Lesson Objectives</b>	<p>By the end of the lesson the students will be able to...</p> <ul style="list-style-type: none"> <li>▪ Understand the themes and issues that arise in the two assigned chapters as well as connecting them to their own lives through the writing of their fourth and final journal entry.</li> </ul>
<b>Rationale</b>	<p>The point of this lesson is to introduce students to the final section of the novel and to discuss the themes and issues that have been brought up so far in the unit through the writing of their journals.</p>
<b>Materials/aids</b>	<ul style="list-style-type: none"> <li>▪ Chalkboard</li> <li>▪ Criteria handout for mini-assignment #4: Found Poem</li> </ul>
<b>Assessment and Evaluation</b>	<ul style="list-style-type: none"> <li>▪ Students will be marked according to their participation in the class discussions, the completion of their journal writing and the start of their mini-assignment #4-all of these marks will go towards their participation grade.</li> </ul>

## Procedure

Time	Stage	Procedure
10 minutes	Hook-Symbolism (This coincides with the prologue for section four, which is on page 239)	-The final prologue in the novel deals with laughter as a symbol for the uncorrupted innocence of childhood in comparison to

<p>15 minutes</p>	<p>Discussion of Chapter Thirteen  <i>"Ani-Mei Hsu: Magpies"</i> <u>p.241-273</u></p>	<p>the corrupted bitterness of the grandmother, who now regrets her negative attitude.  -As the hook, I will write "symbolism" onto the board and read the parable aloud; next, I will ask students to guess what the symbol is in this parable and what it represents.</p> <p>-We will have a class discussion about this chapter, the events that unfolded in it and the themes and issues that arose, such as: survival, sacrifices, power, and reality versus appearances.</p>
<p>15 minutes</p>	<p>Discussion of Chapter Fourteen  <i>"Ying Ying St. Claire: Waiting Between The Trees"</i> <u>p.274-287</u></p>	<p>-I will then lead the discussion towards Chapter 15 and focus on its themes and issues, such as: survival, pain, and inner conflict.</p>
<p>15 minutes</p>	<p>Journal Entry #4</p>	<p>-After we finish up our discussions on Chapters Thirteen and Fourteen, I will lead the lesson into the final journal entry  -I will write the prompts onto the board and allow 15 minutes for my students to write  -The prompts will be:  -"So far in this novel, which character do you relate to the most and why?"  -"Which character is your complete opposite and why?"  -"Do you sympathize with any of the characters, why or why not?"  -I f some students finish</p>

<p>15 minutes</p>	<p>Handout criteria for mini-assignment #4: Found Poem</p>	<p>earlier, they can read</p> <ul style="list-style-type: none"> <li>-I will monitor the class as they are writing by walking around and I will collect their journals to be marked and handed back the following day.</li> <li>-I will hand out the criteria, go over it and answer any questions that students may have about it (refer to Appendices B for detailed criteria handout)</li> <li>-I will go over what a found poem is and provide students with an example</li> <li>-I will allow the rest of the class time for students to start their mini-assignments by choosing the pages that they want to use for it and the character, theme of event that they want it to be about.</li> </ul>
<p>5 minutes</p>	<p>Wrap-up and Homework</p>	<ul style="list-style-type: none"> <li>-I will gage how far students have gone in their mini-assignments and assign their homework reading:</li> </ul> <p>Section Four Continued</p> <ul style="list-style-type: none"> <li>▪ <i>Chapter Fifteen</i> <i>"Lindo Jong: Double Face" p.288-305</i></li> <li>▪ <i>Chapter Sixteen</i> <i>"Jing-Mei Woo: A Pair of Tickets" p.306-332</i></li> </ul> <ul style="list-style-type: none"> <li>-I will also remind them of their final quiz the next day.</li> </ul>

## Lesson Ten

<b>Topic / context</b>	Section Four Continued <ul style="list-style-type: none"> <li>▪ <i>Chapter Fifteen "Lindo Jong: Double Face" p.288-305</i></li> <li>▪ <i>Chapter Sixteen "Jing-Mei Woo: A Pair of Tickets" p.306-332</i></li> </ul>
<b>Lesson Objectives</b>	By the end of the lesson the students will be able to... <ul style="list-style-type: none"> <li>▪ Understand the themes and issues that arise in the two assigned chapters as well as connecting them to their own lives through the completion of their found poems.</li> <li>▪ Understand what the criteria is for their final assignments</li> </ul>
<b>Rationale</b>	The point of this lesson is for students to understand how a found poem works as well as to write a found poem about one of the characters, themes or event in the novel. They will have one final quiz to close up the section. We will also be reviewing the novel as well as preparing for the final assignment.
<b>Materials/aids</b>	<ul style="list-style-type: none"> <li>▪ Criteria handout for the final assignment</li> <li>▪ Quiz #4 and answer key</li> </ul>
<b>Assessment and Evaluation</b>	<ul style="list-style-type: none"> <li>▪ Students will be assessed on their found poems, which will be presented to the class, as well as their quiz marks.</li> </ul>

## Procedure

Time	Stage	Procedure
10 minutes	Discussion of Chapter 15 <i>"Lindo Jong: Double Face"</i> <u>p.288-305</u>	-I will open the lesson with a discussion about the themes, issues and events that occurred in Chapter 15, such as: appearance versus reality, and mother-daughter

10 minutes	Discussion of Chapter Sixteen "Jing-Mei Woo: A Pair of Tickets" <u>p.306-332</u>	relationships.  -I will then lead the discussion into Chapter Sixteen, which is the final chapter of the novel and is a fitting closure to it. We will discuss: how far the mothers and daughters have gone and how their relationships have evolved.
10 minutes	Section 4 Quiz	-After our discussion on these two chapters, I will hand out the quiz for section three, which students will have 10 minutes to complete -After students are finished writing their quiz, I will collect them and mark them on my own.
15 minutes	Completion of mini-assignment #4: Found Poem	-I will give students 15 minutes to complete their found poems -I will write one myself as well
15 minutes	Reading Found Poems	-I will split the class into 5 groups of 6 each to read their found poems -I will collect them at the end of class for marking.
12 minutes	Hand out criteria for final project, which will be due on day 12, the last day of the unit	-I will go over the criteria with my students and answer any questions that they may have
3 minutes	Wrap-up	-I will wrap-up the class by telling students to bring treats the following day for their video viewing -To ensure that they show up, they will have a little worksheet to fill out either

		during the viewing of the movie or after, which compares the movie adaptation to the novel.
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## Lesson Eleven

<b>Topic / context</b>	<ul style="list-style-type: none"><li>▪ Watch the movie adaptation of <u>The Joy Luck Club</u></li></ul>
<b>Lesson Objectives</b>	By the end of the lesson the students will be able to... <ul style="list-style-type: none"><li>▪ Garner a visual understanding of the novel through the viewing of the movie</li><li>▪ Compare and contrast the movie adaptation to the novel itself</li><li>▪ Share treats from different cultures</li></ul>
<b>Rationale</b>	The point of this lesson is to prepare a nice closure of the unit by providing a movie viewing and eating of treats from other cultures
<b>Materials/aids</b>	<ul style="list-style-type: none"><li>▪ VCR</li><li>▪ Copy of <u>The Joy Luck Club</u> movie Hollywood Pictures. Burbank, California: Distributed by Buena Vista Home Video, 1994. (140 minutes)</li><li>▪ Loose leaf paper for movie comparison charts</li><li>▪ Treats from different cultures</li></ul>
<b>Assessment and Evaluation</b>	<ul style="list-style-type: none"><li>▪ N/A</li></ul>

## Procedure

Time	Stage	Procedure
15 minutes	Pre-movie viewing	<ul style="list-style-type: none"><li>-Have students each bring their treats to a table that will be set up and explain what their treat is and what culture it is from</li><li>-I will bring my own treats from a variety of</li></ul>

60 minutes	Watch the movie	<p>backgrounds, including Chinese</p> <p>-Next, I will ask my students to take out a blank piece of loose leaf paper, if they don't have any, I will have some available. I will ask them to draw a "t" shape chart, one side for the movie and one side for the novel. I will then ask them to fill out this chart during or after their viewing of the movie with differences and similarities between the novel and the movie</p> <p>-I will start the movie and we will watch it for an hour, and finish watching it the following day</p>
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## Lesson Twelve

<b>Topic / context</b>	<ul style="list-style-type: none"> <li>▪ Finish watching movie</li> <li>▪ Wrap-up unit with discussion and “show and tell” of final assignments</li> </ul>
<b>Lesson Objectives</b>	<p>By the end of the lesson the students will be able to...</p> <ul style="list-style-type: none"> <li>▪ Gain an understanding of the differences between the movie version and the novel itself</li> <li>▪ Share their final assignments with their peers</li> <li>▪ Gain a sense of closure of the unit</li> </ul>
<b>Rationale</b>	<p>The purpose of this lesson is for students to finish watching the movie and complete their comparison notes as well as to wrap up the unit through a class discussion and a “show and tell” session.</p>
<b>Materials/aids</b>	<ul style="list-style-type: none"> <li>▪ VCR</li> <li>▪ Copy of <u>The Joy Luck Club</u> movie Hollywood Pictures. Burbank, California: Distributed by Buena Vista Home Video, 1994. (140 minutes)</li> <li>▪ Movie comparison charts</li> </ul>
<b>Assessment and Evaluation</b>	<ul style="list-style-type: none"> <li>▪ Students will be marked based on their participation in the discussion and presentation of their final assignments</li> </ul>

## Procedure

Time	Stage	Procedure
40 minutes	Finish watching the movie	-We will continue watching the movie that was started the previous day
15 minutes	Discussion	-We will reflect on the movie

20 minutes	Final Assignments	<p>and share our comparison charts</p> <ul style="list-style-type: none"><li>-These charts should be placed in the portfolio. The portfolio should be handed in at the end of the class.</li><li>-For the last 20 minutes of class, we have a "show and tell" presentation of assignments</li><li>-These assignments will be handed in to me at the end of class</li></ul>
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## Appendices

Appendices A	Resources for teachers
Appendices B	Criteria <ul style="list-style-type: none"><li>▪ Portfolio Criteria and Checklist</li><li>▪ Unit Criteria and Overview (refer to pages 4-9)</li><li>▪ Historical Background Assignment Criteria</li><li>▪ Mini-Assignments Criteria</li><li>▪ Final Assignment Criteria</li></ul>
Appendices C	Quizzes and Answer Keys <ul style="list-style-type: none"><li>▪ Quiz #1 and answer key</li><li>▪ Quiz #2 and answer key</li><li>▪ Quiz #3 and answer key</li><li>▪ Quiz #4 and answer key</li></ul>
Appendices D	Worksheets <ul style="list-style-type: none"><li>▪ Group Tableau Worksheet</li><li>▪ Vocabulary Worksheet</li><li>▪ Chinese Phrases Worksheet</li></ul>

## Appendices A

### Resources for Teachers

The following is a list of works by Amy Tan, these books would make nice supplementary readings for the unit:

- Tan, Amy. The Joy Luck Club. New York: Putnam, 1989.
- Tan, Amy. The Kitchen God's Wife. New York: Putnam, 1991.
- Tan, Amy. The Moon Lady. New York: Maxwell Macmillan, 1992.
- Tan, Amy. The Hundred Secret Senses. New York: Putnam, 1995.
- Tan, Amy. The Bonesetter's Daughter. New York: Putnam, 2001.

The following is a list of resources that would be helpful for teachers who want to teach this unit as well as those who want to focus on a multicultural list of authors and books:

#### Books and Short stories:

- Brown, Russell, Donna Bennet and Nathalie Cooke, eds. An Anthology of Canadian Literature. Toronto: Oxford, 1990.
- Highway, Tomson. Kiss of the Fur Queen. Canada: Double Day, 1999.
- King, Thomas. Green Grass Running Water. Toronto: HarperCollins, 1993.
- Kogawa, Joy. Obasan. Toronto: Penguin, 1981.
- Tan, Amy and Katrina Kenison. Best American Short Stories. New York: Mariner, 1999.

#### Websites:

- History of China: <http://www.imh.org/imh/china/ed/hist.html>
- Online maps of China: <http://www.lib.utexas.edu/maps/china.html>

#### Sources:

- The Joy Luck Club Reading Guide. Pearson Education Inc.
- Perspectives in American Literature-A Research and Reference Guide: [www.csustan.edu/english/reuben/pal/chap10/tan.html](http://www.csustan.edu/english/reuben/pal/chap10/tan.html)
- Teacher's Guides: The Joy Luck Club: <http://www.webenglishteacher.com/tan.html>
- Joy Luck Club Cultural Background: <http://lessons.ctaponline.org/~bbrennel/student/intro.html>
- Found Poem: <http://www.sdcoe.k12.ca.us/score/actbank/tfound.html>

## Appendices B

### Portfolio Criteria and Checklist

For this unit, you will be keeping a portfolio, which will consist of the following:

- ❑ Vocabulary sheet, to be filled out as you read the novel, or can be filled out prior if you choose
- ❑ Chinese Phrases sheet, to be filled out as you read the novel, or can be filled out prior if you choose
- ❑ Journal Entry #1
- ❑ Journal Entry #2
- ❑ Journal Entry #3
- ❑ Journal Entry #4
- ❑ All Quizzes (There will be one quiz per section, with a total of four quizzes.
- ❑ Lesson One: KWL "China and Chinese Culture"
- ❑ Lesson Two: Jigsaw
- ❑ Lesson 3: Brainstorm Session-Symbolism
- ❑ Lesson 3: Free write-Symbolism
- ❑ Lesson 3: Bringing it all together questions and answers
- ❑ Movie comparison chart

The portfolio will be due on the last day of class and will be worth 15% of your final grade. Use this checklist to ensure that your portfolio will be complete. Marks will be taken off for any missing sheets.

## Historical Background Assignment

### Assignment #1: Making a free-hand map

This activity is designed to provide geographical information for students on China as they read the novel, The Joy Luck Club. It is a first step in a unit which, if completed, will provide valuable understanding about China's diverse terrain and the different locations mentioned in the novel.

In groups, students will find a map of China on the Internet and draw a freehand map of China. They will then locate the cities/towns/provinces/lakes/etc. (listed below) in China and insert these designated sites onto their freehand maps. Locating some of these sites will be challenging since the list identifies the places as they were spelled during the 1940's and earlier; later spellings of the names are similar to the original, but "p's" and b"s" are sometimes reversed, as are "k's" and "g's," and "ch's" and "sh's" and "zh's," etc. On the following list of places to locate and place on the freehand-drawn maps, the first two towns' *newer* names are in parentheses.

- |                                |                      |
|--------------------------------|----------------------|
| 1. Kweilin (Guilin)            | 14. Tientsin         |
| 2. Chungking (Chongking)       | 15. Fukien           |
| 3. Shanghai                    | 16. Shantung         |
| 4. Canton                      | 17. Changsha         |
| 5. Burma (neighboring country) | 18. Toishan          |
| 6. Nanking                     | 19. Tsinan           |
| 7. Hangzhou                    | 20. Shenzhen         |
| 8. Ningbo                      | 21. Haiphong         |
| 9. the Fen River               | 22. Kwangsi Province |
| 10. Wushi                      | 23. Wuchang          |
| 11. Shansi Province            | 24. Tai Lake         |
| 12. Peking (Beijing)           | 25. Kunming          |
| 13. Hong Kong                  |                      |

Students should keep their maps and refer to them as they read The Joy Luck Club and encounter the names of the places where the characters lived and visited.

Use the following web sites to help you:

[http://www.lib.utexas.edu/Libs/PCL/Map\\_collection/china.html#country.html](http://www.lib.utexas.edu/Libs/PCL/Map_collection/china.html#country.html)

[http://www.reliefweb.int/mapc/asi\\_chn/cnt/china\\_mg.html](http://www.reliefweb.int/mapc/asi_chn/cnt/china_mg.html)

(Map of China that shows cities and rivers)

Assessment and Evaluation: Each group will hand in one copy of the map, of which I will provide a



photocopy for each group member as well as for the jigsaw group. These maps are to go into your portfolios. The map itself will be worth a total of 10%, and will be based upon creativity, appearance, effort and accuracy.

---

### Assignment #2:

This activity is designed to provide cultural information for students on China as they read the novel, The Joy Luck Club. It will provide valuable understanding about China and its diverse backgrounds, some of its influences on the world, and challenges it faces.

Students will learn more about China's culture as they use search engines to explore the Internet and find the answers to the following questions. Students can present these questions and their answers any way they would like, being as creative as they would like.

1. On which continent is China located?
2. List the eleven countries which border China.
3. What do the Chinese call their country (a word which means "middle country")?
4. What is the capital of China?
5. How many square miles does China cover?
6. List the four largest cities in China.
7. How many people (approximately) live in China today?
8. On what is China's economy primarily based?
9. Though religion is discouraged by the government, it has played an important part in traditional Chinese life. List three major religions of the Chinese.
10. The most respected and influential philosopher in Chinese history stressed the need to develop moral character. Who was he?
11. Name one "medical" procedure, which originated in China but is being practiced in America today.
12. List two to three extremely popular and *traditional* exports from China.
13. Describe the Cultural Revolution in China. How might it have influenced the name changes of China's cities and towns, etc.?

Use the following web sites to help you answer the above questions:

1. [http://www.cr.nps.gov/history/online\\_books/5views/5views3.htm](http://www.cr.nps.gov/history/online_books/5views/5views3.htm)
2. <http://ctap295.ctaponline.org/~bbrennei/www.cr.nps.gov/nr/twhp/wwwlps/lessons/locke/locke.htm>
- 3.

<http://www.cr.nps.gov/nr/twhp/wwwlps/lessons/locke/losetting.htm><http://www.cr.nps.gov/nr/twhp/www>

4. <http://www.locketown.com/>
5. [http://www.cr.nps.gov/history/online\\_books/5views/5views3h.htm](http://www.cr.nps.gov/history/online_books/5views/5views3h.htm)
6. [http://www.cr.nps.gov/history/online\\_books/5views/5views3g.htm](http://www.cr.nps.gov/history/online_books/5views/5views3g.htm)
7. <http://www.fatsrestaurants.com/calfats/index.html>

Assessment and Evaluation: Each group member will be expected to have a copy of these questions and answers, as well as a list of websites used to gather information. Students will be assessed on their creativity, effort and information for a total of 10%.

Criteria for Mini-Assignment #1  
Mini-Essay

For your first mini-assignment, you will be writing a mini-essay about symbolism in your life and in the novel. It will be an elaborated version of your free writing session, so please refer to that as you write your essay.

Criteria:

- The mini-assignment will be worth a total of 10% of your final grade. There will be a total of 4 mini-assignments, each worth 10% each, which will be a total of 40% of your final grade.
- You will be marked on content and grammar based on the 6-point scale
- Length: 2-3 pages, double-spaced and typed
- Title Page: Include your name, the class and block, as well as a creative title that reflects the overall essay.
- Due Date: Due the following class

Criteria for Mini-Assignment #2  
I dentity Wind Chime

For your second mini-assignment, you will be given class time to start and complete it.

Criteria:

- You are to construct an I dentity Wind Chime, which will consist of words that you write yourself onto construction paper, and/or magazine and newspapers.
- An example will be provided for you in class
- One side of the paper should have a word that represents you and the other side of the paper should have a word that represents one of the characters in either chapter 5, 6, 7, or 8.
- You will be given time on day 5 and day 6 to start and complete your wind chime
- They will be collected for assessment and evaluation and will be returned the following day with a post-it note, which will contain the mark and feedback on it
- Your I dentity Wind Chimes will be displayed in the classroom
- Due Date: Day 6

Criteria for Mini-Assignment #3  
Group Tableau

You will be working in groups of 5 for your third mini-assignment. Each group member will be receiving the same grade, so cooperation and effort are the keys to achieving full marks.

Tableau: A tableau is a frozen picture, or a "snap shot" that represents one of the scenes from the novel.

Criteria:

- As a group, you are to choose a scene from chapter 9, 10, 11, or 12
- For this assignment, you are to write a dialogue for you tableau because each character will take turns "unfreezing" and will speak about what is going through their minds in that particular scene.
- You will be given 15 minutes to prepare for your tableau and write your dialogue
- You will be given 5 minute to fill out your "Group Tableau" sheet
- When everybody is ready, each group will have 3 minutes to present their tableaus
- You will be marked on the following:
  - Preparation
  - Organization
  - Creativity
  - Effort
  - Respect for other groups and own group members
  - Group Tableau Sheet (refer to Appendices D for a copy)
- This will be worth 10% of your final grade

Criteria for Mini-Assignment #4  
Found Poem

For your fourth and final mini-assignment, you will be writing a found poem based on a character, theme or event in chapter 13, 14, 15, or 16.

This activity enables the class (or an individual) to return to the text to focus on its ideas or its language.

Found Poem: A found poem is shaped from a collection of words or phrases found in one text. It is essentially built from bits of broken text. Words can be dropped, but not added.

Criteria:

- Your found poem should demonstrate your understanding of a character, theme or event in section 4 of the novel.
- You will have a total of 30 minutes of class time to write your found poem
- It should consist of at least 12-15 lines, no more than 20 lines
- You should choose your passages wisely, about 2-3 consecutive pages
- You will present your found poems in groups of 6
- I will collect them at the end of class for assessment and evaluation, they will be returned the following day-they will be worth 10%.

## Final Assignment Criteria

For your final assignment, which will be due at the end of the week, you are to choose one of the following:

1) Ya-Ya Box: With a shoe box, or another box or container of the same size, you are to create a ya-ya box using pictures, drawings, words, quotes, objects, artifacts, colour etc. to illustrate:

I. One of the eight main characters depicting how the character appears to others on the outside of the box, and how she really is on the inside of the box.

### Criteria for Ya-Ya Box:

- Your Ya-Ya box will be graded according to variety of visual and written pieces, appearance, context and how well you understand the character that you have chosen
- Your Ya-Ya box will be worth 15% of your final grade

2) Essay: A 5-8 page essay on one of the following topics:

I. Write about the connection between the prologue of a section to one or more of the stories in the section.

II. Write about the game of Mah Jong and how its rules and customs relate to the structure and characters of The Joy Luck Club.

III. How do the concept of balance and assimilation operate in the novel? Are the character's identities somehow affected by tensions between American and Chinese identities? Between American and Chinese rules? Focus on the relationships between the mothers and daughters.

IV. An essay topic of your own choosing. Please see me at the end of class or ASAP.

### Criteria for essays:

- Your essays will be graded according to the 6 point system with a focus on content and will be worth 15% of your final grade
- There should be no gross grammatical errors
- It should be 5-8 pages with a title page and a works cited page

Appendices C

Name: \_\_\_\_\_ Block: \_\_\_\_\_ Date: \_\_\_\_\_

Section One Quiz

1) Who started the Joy Luck Club in Kweillin? Why are the women in Kweillin?

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2) What are the names of the three aunties in the San Francisco Joy Luck Club? Who is no longer there to play Mah Jong?

---

---

3) In "Scar" why is An-Mei left with relatives?

---

---

4) In "The Red Candle" what does the lighting of the candle symbolize?

---

---

5) In "The Moon Lady" what did Ying Ying wish?

---

---

Total Marks out of 2.5%= \_\_\_\_\_



### Section One Quiz-Answer Key

- 1) Suyuan Woo started the Joy Luck Club. She and the other women are in Kweillin to be safe from the Japanese invaders.
- 2) The three aunts are An-mei Hsu, Lindo Jong, and Ying Ying St. Claire. Suyuan Woo is no longer there to play Mah Jong because she has died.
- 3) An-Mei is left with relatives because her father has died and her mother has disgraced the family.
- 4) The lighting of the candle symbolizes the start of the marriage. It is lit from both ends, in the morning if there is only ash left, it symbolizes a long and lasting marriage.
- 5) Ying Ying wished to be found

Name: \_\_\_\_\_ Block: \_\_\_\_\_ Date: \_\_\_\_\_

Section Two Quiz

1) In "Rules of the Game" what did Waverly's mother teach her? How old was she when her mother taught her this?

---

---

2) In "The Voice From the Wall" what did Lena's mother tell her about her great grandfather?

---

---

3) In "Half and Half" What was the name of Rose's youngest brother? What happened to him?

---

---

4) In "Two Kinds" what did Jing-Mei's mom want her to be? How old was she?

---

---

5) What instrument did Jing-Mei play?

---

---

Total Marks out of 2.5%= \_\_\_\_\_

## Section Two Quiz-Answer Key

- 1) Waverly's mother taught her the art of invisible strength when she was six years old.
- 2) Lena's mother told her that her great grandfather had sentenced a beggar to die in the worst possible way, and that later, the dead man came back and killed her great grandfather.
- 3) Rose's youngest brother was named Bing, he drowned at the beach.
- 4) Jing-Mei's mom wanted her to be a prodigy. She was 9 years old.
- 5) Jing-Mei played the piano.

Name: \_\_\_\_\_ Block: \_\_\_\_\_ Date: \_\_\_\_\_

Section Three Quiz

1) In "Rice Husband" who is Lena married to and what is wrong with their marriage?

---

---

2) In "Four Directions" what is the name of Waverly's fiancé and daughter?

---

---

3) In "Without Wood" what does Rose's mother tell her about being "without wood?"

---

---

4) In "Best Quality" what was the main dish for the Chinese New Year dinner?

---

---

5) What does Jing-Mei's mother give her?

---

---

Total Marks out of 2.5%= \_\_\_\_\_

### Section Three Quiz-Answer Key

- 1) Lena is married to Harold. Everything in their marriage is too fair.
- 2) Waverly's fiancé is name Rich and her daughter is named Shoshana.
- 3) Rose's mother tells her that she was born without wood, which meant that she listened to too many people and was therefore, so confused all the time.
- 4) The main dish was crab.
- 5) Jing-Mei's mother gives her a jade pendant

Name: \_\_\_\_\_ Block: \_\_\_\_\_ Date: \_\_\_\_\_

Section Four Quiz

1) In "Magpies" what animal does An-Mei's mother refer to and what does it do?

---

---

2) What does An-Mei's mother do to give An-Mei a stronger spirit?

---

---

3) In "Waiting Between the Trees" what year was Ying Ying born in?

---

---

4) In "Double Face" what is hard to keep in America?

---

---

5) In "A Pair of Tickets" what did Suyuan leave with her babies?

---

---

Total Marks out of 2.5%= \_\_\_\_\_

### Section Four Quiz-Answer Key

- 1) An-Mei's mother talks about a turtle that feeds on their thoughts.
- 2) An-Mei's mother kills herself by eating bitter poison.
- 3) Ying Ying was born in the year of the tiger.
- 4) It is hard to keep you Chinese face in America.
- 5) Suyuan left the following items with her babies: jewellery, money, photos with a message written on the back of each.





## Vocabulary Worksheet

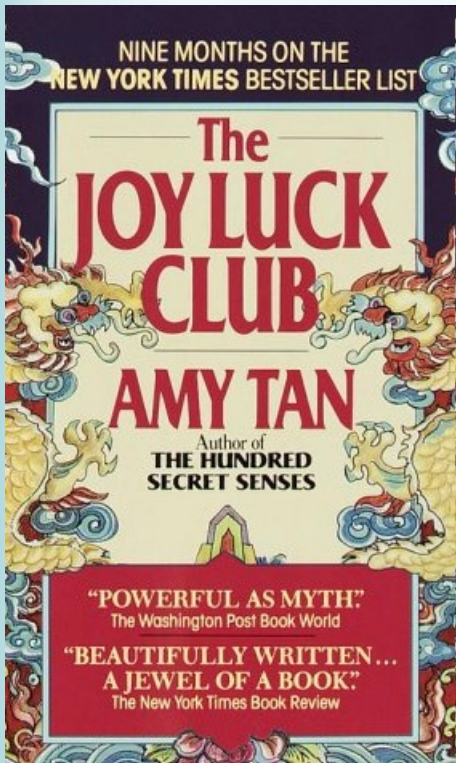
As you read The Joy Luck Club, write down the definitions of these words when you come across them, or you may look up the definitions before you read if you like. Please keep this in your portfolios. They will be helpful to keep handy as you read.

- Admonish
- Apparition
- Arpeggio
- Bougainvillea
- Brigands
- Camphor
- Cerebral aneurysm
- Community property
- Concubine
- Discordant
- Embezzlement
- Fiasco
- Insidiously
- Lacquer
- Lapis
- Mah Jong
- Malignant
- Malodorous
- Obstinate
- Nesting instinct
- Palanquin
- Phlegmy
- Pre-nuptial
- Prodigy
- Saffron-colored
- Snifters
- Staccato
- Tactlessness
- Teakwood
- Tether boil
- Transistor radio

## Chinese Expressions Worksheet

Each of these expressions is defined in the sentence where it occurs. Please fill out this sheet as you read and include the page number in which it appears.

- Butong
- Chabudwo
- Chaswa
- Chi
- Chunwan chihan
- Dim sum
- Heimongmong
- Hong mu
- Houlu
- Hulihudu
- Kai gwa
- Kechi
- Lihai
- Nengkan
- Ni kan
- Shemma yisz
- Tounau
- Tyandi
- Waigoren
- Ying yang



# Amy Tan

## Background Info

Author to The Joy Luck Club



# Writing

- A great deal of information is available about Amy Tan's personal and professional lives. Perhaps this is because **her writing is clearly so overlaid with biography and autobiography.** It might also be because her stories have so touched the hearts of her readers.
- And it might be because her enormous literary popularity coincides with the tremendous **growth of the internet as a means of instant communication.** Information about her seems to have popped up daily on many different web sites.



# Originally

- Amy Tan's first novel, **The Joy Luck Club**, originally to be titled **Wind and Water**, was published in 1989. Technically neither a novel nor a short story collection, **The Joy Luck Club** is instead a series of interrelated stories for and about mothers and their daughters. There are sixteen stories in all told in groups of four: six are told by mothers and the remaining ten are told by their daughters.



# Order



- The order of the stories is interesting: The first group begins with one story told by a daughter followed by three told by mothers.
- All of the eight stories in the second and third groups are related by daughters.
- Then the fourth and final group reverses the order of the first group: the first three stories are told by mothers and the last story is told by a daughter.

# Language

- Tan's language is very easy to understand. She speaks in a clear, direct voice that makes her story telling compelling.
- Although some of the stories seem fairly simplistic, some contain enough metaphors and allusions to require a second or possibly a third reading.
- And because all of them deal with deep, meaningful emotions and complicated psychological relationships, several are very moving.



# Other Novels

- Her second important work was *The Kitchen God's Wife*, published in 1991. But she has also published *The Valley of Amazement*, *The Hundred Secret Senses*, *The Bonesetter's Daughter*, *The Opposite of Fate*, and *Saving Fish from Drowning*.
- She has even published two children's picture books, *The Moon Lady* and *Sagwa the Chinese Siamese Cat*.



  
**SAGWA**  
The Chinese Siamese Cat



# Education



- Amy Tan was born on February 19, 1952, in Oakland, California. She grew up in the San Francisco Bay area, moving frequently from one place to another as her father, a Baptist minister, accepted new ministries.
- After graduating from high school in Montreux, Switzerland, Tan attended a few different colleges.
- Ultimately she received a bachelor's degree from San Jose State University in 1973 and was awarded a master's degree in linguistics from the same university in 1974.

# Husband

- Tan has been married to Louis DeMattei since 1974. They have homes in the Presidio Heights section of San Francisco and in New York City.



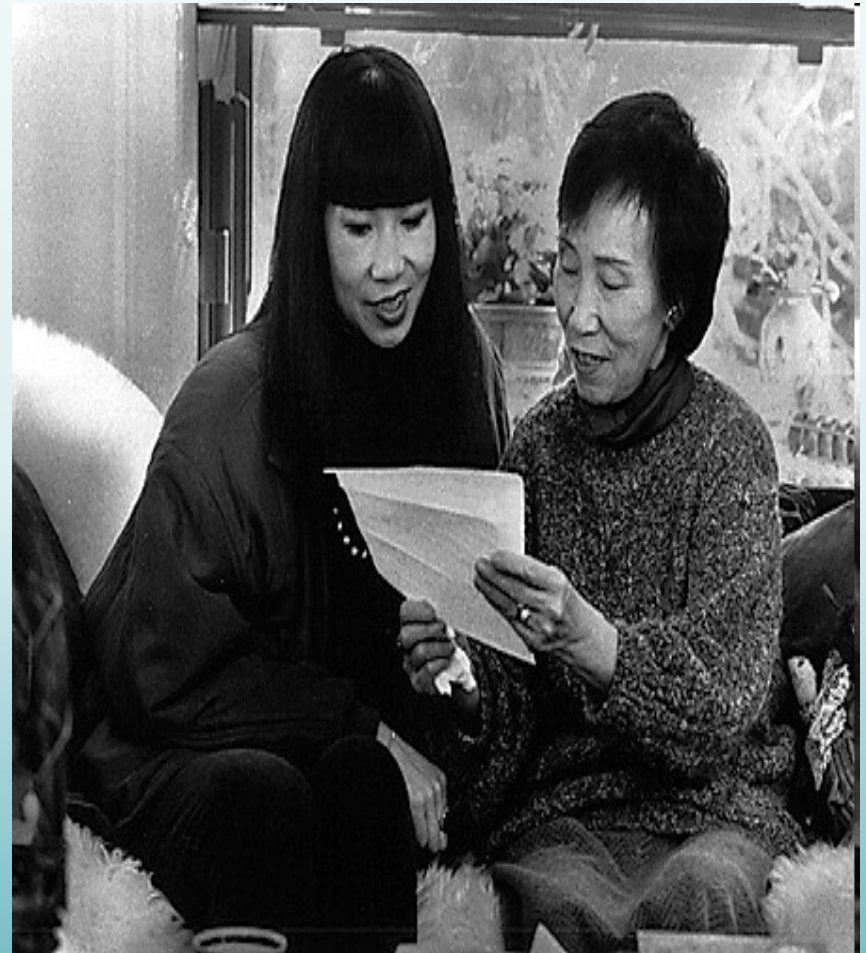
# Father



- Amy Tan's father was John Yueh-han, who worked for the U.S. Information Service prior to coming to the United States in the late 1940's.
- Educated as an electrical engineer and a minister, Tan's father was born in Wuhan, China.

# Mother

- Tan's mother, Daisy Ching (born Tu Ching) was married once before, in China, for twelve years, to a man who abused her.
- Daisy Ching had three other daughters and lost track of them after the Communists took over in China.
- Because it was then illegal for a woman to leave her husband, Daisy Ching spent some months in prison in China when her former marriage and circumstances were revealed.



# Mother and Step-Father



TIENTSIN SHRINE, IN YAMATO PARK, TIENTSIN.

社 神 津 天

- Daisy Ching met John Yueh-han during the 1940's in China.
- He came to the United States ahead of his wife and worked diligently to have her join him in this country.
- Following her prison term, she immigrated to America in 1949.

# Family

- The year 1967 was an incredibly difficult one for Amy Tan and her family. First her older brother, Peter, and then their father, was diagnosed with malignant brain tumors and died within six months of each other.
- That same year, Amy Tan's mother was also diagnosed with a brain tumor, but fortunately hers was benign.

1967

(33°55'S, 18°22'E)

# Switzerland



- Following the deaths of her husband and son, Daisy Ching saw fit to take her daughter and remaining son to Europe.
- While there, Amy and her brother attended school in Switzerland. Whereas Tan had always been the only non-Caucasian student in her schools in America, in Switzerland, she was one of a large group of children from other countries. She finished her high school studies in Europe.

# Many Jobs



- Although Tan worked at a variety of jobs, such as bartender, switchboard operator, pizza maker, and counselor for developmentally disabled children.
- Her writing career really started when she began working as a business writer. At first she worked for different companies; then she became a free lance writer. Her biggest drawback as a free lance writer was that she took on so many projects that she often was working 60-80 hours a week just to keep ahead.



# Seventeen Magazine

- In 1985 she had a short story published in **Seventeen** magazine. The story was noticed by a book agent who asked her to write an outline for a book. That book was ***The Joy Luck Club***, reportedly written by Tan in four months, and published by Putnam.



# American



- Amy Tan's mother and other female family members have been a great inspiration for Tan's writing. Through the years, though, Tan's rebelliousness and life choices often placed her at odds with her mother.
- Like many of the daughters in ***The Joy Luck Club***, Amy Tan was a rebellious person who, in her youth, **preferred not to be Chinese but to be entirely American.**

# Amy Tan's Sisters

- It was not until she was thirty-five years old, visited China, and met her half-sisters there that Tan developed a real appreciation for her Chinese roots.
- During the intervening years, two of her half sisters have relocated to the United States.



# Mother



- As Amy Tan matured, so did her relationship with her mother. Once when Daisy Ching was ill, she reportedly asked her daughter what she would remember of her mother. Amy Tan's dedication of **The Joy Luck Club** speaks simply but eloquently to that question:
  - *To my mother*
  - *and the memory of her mother*
  - *You asked me once*
  - *what I would remember.*
  - *This, and much more.*

# Asian Representation Presentation

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Guidelines and Example

Picture

Name and Birth date.  
Basic Facts  
Family and upbringing.

Awards/Recognized for:

Did the have to lean into any Stereotypes to advance or kick start their career?

Stereotypes/Discrimination they had to fight & how they achieved this.

Who they looked to as role models in their community to represent them. (Usually the “firsts” in their ethnic group to achieve something in their same/similar career)



### *Daniel Dae Kim (DDK)*

Born: Kim Dae-hyun

Birthdate: August 4, 1986

Born in Busan, South Korea but moved to New York at the age of two.

Earned Bachelor Degrees in Political Science and Theater.

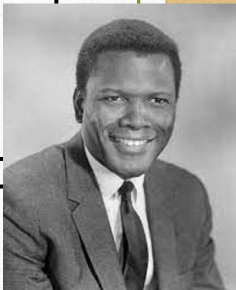


**Awards:** AZN Asian Excellence Award, a Multicultural Prism Award and a Vanguard Award from the Korean American Coalition, all for Outstanding Performance by an Actor. Named one of People Magazine's Sexiest Men Alive, TWICE!

**Roles Reinforcing Stereotypes:** His Character Jin-Soo Kwon from Lost was the stereotypical misogynistic, reserved yet controlling Asian husband to his wife on Lost. He worried by taking on this role that if the show was ever cancelled it would be "problematic because it represented a number of stereotypes that I worked so hard to avoid in [his] career." Luckily the show was not cancelled and his character was able to grow and develop.

**Stereotypes to Fight:** While Asian women are often hypersexualized and fetishized, Asian men are often desexualized. They are often stereotyped as nerds, martial arts masters, or further in the past, as illiterate and full of filth and disease. So for DDK to play a role like Chin Ho Kelly on Hawaii Five-O was incredible! He was finally able to portray a well rounded and complicated character that didn't fit in with any simplistic or stereotypical labels. Sadly, after many seasons DDK left the series, along with co-star Grace Park for wage disparity compared to his white counterparts. But this opened people's eyes to the fact that Caucasian male actors were receiving 10 -15% higher salaries.

**Role Models:** "My role models when I was growing up were not Asian actors for the most part, not because I was ashamed of them in any way; they weren't doing the things that I was seeking to do at that time. My role models were people like Sidney Poitier, and Daniel Inouye, the senator from Hawaii. He was making progress not just for himself but for all Asian-Americans." Asian actors when he was young: Bruce Lee, Jackie Chan, and George Takei



Name: \_\_\_\_\_

## Joy Luck Club Introduction Activity

**Background Knowledge:** Before you read, it will be helpful to have some knowledge of certain words, concepts, time periods, and places that are referred to in the story. Working in pairs, find each of the following on the Internet. You may type up the information on a google doc. Be ready to share the results of your research with the rest of the class.

1. amah
2. Angel Island Immigration Station
3. chi
4. concubines
5. Kuomintang
6. Kweilin
7. mah jong
8. Shanghai
9. Taiwan
10. World War II and Japanese invasion of China
11. yin and yang

**Assessing the "Accuracy" of Chinese New Year Animal Symbols:** There may be many analogies about animals in Amy Tan's writing because of her awareness from an early age of the Chinese New Year animal symbols. The Chinese new years are "characterized" cyclically every twelve years by animal signs. For instance, the current year (which, according to the lunar calendar, started on February 5, 2019) is the "Year of the Pig."

Legend has it that the first twelve animals that crossed a river of Buddha's choice were appointed one of twelve years and that everyone has the personality characteristics of the animal appointed to his or her year of birth.

ZODIAC	ANIMAL CHARACTER	RECENT YEARS
Rat	鼠 (shǔ)	1924, 1936, 1948, 1960, 1972, 1984, 1996, 2008, 2020
Ox	牛 (niú)	1925, 1937, 1949, 1961, 1973, 1985, 1997, 2009, 2021
Tiger	虎 (hǔ)	1926, 1938, 1950, 1962, 1974, 1986, 1998, 2010, 2022
Rabbit	兔 (tù)	1927, 1939, 1951, 1963, 1975, 1987, 1999, 2011, 2023
Dragon	龙 (lóng)	1928, 1940, 1952, 1964, 1976, 1988, 2000, 2012, 2024
Snake	蛇 (shé)	1929, 1941, 1953, 1965, 1977, 1989, 2001, 2013, 2025
Horse	马 (mǎ)	1930, 1942, 1954, 1966, 1978, 1990, 2002, 2014, 2026
Goat	羊 (yáng)	1931, 1943, 1955, 1967, 1979, 1991, 2003, 2015, 2027
Monkey	猴 (hóu)	1932, 1944, 1956, 1968, 1980, 1992, 2004, 2016, 2028
Rooster	鸡 (jī)	1933, 1945, 1957, 1969, 1981, 1993, 2005, 2017, 2029
Dog	狗 (gǒu)	1934, 1946, 1958, 1970, 1982, 1994, 2006, 2018, 2030
Pig	猪 (zhū)	1935, 1947, 1959, 1971, 1983, 1995, 2007, 2019, 2031

**TASK:** Working with a partner and the internet, follow the instructions on the back to complete the chart.



1. Give the year of your birth.
2. Describe your personal qualities
3. Find your Chinese animal symbol.
4. Write the characteristics of the animal appointed to your year of birth.

<b>Year of Birth</b>	<b>Personal Qualities</b>	<b>Chinese Animal Symbol</b>	<b>Characteristics of the Animal</b>
----------------------	---------------------------	------------------------------	--------------------------------------

***Discuss whether or not this animal's traits reflect your own. Then, write a paragraph in which you reflect on your findings and the contents of your discussion.***

"If, for instance, we got four or five episodes on the air and then we got canceled, the entirety of Jin's character would be what you saw at the beginning. To me, that was problematic because it represented a number of stereotypes that I worked so hard to avoid in my career." –Daniel Dae Kim soeaking about his role as Jin-Soo Kwon

But he was promised his character would grow and develop, and obviously the show was not canceled.

**Born:** Kim Dae-hyun; August 4, 1968 in Busan, South Korea


**AZN Asian Excellence Award, a Multicultural Prism Award and a Vanguard Award from the Korean American Coalition,** all for Outstanding Performance by an Actor.

Kim was also named one of People Magazine's "Sexiest Men Alive" in 2005.

Left Hawaii 5-0 due to pay disparity. Both he and Grace Park wanted equal pay to leading white actors, but CBS denied this only offering 10-15% lower salaries than Alex O'Loughlin and Scott Caan.



# Asian characters with speaking roles in Hollywood jumped dramatically over the last 15 years

 [nbcnews.com/news/asian-america/asian-characters-speaking-roles-hollywood-jumped-dramatically-last-15-rcna100478](https://www.nbcnews.com/news/asian-america/asian-characters-speaking-roles-hollywood-jumped-dramatically-last-15-rcna100478)

Sakshi Venkatraman

August 17, 2023

The number jumped from around 3% to 16% from 2007 to 2022. But other underrepresented groups saw no progress when it came to visibility on the silver screen.

Asian American representation in Hollywood increased significantly over the last 15 years, a new study by the University of Southern California shows. At the same time, progress has been stagnant for other underrepresented groups on screen.

The study, which analyzed 1,600 top box office films and 69,858 characters portrayed on films from 2007 to 2022, found that the percentage of Asian characters with speaking roles leaped from around 3% to nearly 16%. The number of white characters with speaking roles decreased, and all other underrepresented groups' numbers remained unchanged.

“These trends suggest that any improvement for people from underrepresented racial/ethnic groups is limited,” Stacy L. Smith, a USC associate professor of communication, [said in a news release](#). “While it is encouraging to see changes for leading characters and for the Asian community, our data on invisibility suggests that there is still much more to be done to ensure that the diversity that exists in reality is portrayed on screen.”

Also displayed in the study were the number of films that didn't feature a single woman of color in a speaking role. It found that in 2022, 44 top box office films didn't have any Asian girls or women, 99 lacked Native Hawaiian or Pacific Islander women, 61 didn't feature a Latina and 32 didn't feature a Black woman.

There was also only a marginal growth in female speaking characters, from 29.9% in 2007 to 34.6% in 2022.

“The lack of progress is particularly disappointing following decades of activism and advocacy,” Smith said.

Even with Asian characters gaining in numbers, Asian scholars and entertainment industry experts have spent years calling attention to how they are actually being portrayed.

A previous study of top grossing films from 2010 to 2019 revealed that [almost half of all Asian roles serve as a punchline](#), though less than a quarter were comedic characters. When AAPI women appeared on screen, 17% were objectified and 13% were put in hypersexual clothing, more than their non-Asian counterparts.

It also showed that the vast majority of speaking characters were still in supporting roles.

“Hollywood is something that repeats what has worked before,” sociologist Nancy Wang Yuen [told NBC News in 2021](#). “The early representation of Asians were just East Asians, and the stereotypes were the accent, the exotic, the villain. All those tropes have not changed for 100 years. So that’s why we have overrepresentation of the stereotype as well as the overrepresentation of East Asians [compared to other AAPIs], because Hollywood just reproduces itself.”



[Sakshi Venkatraman](#)

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# Diversity and representation in TV and movies and why it matters

[diggitmagazine.com/papers/diversity-and-representation-tv-and-movies-and-why-it-matters](https://diggitmagazine.com/papers/diversity-and-representation-tv-and-movies-and-why-it-matters)

June 27, 2022



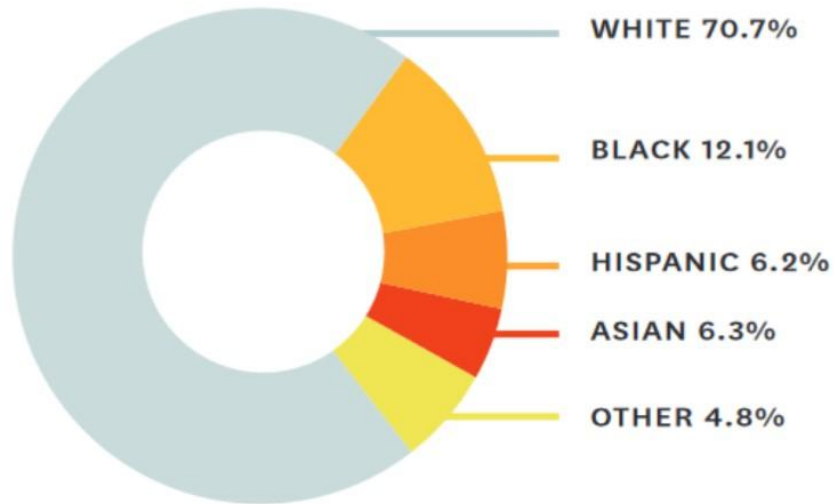
The world is extremely diverse which is why representation is so important. There are people of different colors, different cultures, and different backgrounds everywhere. Yet when we take a look at some of the highest-grossing movies of the last decade, or the most popular television series on streaming services such as Netflix, we can not always find this diversity translated back on the screen. This lack of representation has consequences on our society and the people that can not find themselves back on the screen. In an interview with PBS, a high school junior said, *“I do think it’s powerful for people of a minority race to be represented in pop culture to really show a message that everybody has a place in this world”* (Elbada, 2019). This essay aims to analyze the representation of minority groups in popular media and the effects this has on our multicultural society.

## Representation and diversity in numbers

The Annenberg Foundation, a philanthropic foundation dedicated to funding charities and building communities, released a study examining the portrayal of, among other things, race and ethnicities in over a thousand films released between the years 2007 and 2017 (see Figure 1). They found that in the top 1100 most popular films, only 30% of the speaking

characters are non-white actors. Of those 1100 films, 20 did not have any Black or African American speaking characters, 37 films had no Asian speaking characters, and 43 films had no Latino speaking characters. These statistics include both men and women.

## HOLLYWOOD IS STILL SO WHITE



© The Annenberg Foundation, 2018

Figure 1: Percentage of different ethnicities in Hollywood movies.

Taking a look at the numbers for women of color in the most popular movies produces even more staggering results. In the top 100 films of 2017, 42% did not include any black women. Asian or Latina women appeared even less, with respectively 65% and 64% of the films showing no women of that background. The Annenberg Foundation study also compared these numbers to the percentage of the Latino population in the United States. Whereas Latino speaking characters only reach 6% of all speaking characters in the top 1100 movies, they make up almost a fifth of the American population (The Annenberg Foundation, 2018).

## The effect of Representation

We live in diverse societies, yet Hollywood does not represent our reality accurately. Not only is this unfair, but as Sara Boboltz and Kimberly Yam state in an article for HuffPost, *“It’s unfair that just over a quarter of speaking roles went to people of color in 2015’s top movies — that Asians and Latino nabbed tiny slivers. It’s unfair that women made up less than one-third of protagonists in top movies in 2016. It’s unfair that black, Asian, and Latinx actors were completely left out of acting categories in the Academy Awards last year, and the year before that.”* (Boboltz & Yam, 2017). It is also a vital issue to address in terms of consequences. The media people consume, the movies they watch, and the television

series they follow, are not just entertainment, it also has an impact on the way people think and view other people. Television and movies have the ability to normalize events and phenomena that they show on the screen, and this can both have negative and positive results.

| Representation has an impact on the way people think and view other people

Darnell Hunt, the director of the Ralph J. Bunche Center for African American Studies at UCLA, said, *“We’re pretty confident that, the more TV you watch, the more media you consume, the more likely it is that media — almost like radiation — builds up. And the accumulated effect is to make you feel that what you’re seeing is somewhat normal.”* This notion is supported by Ana-Christina Ramón, the assistant director of the Bunche Center, *“What you see often becomes a part of your memory, and thus a part of your life experience.”* (Boboltz & Yam, 2017). This means that films and television can influence the views of the watcher on certain people or different cultures. In addition to this, people of color or characters with different backgrounds can also shape how underrepresented people view themselves.

## Symbolic Annihilation

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As The Annenberg Foundation established, many people of color will not see themselves in the majority of the popular films; this can lead to symbolic annihilation. As Cole Bowman explains, *“the term “symbolic annihilation” refers to the erasure of people—specifically categories of people like women, people of color, people with disabilities, and members of the LGBTQ+ community—from popular media”* (Bowman, 2021). The representation of people belonging to minority groups, or the lack thereof, is not only a narrative issue. It is an issue that is social, political, and psychological. As Coleman and Yochim explain in their article on the subject, *“symbolic annihilation points to the ways in which poor media treatment can contribute to social disempowerment and in which symbolic absence in the media can erase groups and individuals from public consciousness”* (Coleman & Yochim, 2008). Simply put, symbolic annihilation occurs when a lack of representation of a specific group begins to affect their experiences in real life (Bowman, 2021). The term symbolic annihilation was first coined by George Gerbner in 1976 to describe the absence of representation of certain groups in the media. He states, *“Representation in the fictional world signifies social existence; absence means symbolic annihilation”* (Gerbner, 1976).



© Lovecraft Country, HBO, 2020

Figure 2: Lovecraft Country, HBO, 2020.

Multiple studies are showing the psychological effects of poor or non-existent representation. For example, a study by The Opportunity Agenda concludes that the way black boys and men are represented often adds to negative stereotypes such as aggression. Furthermore, the study argues that these stereotypes, the negative ways in which Black males are perceived, are especially harmful when the black males are dependent on others' perception of them, for example, a judge in the court of law. Research shows that this can lead to *"less attention from doctors, harsher sentencing by judges, lower likelihood of being hired or admitted to school, lower odds of getting loans, and a higher likelihood of being shot by police"* (The Opportunity Agenda, 2011).

In 2019, Vice Media interviewed eight black women on how they are portrayed in popular culture. With black women being underrepresented, and considering the black women we do see in movies and on television are often shown in a negative light, Essence, a magazine and lifestyle organization conducted a study on the representation of black women, finding that the majority of images encountered regularly on television, social media, music videos, etc. are overwhelmingly negative. They will often fall into stereotypical categories such as gold diggers, baby mamas, or angry black women (Walton, 2020). To the question, *"What is still problematic about the way Black women are represented and/or portrayed in pop culture,"* visual artist Armina Mussa responded, *"Where white women are said to be standing up for themselves, Black women are seen as wanting a fight. We are still unseen, and society has successfully exploited the cultural psyche of Black women. I hate how much pain everyone feels we are still capable of enduring. We are a glimmer of light, spirited and gentle, too."* (Vice Media, 2019). Mussa's response notes the social and psychological impacts on-screen representations have.



## The importance of representation

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In November 2021, the Disney movie *Encanto* was released. It was an instant hit with audiences. The movie follows a multi-generational Colombian family with magical powers (Smit, 2022). Soon after, a mother, Kaheisha Brand, posted a picture of her son standing in front of the TV playing *Encanto*. Her son, who bears a striking resemblance to the animated character of Bruno, stands proudly next to Bruno. Brand tagged the post with #RepresentationMatters. With the addition of a repost on Twitter, the photo received over one million likes and more than eight thousand retweets. The virality of this picture proves how important people find it to be able to see themselves in the media they consume and how touching it is to see a young boy experience that. In an interview, Brand said, *"The image of him sitting and staring was actually the first picture I took. He seemed to be in awe. He would stare at the screen and turn around smiling. [...] I think there is empowerment in positive representation. It is important that he see images that reflect him. I'm grateful for the creativity behind this movie and the diversity amongst the Black and brown characters."* (Valdivia, 2022).



© @katchingupwithkenzo on Instagram, 2021

Figure 4: Real-life example of why representation matters.

Michael Morgan, former professor emeritus at the University of Massachusetts, said, *"Stories matter, stories affect how we live our lives, how we see other people, how we think about ourselves."* (Boboltz & Yam, 2017). Diversity in popular movies and television series

matters because an accurate portrayal of society affects both the over-and under-represented groups of society. Whereas an inaccurate, often offensive portrayal is harmful to both entire communities and also individual people. Representation matters. Representation impacts people. Everyone deserves to have their story told.

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## From Raw to Cooked: Amy Tan's "Fish Cheeks" through a Lévi-Straussian Lens

By Susan K. Kevra

In 1989, after the publication of her novel, *The Joy Luck Club*, Amy Tan admitted, "there is this myth that America is a melting pot, but what happens in assimilation is that we end up deliberately choosing the American things – hot dogs and apple pie – and ignoring the Chinese offerings." (Wang 69) Tan's choice of food as the indicator of racial difference is significant, and it encapsulates a tension that plays out in the hyphenated lives of the Asian-American characters in her fiction. Nowhere is this sentiment more apparent than in her early short story, "Fish Cheeks," published in *Seventeen Magazine* in 1987. Tan's setting of Christmas for a traditional Chinese dinner, shared with the American boy on whom the protagonist, Amy, has a crush, emphasizes the girl's dual identity as an Asian American, a reality she is confronting head on. Although the story delivers a clear message to Asian American teenage girls to see beauty in their Asian features and celebrate their cultural heritage, the story is pervaded by an overwhelming sense of discomfort. Amy fears her guests will be repelled by the strange menu and offended by her elders' eccentricities at the dinner table. But her discomfort goes deeper, revealing anxieties about growing up and the struggles involved. These fears are amplified in one passage that contains a detailed description of raw ingredients in her mother's kitchen – piles of uncooked prawns, pale blocks of tofu, a slimy whole fish. This focus on rawness can be read as symbolic of Amy's own rawness and immaturity, recalling anthropologist Claude Lévi-Strauss's theories on the categories of the raw and the cooked. Just as cooking signals a shift from a more natural and primitive state to a more refined and cultured one, Amy experiences a shift of her own. What she undergoes is a rite of passage, prompted by a meal shared between two very different families.

Tan's short story – and it is short – a scant 500 words – uses food to show the striking differences between the Chinese hosts and their American guests. Although they gather on Christmas day to share a meal, this is no traditional Christmas dinner of "roasted turkey and sweet potatoes," (57) and the adolescent Amy fears that the American guests will find the whole steamed fish revolting. The fact that Robert is also the son of a minister, forced to celebrate this most Christian of holidays with a Chinese family over an exotic and unusual meal,

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casts a glaring light on the cultural differences between the two families. Already we see the dichotomies stacking up: whole steamed cod and roast turkey; Christian and non-Christian; Chinese and American.

The dichotomies in the story recall the work of Lévi- Strauss who recognized in humans the tendency to arrange culture and thought around binary opposites. He also believed that myths were tools through which these contradictions could be reconciled. In a piece published in the *New York Times* in 2009, just after the death of Lévi-Strauss, the author explained the dynamic at play in *The Raw and the Cooked*:

“Raw” and “cooked” are shorthand terms meant to differentiate what is found in nature from what is a product of human culture. That dichotomy, Mr. Lévi-Strauss believed, exists in all human societies. Part of what makes us human, however, is our need to reconcile those opposites, to find a balance between raw and cooked. ...In a metaphoric sense, a cook is a kind of mediator between those realms, transforming an object originally from the natural world into an item fit for human consumption. So by “cooked,” Mr. Lévi-Strauss means anything that is socialized from its natural state (Rohter).

In a story replete with descriptions of raw and cooked food, we can fruitfully apply Lévi-Strauss’s theories. Not only do we see how the narrative strikes a balance between images of raw food early in the story with the cooked, finished product, but more importantly, we see a symbolic cooking that goes on. The cook, Amy’s mother, is in fact responsible for turning raw ingredients into a meal, but additionally, she helps her daughter reconcile her duality as an Asian-American. Before examining the mediating role of the mother and analyzing the pivotal scene set in her kitchen, it is first necessary to understand the context for this scene, as well as the mindset of the protagonist.

The first person narration begins with a confession: “I fell in love with the minister’s son the winter I turned fourteen” (57). As with all genuine confessions, what follows is a laying bare of her soul, as she describes how mortified she is that her mother outdid “herself in creating a strange menu” (57), an Asian feast made up of tofu, prawns, and a whole steamed fish, as its centerpiece.

Throughout much of the story, we see a girl who has bought into the ideology of assimilation. Outside the home, at school, she can do her best to fit in, to privilege the American side of her Asian American-ness. This means rejecting her past and Chinese traditions, because as Tan confessed, they brought on feelings of “shame and self-hate” (Wang 69). Even food, often the last vestige of an immigrant’s homeland, becomes for the children of immigrants, a source of embarrassment. Instead of uniting families, in Tan’s fiction, food often divides parents and children. For example, in her 1989 novel, *The Joy Luck Club*, four immigrant Chinese women gather to play mahjong and cook while their daughters chug down Coke. In *The Kitchen God’s Wife*, Pearl Louie Brandt, a Chinese-American woman, married to a European American, realizes her children are much more likely to ask for fast food than to eat Chinese delicacies,

like jellyfish or “sweaty earthen jars of preserved meats and vegetables” (Tan, *Joy* 73). For these young Asian Americans, Chinese cuisine is neither a badge of pride nor a way to remember the past. For them and for Tan, it is undesirable, something best kept secret. But in “Fish Cheeks,” the minister and his son’s presence in the girl’s home mean the girl can’t hide her ethnicity, especially when surrounded by her “noisy Chinese relatives who lacked proper American manners” (57), speaking a heavily accented English.

Food and language are not the only things that set the girl apart from Robert, who is “not Chinese, but as white as Mary in the manger”(57). Amy’s fixation on Robert’s white skin and his blond hair says more about her dissatisfaction with her own appearance, made explicit in her Christmas prayer for “a slim new American nose”(57). Although Tan wrote the short story at the age of 35, she obviously had not forgotten the insecurities of adolescence, with her candid talk about her dissatisfaction with body image and appearance. Indeed, Tan confessed that as a girl, she “pinched her nose with a clothespin for a week in the hope that doing so would Westernize her Asian nose [and even] fantasized about plastic surgery” (Huntley 3).

The protagonist’s insecurities about her ethnicity are most apparent in the scene where the two families gather around the dinner table. She watches as relatives “lick... the end of their chopsticks and reach... across the table, dipping them into the dozen or so plates of food”(58). But her greatest horror comes when her father “poke[s] his chopsticks just below the fish eye and pluck[s] out the soft meat,” (58) announcing, “Amy, your favorite”(58). A gesture she would normally appreciate now feels like a cruel blow; her father’s words brand her, marking her a part of this family with peculiar customs and bizarre food preferences. The cultural divide between she and Robert becomes an unbridgeable chasm, causing her to retreat into silence. In fact, the only sound at the end of the meal is the sound of burping, which Amy’s father explains is “a polite Chinese custom to show you are satisfied”(58). Stunned, Robert “look[s] down at his plate with a reddened face” (58).

To be certain, these foods and customs would appear strange to an outsider, and therefore, it is no small wonder that Robert grimaces when presented with a whole steamed fish, eyes and all. Rather than believing that her ethnicity might be perceived of as exotic and alluring, the girl is deeply embarrassed by it. This sentiment can be traced to the author’s own life and her admission that she felt “ashamed when people came over and saw [her] mother preparing food. [S]he didn’t make TV dinners and use canned foods. She used fresh vegetables and served fish with the head still on. I worried people would think that we ate that because it was less expensive” (Schleier). Today, when fresh food and ethnic cuisine are prized, it may be hard to understand Tan’s embarrassment, but in the 1950’s and 60’s, when she was a child, the average American’s knowledge of Chinese food was limited to chow mein and fortune cookies. Authentic Chinese cooking would have doubtless been startlingly bizarre to most Americans, particularly when processed food was the norm,

indeed even a status symbol.

We can therefore forgive Robert for his reaction and inability to appreciate the dishes set before him, but what are we to make of Amy's reaction to the meal? Despite her familiarity with these foods, she seems put off by them, regarding them in a new and altogether negative light, suddenly able to see the meal through the eyes of a boy she wants to impress. As a result, the familiar – her mother's home cooking – takes on a strange, even unsettling appearance. Before we see the food as a finished product, cooked and plated, the narrator takes us behind the scenes, focusing instead on the constituent parts of the meal, separate and unadorned ingredients, laid out in the kitchen and described in a most unappetizing way:

The kitchen was littered with appalling mounds of raw food: A slimy rock cod with bulging eyes that pleaded not to be thrown into a pan of hot oil. Tofu, which looked like stacked wedges of rubbery white sponges. A bowl soaking dried fungus back to life. A plate of squid, their backs crisscrossed with knife markings so they resembled bicycle tires (57-8).

Not only is the kitchen "littered" with ingredients that are "slimy," and "rubbery," – words that suggest spoilage rather than freshness, but the emphasis here is on the unfinished product, the brute ingredients in their uncooked state. The tofu and squid, whose raw state is highlighted, seem altogether revolting, more inedible objects than food, these "rubbery white sponges" and "bicycle tires"(57).

The dichotomy between the raw ingredients we glimpse in the kitchen and their eventual cooked state recalls Levi-Strauss's book, *The Raw and the Cooked*. The Structuralist applied binary structures (hot/cold, raw/cooked) to the study of tribal myths and practices and concluded that one sign of cultural advancement was the development of cooking. Instead of contenting themselves with raw foods, primitive peoples began to cook their food, and in so doing, took the first step towards culinary sophistication. The process of applying heat altered food and improved the taste and texture.

Are we then to read this scene in the kitchen with its emphasis on rawness as equating the family's cuisine and by extension, their culture, with a lack of sophistication, even primitiveness? How is this kitchen any different from an American kitchen on Christmas morning, with a pale, pimpled raw turkey, its pink gizzards and neck on the counter? Both sites are a liminal space, situated between nature -- where food is harvested or hunted -- and the dining room, where culture takes over, transforming animal flesh into cuts of meat, blanketed in velvety sauces, where the fork or a pair of chopsticks replaces fingers. But here is the difference. The liminality of the kitchen in "Fish Cheeks" symbolizes the girl's state: as an Asian American, she is culturally betwixt and between, with one foot in her parents' China, the other in America. Moreover, her liminality is compounded by her age: as an adolescent, she finds herself at that awkward age, straddling childhood and adulthood. As such, she is perfectly situated at this

developmental crossroads, and the kitchen becomes an initiatory site where she undergoes a rite of passage to usher her into adulthood.

In *The Raw and the Cooked*, Lévi-Strauss documents initiation rituals involving symbolic cooking. For instance, he relates how a Californian Native American tribe placed pubescent girls or women who had just given birth in underground ovens. He also cites a Pueblo practice of women giving birth over a heap of hot sand (Lévi-Strauss 335). The application of heat was believed to have “the effect of making sure that a natural creature [was] at one and the same time cooked and socialized” (336). Symbolic rituals connected to rawness and cooking are not limited to tribal groups. Lévi-Strauss recounts a similar custom in 19<sup>th</sup> century France and Belgium. When a younger daughter married first, her older sister would be “seized upon, lifted up and laid on top of the oven, so that she might be warmed up... since her situation seemed to indicate that she had remained insensitive to love” (334). In addition, it had once been the custom in France to make “unmarried elder brothers and sisters eat a salad consisting of onions, nettles and roots, or of clover and oats” (Lévi-Strauss 334-5). This practice was less an attempt to change the status of the individual than to serve as a kind of chastisement, to function as a sign of their falling behind, still woefully linked to the category of the raw.

Amy undergoes a similar initiatory experience that begins in the kitchen, this place of transformation, where raw ingredients undergo processes like cutting and searing, in order to make them edible. What she sees here and experiences later at the dining room table amount to a maturation process as she is subjected to the cultural pressures coming from her Chinese family, on the one hand, and the pressure to come across as desirable to a non-Asian boy, on the other. This scene in the kitchen is therefore key in understanding the protagonist’s dilemma.

Amy’s view of the meal preparations in the kitchen recalls the adage, if you can’t stand the heat, get out of the kitchen.” Clearly, she is uncomfortable here. But it is not the heat, but rather the *lack* of heat, the rawness of the foods, that bothers her. The mise-en-place elicits a kind of fear. More a scene of carnage than a site of the culinary arts, the kitchen is a place where whole cod, so fresh it seems to still be alive, is humanized, with “bulging eyes...[it] pleaded not to be thrown into a pan of hot oil” (57). We cannot help but pity this creature. Seen in this light, the kitchen becomes something akin to a chamber of horrors, with Amy’s mother then, a torturer, who tosses innocent fish into hot oil and brands defenseless squid, “their backs crisscrossed with knife markings” (57).

While Amy herself is not a victim of physical suffering, she is nonetheless pained by the embarrassment she suffers. After the meal, her mother acknowledges that her daughter had indeed “*suffered* (emphasis mine) during the evening’s dinner” (58). Like the poor cod, Amy is subjected to a social trial by fire, orchestrated by her mother. Just as the function of rites of passage in pre-modern societies was – as Mircea Eliade put it, to help “the novice emerg[e] from his ordeal endowed with a totally different being from that he possessed before

his initiation... [to] become another" (qtd. in Chernin 166), so, too is the ordeal Amy endures. Hence, the once raw fish is made edible through cooking, signaling a move from a natural to cultural product; similarly, the protagonist emerges from her ordeal more mature and eventually, with an appreciation of her culture. The story highlights "the problems and challenges of integrating two cultures; intergenerational struggles within immigrant families; the conflict between acculturation and adherence to an ancestral tradition; and between assimilation and parochialism" (Huntley 330). When, at the end of the story, the girl's mother drives home the message, "inside you must always be Chinese. You must be proud you are different," she does so while handing over a peace offering, "a mini-skirt in beige tweed" (58). The mother recognizes that a fashion statement will go a lot further in placating her daughter and expressing her love than anything else she can say or do. The gift of the mini-skirt allows for the perfect integration of the two cultures, forming a bridge between mother and daughter, between Asia and America.

Interestingly, the mother's concession comes in the form of a mini-skirt and not a Coke or a box of donuts. Fashion comes and goes, and the adolescent Amy will likely outgrow the mini-skirt or grow tired of it in short order. But these handmade culinary gifts are the most enduring guarantors of culture. Even when the children of immigrants no longer speak their parents' native tongue, family recipes continue to be passed down. However excruciating the dinner may have been, Amy would later go on to "fully appreciate her [mother's] lesson and true purpose behind [this meal made up of all her] favorite foods (58). The ordeal she suffers on this Christmas is indeed a kind of situational crucible where family customs collide with teenage insecurities. How fitting that a story about resisting the effects of assimilation and the melting pot ideology should lead us to the image of the crucible. After all, the expression "melting pot" comes from the title of Israel Zangwill 1908 play about Jewish immigrants and does not in fact refer to a stew, but is rather an utterly violent image, that of a crucible in which immigrants, like smelted metals combine to form a single people, who must regrettably relinquish their difference. In "Fish Cheeks," however, the protagonist emerges from the crucible intact. This first published work of Tan's, by its sheer brevity and poignancy, serves as a kind of appetizer for her longer works that deal with intergenerational struggle and ethnic identity.

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# What Is Tiger Mom Parenting? Experts Say This Parenting Style Can Be Harsh, But Warm

GH [goodhousekeeping.com/life/parenting/a27197790/tiger-mom-parenting](https://www.goodhousekeeping.com/life/parenting/a27197790/tiger-mom-parenting)

April 23, 2019

Since Amy Chua coined the term in her book, there have been surprising studies about the results of this upbringing.



By [Marisa LaScala](#) Published: Apr 23, 2019

- Amy Chua coined the term "Tiger Mom" in her book, *The Battle Hymn of the Tiger Mother*, in 2011.
- Since then, it's been used to describe a parenting style that uses harsh tactics like fear and shame, but also one that prioritizes familial closeness.
- Studies show tiger parenting has different outcomes, depending on cultural factors.

The term "Tiger Mom" burst onto the scene in 2011 when Amy Chua, a Yale law professor and mother of two daughters, published a book about her parenting style called *The Battle Hymn of the Tiger Mother*. In it, she ascribes tiger parenting to Chinese parents (though she admits she uses the terms "Chinese" and "Western" loosely — and, really, anybody can adopt this style).

"Western parents try to respect their children's individuality, encouraging them to pursue their true passions, supporting their choices, and providing positive reinforcement and a nurturing environment," she writes in her book, which was excerpted by the *Wall Street Journal*. "By contrast, the Chinese believe that the best way to protect their children is by preparing them for the future, letting them see what they're capable of, and arming them with skills, work habits, and inner confidence that no one can ever take away."

While some find Chua's methods extreme — she once told her 4-year-old daughter to re-do a handmade birthday card because it didn't meet her standards — others say there's a lot of warmth as well, and that the high expectations produce results. But what do the experts say?

## What is a Tiger parent?

"The term has its positives and negatives," says [Kim Parker, LCSW](#), author of *East Meets West: Parenting from the Best of Both Worlds*. "But it's usually used by Asian Americans to describe their immigrant moms or dads who are highly involved, motivated by love, and use

coercive tactics — there's not too much positive parenting — to raise their kids toward their definition of success."

**"Tiger parenting is based in Asian values of independence and emphasizes creating a strong and committed relationship between parent and child,"** says Hazel Rose Markus, Ph.D., professor of psychology at Stanford University and co-author of the study *"My Mother and Me: Why Tiger Mothers Motivate Asian Americans But Not European Americans."*



"Parents in Asian and Asian American contexts often direct children to recognize their fundamental connectedness to others, especially parents and their obligation to them," she adds. "One of the most important obligations is to become an educated person, so you can provide for the family and contribute to society. Being a good child means living up to parental expectations."

To Westerners, this style can seem pretty rigorous. "A tiger parent sets extremely high goals for his or her child, usually academic, and drives the child relentlessly to achieve these goals," says Jenny Grant Rankin, Ph.D., educator and author of *Sharing Your Education Expertise with the World*. "Once each goal is reached, another is immediately set, so there is no break from the parent's demands."

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## **Tiger parenting may sound authoritarian, but there's also a lot of love.**

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Tiger parenting, with its emphasis on obligation to the family and reaching high standards, may seem too authoritarian but that's not exactly the case. Kids are highly supported in this method of parenting. "Parents sit with the child and work on homework, making sure the child understands the problems," Dr. Markus says. **"They convey to their children that even if they don't understand the problem at first, with much more practice, they will get it.** They help their children understand they are strong and have the ability."

Su Yeong Kim, Ph.D., co-author of the study *"Does Tiger Parenting Exist?"* and professor of human development and family sciences at the University of Texas at Austin, studied the parenting style, and found it high in one factor that was missing in other parenting styles: Shaming. "Supportive parents showed higher levels of shaming than easygoing parents, suggesting that a moderate level of shaming may be an important component of being a supportive and successful parent among Chinese Americans."



But **while tiger parents rank high in shaming, they rank high in warmth as well.**

"'Authoritarian parenting' generally has a negative connotation, like the parent is the ruthless dictator, using a 'my way or the highway' or 'children are to be seen not heard' approach,"

Parker says. "Tiger parenting utilizes some traits of authoritarians, but it can also involve parental sacrifice rooted in selfless love for the child."

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## The benefits and drawbacks of tiger parenting may not be the same in all families.

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Before you start demanding more elaborate birthday cards from your kids, know that your children may not respond well to tiger parenting. "**Studies show that tiger parenting can be effective for Asian and Asian American students, but not for Americans,**" says Dr. Markus. "In one study, Asian Americans students were asked to think about their mothers following a failure to solve a problem. These students showed higher levels of motivation than when they thought about themselves. In contrast, American students in families with European backgrounds demonstrated lower levels of motivation when they thought about their mothers."

The positive results for Asian Americans, however, come with a price: "**Students with tiger parents show a paradoxical pattern of both higher distress coupled with high achievement,**" Dr. Kim explains.

And other kids don't take to tiger parenting at all, resulting in the opposite of what was intended. "Anytime a child — especially a teenager — loses a sense of control or a sense of agency, it has a really a dramatic effect on their motivation, which will affect their outcomes related to academics," says Christine Carter, Ph.D., author of *Raising Happiness*. "If you try to externally motivate them with threats or bribes or any controlling parenting style, their self-motivation will falter."



"These children can also experience the anxiety and other downsides of a high-stress environment," Dr. Rankin says. "Such pressure is unsustainable, and these children can rebel later in life — giving up healthy goals entirely — when they reach an age where independence is possible."

But in some families, the close bond of tiger parenting can mitigate some of those alienating factors. "Studies show parental love and sacrifice, delivered in a warm relationship with the child, can trump any childhood resentment and shame," Parker says.

In the end, Chua's children turned out just fine. "As I've gotten older, I've realized that my mom and I are increasingly similar," Chua's younger daughter, Lulu, told *Slate*. "I think I've really absorbed a lot of her values. My mom loves to pass on these little tidbits of knowledge, and I find myself giving them to my friends now in a very mothering way."

### JLC basic Plan:

- Everyone reads Jing- Mei's chapters
- And one of the stories of another family ( they must choose at the beginning)
- We can have discussions of Jing- Mei and then split up and have discussions of the other chapters in groups. Discussing any connections to Jing-Mei's story or things they too related to. Also maybe have prepared discussion questions?
- Quizzes on the sections will be completed in groups (each group must have a member of each chapter group)
- End project will be some way that the groups can present their readings of the other chapters and how they intertwine with Jing Mei's.
- ✚ Watch movie to give class full picture --- have students sign up to bring snacks (food from their culture)

### Before JLC Begins:

- Seniors will read short stories and discuss them. Also learning about Critical Lenses, so that they can then apply them to the short stories. Maybe even ending by writing a mini essay on what a lens reveals about a particular short story.



**EVERYONE MUST READ THIS STORY.**  
**Jing-mei Woo**

*The Joy Luck Club → Two Kinds → Best Quality → A Pair of Tickets*

**A GROUP OF STUDENTS CAN BE RESPONSIBLE FOR THIS STORY.**  
**Lindo Jong Waverly Jong Waverly Jong Lindo Jong**

*The Red Candle → Rules of the Game → Four Directions → Double Face*

**A GROUP OF STUDENTS CAN BE RESPONSIBLE FOR THIS STORY.**  
**An-mei Hsu Rose Hsu Jordan Rose Hsu Jordan An-mei Hsu**

*The Scar → Half and Half → Without Wood → Magpies*

**A GROUP OF STUDENTS CAN BE RESPONSIBLE FOR THIS STORY.**  
**Ying-ying St. Clair Lena St. Clair Lena St. Clair Ying-ying St. Clair**

*The Moon Lady → The Voice from the Wall → Rice Husband → Waiting between the Trees*

## I. Pre-reading Activities

### E. Achieving a "Practical" Reading Strategy

Many of the chapters of *The Joy Luck Club* were originally short stories which Amy Tan deftly wove together into the tapestry of a novel.

It is, of course, important to read the book in the manner in which the author has presented it to us. However, because each section contains one chapter on each mother-daughter pair, it is sometimes difficult to remember the "connections" from section to section. For classroom governance, therefore, teachers may decide to assign the stories in the following sequences if they want their students to focus more closely on each mother and daughter's particular story:

**EVERYONE MUST READ THIS STORY.**  
**Jing-mei Woo**

*The Joy Luck Club* → *Two Kinds* → *Best Quality* → *A Pair of Tickets*

**A GROUP OF STUDENTS CAN BE RESPONSIBLE FOR THIS STORY.**  
**Lindo Jong Waverly Jong Waverly Jong Lindo Jong**

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**A GROUP OF STUDENTS CAN BE RESPONSIBLE FOR THIS STORY.**  
**An-mei Hsu Rose Hsu Jordan Rose Hsu Jordan An-mei Hsu**

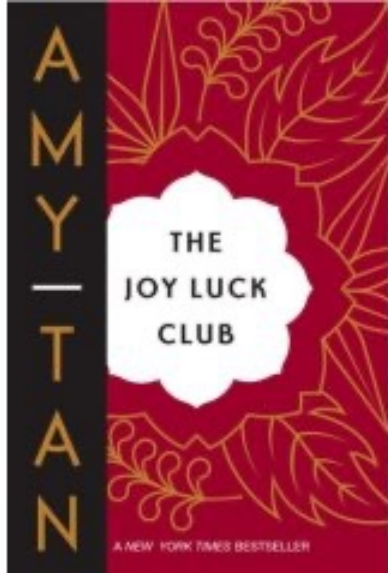
*The Scar* → *Half and Half* → *Without Wood* → *Magpies*

**A GROUP OF STUDENTS CAN BE RESPONSIBLE FOR THIS STORY.**  
**Ying-ying St. Clair Lena St. Clair Lena St. Clair Ying-ying St. Clair**

*The Moon Lady* → *The Voice from the Wall* → *Rice Husband* → *Waiting between the Trees*

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# The Joy Luck Club

By Amy Tan



# Background

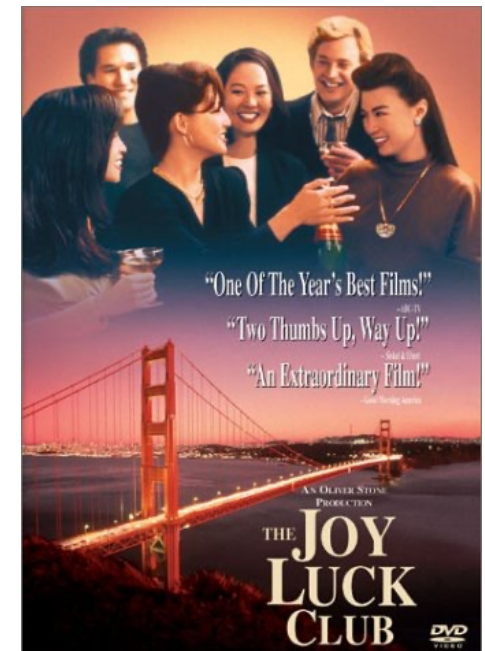


- In 1949 four Chinese women drawn together by the shadow of their past begin meeting in San Francisco to play mah jong, invest in stocks, eat dim sum, and "say" stories. They call their gathering the Joy Luck Club. Nearly forty years later, one of the members has died, and her daughter has come to take her place, only to learn of her mother's lifelong wish-and the tragic way in which it has come true. The revelation of this secret unleashes an urgent need among the women to reach back and remember... In this extraordinary first work of fiction, Amy Tan writes about what is lost-over the years, between generations, among friends-and what is saved.



# Notes To Be Copied:

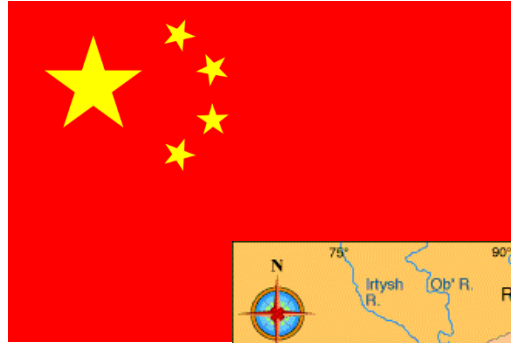
- I. *The Joy Luck Club* by Amy Tan
- A. series of interrelated short stories about Chinese immigrant mothers and their American-raised daughters



- B. Point of view in *The Joy Luck Club* shifts from narrator to narrator.



- C. Setting: San Francisco in the 1980s and China in the 1920s-1940s



## II. Main Characters:



- A. Suyuan Woo— founder of the Joy Luck Club whose recent death has left a space at the Mah-Jong table.

- B. Jing-mei Woo—daughter born in America who takes her mother's place at the Mah-Jong table. She has difficulty understanding her mother. She is the protagonist.



- C. Lindo Jong—cleverly opted out of an unfortunate arranged marriage in China. Came to the US on her own, married and had three children.





- D. Waverly Jong—daughter who became a chess champion and an attorney. She has achieved much but still fears her mother's disapproval.



# III. Important Themes

- A. Sacrifices Made for Love



- B. The Relationships between Mothers and Daughters (or Older and Younger Generations)



- C. The Immigrant Identity/ Cultural Identity



- D. Misunderstandings and Reconciliation



- I. *The Joy Luck Club* by Amy Tan
- a. A series of interrelated short stories about Chinese immigrant mothers and their
  - American-raised daughters
- b. Point of view in *The Joy Luck Club* shifts from narrator to narrator.
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- III. Important Themes
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- B. The Relationships between Mothers and Daughters (or Older and Younger Generations)
- C. The Immigrant Identity/ Cultural Identity Misunderstandings and Reconciliation

# On-Screen Diversity:

## Why Visibility in Media Matters

*Compelling Question: Why is it important to see the diversity of our society represented in media?*

Grade Level		Time	Common Core Standards
K-2	4-5	45–60 Minutes	Reading: R1, R7 Writing: W2, W4 Speaking & Listening: SL1, SL4 Language: L4, L6
6-7	HS		



### Web Related Connections

#### Lessons

[Diverse Books Matter](#)

[Dolls Are Us](#)

[Representing the People: Diversity and Elections](#)

[Role Models and Stereotypes: Misty Copeland's Story](#)

[Who Am I? Identity Poems](#)

#### Other Resources

[Dos and Don'ts with Special Diversity Events](#)

[Establishing a Safe Learning Environment](#)

[Race Talk: Engaging Young People in Conversations about Race and Racism](#)

### Key Words

(See ADL's [Education Glossary Terms](#).)

accent  
analyze  
assumption  
complex  
culture  
discrimination  
groundbreaking  
hero  
interracial  
race  
representation  
reputation  
research  
self-esteem  
stereotypes  
villain

### LESSON OVERVIEW

In September 2019, Kodi Lee won *America's Got Talent*, which was a groundbreaking and emotional victory. Lee is a person who is Asian-American, blind and has autism. While he is one example of on-screen diversity, there is still more work to be done to ensure that the stories told reflect all people. The 2019 annual [Hollywood Diversity Report](#) found that among film leads, women and people of color made up only 32.9% and 19.8% respectively. Across the 100 top-grossing movies of 2018, the [Annenberg Inclusion Initiative](#) reports that only 1.6% of characters were depicted with a disability, a four-year low. Of the same 100 films, only two portrayed a gay protagonist.

This lesson provides an opportunity for students to learn how different types of entertainment, like movies and television, reflect our diverse society. Students will explore the importance of representation and conduct their own research about various characters in films and TV programming.

### LEARNING OBJECTIVES

- Students will explore the extent to which the movies and television shows they watch portray a diversity of characters.
- Students will consider the importance of representation and visibility in movies and television.
- Students will conduct their own research study about the diversity of films and television.

### MATERIALS & PREPARATION

- [Blind Singer With Autism Wins 'America's Got Talent'](#) YouTube clip (2019, 15 sec. NBC Nightly News, <https://www.youtube.com/watch?v=NJYroBhoteQ>)
- [Diversity Analysis of Movies and TV Shows](#) (one for each student)
- [Identity Group Definitions](#) (for teacher, optional to distribute to students)
- [Opinion: A diversity of media characters is necessary for children](#) (one copy for each student)
- [Data Collection: Television and Movie Analysis](#) (several copies for each student)

## PROCEDURES



### Video Viewing: America's Got Talent

1. Begin the lesson by asking students if they know who won the recent (2019) *America's Got Talent*. Elicit or explain that Kodi Lee was recently named the winner of the 14th season in 2019.
2. Show the video [Blind Singer With Autism Wins 'America's Got Talent'](#).
3. Ask students: *What did you learn about Kodi Lee from the video?* Explain that Kodi Lee is blind, has autism and is Asian-American. Engage students in a brief discussion by asking the following questions:
  - Why do you think it is notable that Kodi won?
  - What do you think it means to people who share Kodi's identity characteristics?
  - Why do you think it's important that people like Kodi are visible to the general public?
4. Explain to students that when people talk about diversity and identity, they sometimes use the terms "mirror" and "window," especially when discussing children's books. Ask: *Does anyone know why the words mirrors and windows are used to describe children's books?*
5. Explain that mirror books (or movies, television shows, etc.) reflect back to people who they are, so they can see themselves in what they are reading and watching. Mirror books provide reflections of social group identity characteristics like culture, race, religion, disability, gender, sexual orientation, etc. Ask: *Why do you think these kinds of mirrors are important?*

If students are unsure, ask if they have ever seen a movie (or a television show or read a book) that had a character who shared their identity, and how it made them feel. Consider sharing an example of your own.
6. Explain that window books (or movies, TV, etc.) provide a view into other people's lives and experiences with which students may be unfamiliar. Window books provide information about and insight into identity groups they may not know much about.
7. Ask students: *Why do you think these kinds of windows are important? How do windows and mirrors relate to Kodi Lee winning America's Got Talent?*



### Analysis: Movies and TV Shows

1. Tell students that they are going to examine diversity in movies and television shows. Have students write on a piece of paper three TV shows and three movies they watch, like or know about. For younger students, they can also draw a picture of their favorite characters from the show.
2. Distribute the [Diversity Analysis of Movies and TV Shows](#) handout to each student. Review the questions with students so they understand what is being asked and give them ten minutes to complete the handout.
 

**Note:** If you need to provide definitions for different identity groups, read them aloud from the [Identity Group Definitions](#) or describe in your own words.
3. After completing their worksheets, have students turn and talk with someone sitting nearby. Each student should take two minutes to summarize what they wrote on their sheets and to share any thoughts they have about it.
4. Have students hang their completed Diversity Analysis of Movies and TV Shows around the classroom. Then have all students move around the room, gallery style, to look at their classmates' information.
5. Reconvene the class and engage them in a brief discussion by asking the following questions:
  - Would anyone like to share their movie or TV program and how it is diverse or not?
  - What thoughts do you have after reflecting on the diversity of all of the movies and TV shows on the worksheets?
  - Did you notice any patterns in what our class reads and watches?
  - What is the impact of seeing diversity? What is the impact of not seeing diversity?



- What did you learn by doing this?
  - What more would you like to know?
6. Ask students: *What do you think being visible and representing (to stand for a group who shares similar identity characteristics such as race, ethnicity, gender, sexual orientation, etc.) has to do with diversity and movies, TV, etc.?*

Briefly explain why it is important that people in different identity groups are visible and represented in all aspects of our society, including movies and television. The focus of this discussion is similar to the earlier one about mirrors and windows—everyone gets to see themselves reflected and we learn about others through different media sources. There tends to be less (or sometimes non-existent) representation of certain groups, usually those that are in the minority or marginalized, which makes it even more important to represent those groups. Also, it is important to look at *how* people and certain groups are represented because they may be visible but portrayed in one-dimensional, stereotypical or negative ways.

7. Ask students: *As you moved around the room looking at your classmates' information about TV shows and movies and the identities of the characters, which groups are represented most? Which are represented least or not at all? Why do you think that is?*



### Reading Activity

1. Distribute a copy of [Opinion: A diversity of media characters is necessary for children](#) to each student and give them 10–15 minutes to read the essay silently. As an alternative, you can read the article together, having students take turns reading aloud or you can read it aloud.
2. Engage students in a discussion by asking some or all of the following questions:
  - Why does the author think movies like *Black Panther* and *A Wrinkle in Time* are important?
  - What research (from the 1970's to present) did the author share in her essay and what did it reveal?
  - Were you surprised by what the research showed about race, ethnicity and gender diversity in movies and TV? Please explain.
  - What are some of the reasons the author suggests for why diversity is important?
  - When characters of color are portrayed, how does the way they are depicted lead to or perpetuate stereotypes?
  - Why do you think it's important or relevant?
  - Are there other things in your life where you feel there's not representation of different identity groups?
3. After discussing the reading, share some or all of the following data about diversity and representation in the TV and movie businesses.
  - In a study of movies in 2017, people of color made up 19.8% of film leads. (40% of the U.S. population are people of color.)
  - In the same study, women made up 32.9% of film leads. (Women constitute slightly more than 50% of the U.S. population.)
  - During the 2017-18 television season, of the 45 new scripted television shows, four (9% of total) creators were people of color (all black) and seven (16% of total) creators were female.
  - Of the new TV shows during the same season, women played leads in 28% of them, a drop from previous years. In 28% of the shows, people of color played the lead, an increase from the prior year.
  - Across the 100 top-grossing movies of 2016, 2.7% of characters were depicted with a disability.
  - Of the same 100 movies of 2016, only one portrayed a gay protagonist (i.e., leading or main character).

**Note:** This information comes from the articles and sources listed below, which include additional data.

4. After sharing the information, engage students in a brief discussion by asking:
  - What do you think about this information?
  - Why do you think the representation of certain identity groups in television and movies is so low?
  - What other identity groups are not represented well in television and movies?
  - What do you think should be done about the lack of representation in movies and TV?



### Optional Homework: Data Collection

1. As a follow-up to the lesson, have students do their own research on diversity in television and movies. They can choose to watch a week of different television shows or a few movies. You can define the parameters (e.g., number of hours such as 8–10 hours total or number of movies or TV programs such as three movies or ten TV programs) and assign the project accordingly.
2. Distribute several copies of the [Data Collection: Television and Movie Analysis](#) to each student. Review the handout and explain that for each TV show or movie they watch, they are to complete a separate data collection analysis sheet.
3. After completing their data collection, have students compile all the information they collected. Explain that they are to write up their results in an essay or PowerPoint presentation and present it to the class. Their project should include their answers to these questions:
  - What conclusions did you come to by collecting and analyzing this information?
  - What did you learn by doing this?
4. As an extension activity, have students create a bar graph or pie chart based on their individual findings, or together as a class, create one graph based on all the data students collected.

### Closing

Do a go-round where students share one thing that can be done to increase the diversity on television and in the movies.

### ADDITIONAL READING AND RESOURCES

- [“Despite reckoning on Hollywood diversity, TV industry has gotten worse”](#) (*The Guardian*, February 27, 2018)
- [Hollywood Diversity Report: Five Years of Progress and Missed Opportunities](#) (UCLA, 2018)
- [“Hollywood sticks to the script: Films aren’t more inclusive, despite a decade of advocacy”](#) (USC Annenberg, July 31, 2017)
- [“On YouTube, people with disabilities create content to show and normalize their experiences”](#) (*The Washington Post*, October 6, 2019)
- [“UCLA diversity report finds women and minorities still underrepresented in film and TV”](#) (*Los Angeles Times*, February 21, 2019)

## Common Core Standards

CONTENT AREA/STANDARD
Reading
R1: 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.
R7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
Writing
W2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
W4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Speaking and Listening
SL1: 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.
SL4: 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.
Language
L4: 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.
L6: 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.

## Diversity Analysis of Movies and TV Shows

Name: \_\_\_\_\_

1. Name one of the TV shows or movies that you talked about with your partner.

\_\_\_\_\_

2. What is the TV show or movie about?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. Name the main and secondary characters and their identity group characteristics such as race, ethnicity, gender, gender identity, sexual orientation, age, ability/disability, religion, socioeconomic status, etc. (For example, on *Black-ish*, Andre Johnson, African American, male, straight, parent, middle-age)

a. \_\_\_\_\_

\_\_\_\_\_

b. \_\_\_\_\_

\_\_\_\_\_

c. \_\_\_\_\_

\_\_\_\_\_

d. \_\_\_\_\_

\_\_\_\_\_

4. Reflecting on all of the TV shows or movies you listed earlier, how diverse is your list of shows or movies? Why do you think that is?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Identity Group Definitions

### **disability**

A mental or physical condition that restricts an individual's ability to engage in one or more major life activities (e.g., seeing, hearing, speaking, walking, communicating, sensing, breathing, performing manual tasks, learning, working or caring for oneself).

### **ethnicity**

Refers to a person's identification with a group based on characteristics such as shared history, ancestry, language and geographic origin, and culture.

### **gender**

The socially defined "rules" and roles for men and women in a society. Dominant western society generally defines gender as a binary system—men and women—but many cultures define gender as more fluid and existing along a continuum.

### **gender identity**

Relates to a person's internal sense of their own gender. Since gender identity is internal, one's gender identity is not necessarily visible to others.

### **race**

Refers to the categories into which society places individuals on the basis of physical characteristics (such as skin color, hair type, facial form and eye shape).

### **religion**

An organized system of beliefs, observances, rituals and rules used to worship a god or group of gods.

### **sexual orientation**

Determined by one's emotional, physical and/or romantic attractions.

### **socioeconomic status**

An individual or family's economic and social position in relation to others, as measured by factors such as income, wealth and occupation.



## Opinion: Why it's so important for kids to see diverse TV, movie characters

By Julie Dobrow, Calvin Gidney and Jennifer Burton, *The Conversation*, adapted by Newsela staff on 09.29.19  
 Reprinted with permission from <https://newsela.com/read/elem-diversity-tv-movies/id/42909/>.

Word Count **714**  
 Level **810L**



Image 1. The Netflix show "One Day at a Time" is about a Cuban-American family living in Los Angeles, California. Pictured are (from left) Marcel Ruiz, Justina Machado and Isabella Gomez. Photo courtesy of Michael Yarish, Netflix

The movie "Black Panther" was a smash hit. It was praised for its story and its African-American stars. Another recent hit film with an interracial cast is "A Wrinkle in Time." The lead actress is an African-American girl named Storm Reid.

Movies like "Black Panther" and "A Wrinkle in Time" make plenty of money and earn many awards. But our research shows another reason why they're important: Children need to see people from many different cultures and races on television and in movies. For the most part, they haven't.

### Representation In Children's Television

In the 1970s, Boston University professor F. Earle Barcus looked at children's television. He found many more male characters than female. Almost all characters were white. In a 1983 study, Barcus analyzed more than 1,100 characters in 20 children's television programs. He found that only 42 were black, and just 47 others belonged to some group other than white. Children's television looks nothing like the world kids see around them.



Image 2. Korra is the protagonist of the famous cartoon entitled "Legend of Korra," which is also known for having mostly non-white characters. This does not happen often on U.S. TV shows.

Over the past seven years, we've continued to study this problem. The good news is that children's cartoons have become much more diverse. For example, we found that one-third of all characters are female and about 1 out of 20 characters is black. That may not sound great but it's better than it used to be. There are also many more Asian or Asian-American characters.

The bad news is that there's still a long way to go. About 1 out of 7 Americans is African-American, and just under 1 of about 5 is Hispanic or Latino. This does not match the number of black and Latino people on television. Only about 1 out of every 100 characters on television is Latino.

Furthermore, the shows use stereotypes of how characters look and talk, where "bad guys" often have non-American accents. Stereotypes are assumptions about groups of people. This means we already have ideas about what those people are like. But we don't have proof that our ideas are true. Stereotypes ignore the fact that people in the same group can be very different. They can lead to discrimination or give certain groups a bad reputation.

We see this in characters like Dr. Doofenshmirtz from "Phineas and Ferb" or Nightmare Moon on "My Little Pony: Friendship Is Magic."

### Important For Child Development

The real question is why this all matters.

It's important for children to see characters who look and sound like them. More kids have low self-esteem when they see their group shown in a negative way. In our study, we showed children images of cartoon faces and played voices that use different accents. We asked kids to tell us if the person was good, bad or if they couldn't tell. Then, we asked them why they thought that.

First- and second-graders had no problem sorting these faces into "good" and "bad" characters. They told stories about why a character was a hero or villain. They said a face looked like "a princess" or like "someone who goes to jail."

It's not surprising that children were quick to say who's good and who's evil. They see so many stereotypes on television.

That is why it's important for characters to have different traits. It's okay for characters to have non-American accents, but good guys should have them, too. Heroes should be male and also female. African-American and Hispanic characters should have more leading roles.

This brings us back to why these new movies are so groundbreaking. "Black Panther" shows that a movie about a black superhero can be a hit. "A Wrinkle in Time" is the first \$100 million movie directed by a woman of color. Beyond that, these movies show us that people are all different and complex.

Maybe TV shows and animated series will do the same. If that happens, we will finally move beyond television stereotypes. Children have been seeing them for far too long.

---

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*Jennifer Burton teaches filmmaking and media studies at Tufts.*

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## Data Collection: Television and Movie Analysis

Your Name: \_\_\_\_\_

Title of TV show or movie: \_\_\_\_\_

1. Name the main and secondary characters and their identity group characteristics such as race, ethnicity, gender, gender identity, sexual orientation, age, ability/disability, religion, socioeconomic status, etc. (For example, on *Black-ish*, Andre Johnson, African American, male, straight, parent, middle-age)

a. \_\_\_\_\_

\_\_\_\_\_

b. \_\_\_\_\_

\_\_\_\_\_

c. \_\_\_\_\_

\_\_\_\_\_

d. \_\_\_\_\_

\_\_\_\_\_

2. What is the basic storyline of the movie or TV show?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. Is the topic of identity or diversity discussed or addressed in some way? Please explain.

\_\_\_\_\_

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\_\_\_\_\_

4. Do you notice any stereotypes? Are certain characters portrayed in stereotyped ways? If so, please record examples.

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5. Is there anything else you found interesting or noteworthy related to diversity?

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6. Summarize your findings on this show/movie.

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**AGREE**

***OR***

**DISAGREE**

**THE JOY LUCK CLUB**

# Instructions

- Read the statement.
- Go to the side of the room which matches how you feel about the statement.
- Be prepared to defend your side.
- You can switch sides at any time.

**I learned more from my  
mother than my father.**



**AGREE**



**DISAGREE**

**All cultures are essentially  
alike.**



**AGREE**



**DISAGREE**

**Divorce is a terrible thing.**



**AGREE**



**DISAGREE**

**Most people get what they  
deserve.**



**AGREE**



**DISAGREE**



**Belonging to a club is  
important.**



**AGREE**



**DISAGREE**

**America will some day go to  
war with China.**



**AGREE**



**DISAGREE**

**It is important to know your  
family history.**



**AGREE**



**DISAGREE**

**Getting married is important.**

**AGREE**

**DISAGREE**

**Parents do not understand  
children today.**



**AGREE**



**DISAGREE**

**It is easier to be a teenager  
today than it was for my  
parents.**



**AGREE**



**DISAGREE**

# Tips for the Teacher

- Allow the side of the room with fewer students to speak first.
- Ask for a volunteer to speak or call on someone. The first time you do this they might be shy, but in my experience you'll have hands shooting up after while.
- Allow the students to switch sides at any point in the discussion.
- Sometimes ask a student to explain what made them switch.
- Once it seems like they are dug-in to their sides, switch to the next topic.

# The Lit Guy

Thank you for choosing to use this with your students. I truly hope it goes well and your students have fun hashing out these topics.

Please take a moment to leave feedback for this Agree or Disagree. You'll earn credits toward future purchases on TpT!

Also, you can visit my store and follow me by clicking on the green star underneath The Lit Guy at the top. You'll be notified anytime I post something new:

<https://www.teacherspayteachers.com/Store/The-Lit-Guy>

Again, thanks!







# The Joy Luck Club: A Unit Plan

*Second Edition*

Based on the book by Amy Tan  
Written by Marion B. Hoffman and Mary B. Collins



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## ABOUT THE AUTHOR

A great deal of information is available about Amy Tan's personal and professional lives. Perhaps this is because her writing is clearly so overlaid with biography and autobiography. It might also be because her stories have so touched the hearts of her readers. And it might be because her enormous literary popularity coincides with the tremendous growth of the internet as a means of instant communication. Information about her seems to have popped up daily on many different web sites.

A quick search of the internet, the local bookstore, or the neighborhood library should turn up much solid information about this most interesting Chinese American writer. What follows here is some basic information about the author and her work.

Amy Tan's first novel, **The Joy Luck Club**, originally to be titled **Wind and Water**, was published in 1989. Technically neither a novel nor a short story collection, **The Joy Luck Club** is instead a series of interrelated stories for and about mothers and their daughters. There are sixteen stories in all told in groups of four: six are told by mothers and the remaining ten are told by their daughters.

The order of the stories is interesting: The first group begins with one story told by a daughter followed by three told by mothers. All of the eight stories in the second and third groups are related by daughters. Then the fourth and final group reverses the order of the first group: the first three stories are told by mothers and the last story is told by a daughter.

Tan's language is very easy to understand. She speaks in a clear, direct voice that makes her story telling compelling. Although some of the stories seem fairly simplistic, some contain enough metaphor and allusion to require a second or possibly a third reading. And because all of them deal with deep, meaningful emotions and complicated psychological relationships, several are very moving.

**The Joy Luck Club** has been translated into many different languages. It was a finalist for the National Book Award and the National Book Critics Circle Award in 1989. It received the 1990 Bay Area Reviewers Award for Fiction. For months **The Joy Luck Club** was on **The New York Times** bestseller list, and the rights to the paperback edition were sold for over one million dollars. The book has also been made into a film for which Amy Tan helped to write the screen play.

Her second important work was **The Kitchen God's Wife**, published in 1991. Her most recent publication was **The Hundred Secret Senses** in 1996. She has also published two children's picture books, **The Moon Lady** and **The Chinese Siamese Cat**.

Amy Tan was born on February 19, 1952, in Oakland, California. She grew up in the San Francisco Bay area, moving frequently from one place to another as her father, a Baptist minister, accepted new ministries. After graduating from high school in Montreux, Switzerland, Tan attended a few different colleges. Ultimately she received a bachelor's degree from San Jose

State University in 1973 and was awarded a master's degree in linguistics from the same university in 1974.

For over twenty years, Tan has been married to Louis DeMattei. They have homes in the Presidio Heights section of San Francisco and in New York City.

Amy Tan's father was John Yueh-han, who worked for the U.S. Information Service prior to coming to the United States in the late 1940's. Educated as an electrical engineer and a minister, Tan's father was born in Wuhan, China.

Tan's mother, Daisy Ching (born Tu Ching) was married once before, in China, for twelve years, to a man who abused her. Daisy Ching had three other daughters and lost track of them after the Communists took over in China. Because it was then illegal for a woman to leave her husband, Daisy Ching spent some months in prison in China when her former marriage and circumstances were revealed.

Daisy Ching met John Yueh-han during the 1940's in China. He came to the United States ahead of his wife and worked diligently to have her join him in this country. Following her prison term, she immigrated to America in 1949.

The year 1967 was an incredibly difficult one for Amy Tan and her family. First her older brother, Peter, and then their father, was diagnosed with malignant brain tumors and died within six months of each other. That same year, Amy Tan's mother was also diagnosed with a brain tumor, but fortunately hers was benign.

Following the deaths of her husband and son, Daisy Ching saw fit to take her daughter and remaining son to Europe. While there, Amy and her brother attended school in Switzerland. Whereas Tan had always been the only non-Caucasian student in her schools in America, in Switzerland, she was one of a large group of children from other countries. She finished her high school studies in Europe.

Amy Tan's professional life is often said to have started when authorities closed her local library. At age eight Tan wrote an essay entitled, "What the Library Means to Me," which was published in **The Press Democrat** in Santa Rosa, California. The essay extolled the benefits of the public library system.

Although Tan worked at a variety of jobs, such as bartender, switchboard operator, pizza maker, and counselor for developmentally disabled children, her writing career really started when she began working as a business writer. At first she worked for different companies; then she became a free lance writer. Her biggest drawback as a free lance writer was that she took on so many projects that she often was working 60-80 hours a week just to keep ahead.

In 1985 she had a short story published in **Seventeen** magazine. The story was noticed by a book agent who asked her to write an outline for a book. That book was **The Joy Luck Club**, reportedly written by Tan in four months, and published by Putnam.

Amy Tan's mother and other female family members have been a great inspiration for Tan's writing. Through the years, though, Tan's rebelliousness and life choices often placed her at odds with her mother. Like many of the daughters in **The Joy Luck Club**, Amy Tan was a rebellious person who, in her youth, preferred not to be Chinese but to be entirely American.

It was not until she was thirty-five years old, visited China, and met her half-sisters there that Tan developed a real appreciation for her Chinese roots. During the intervening years, two of her half-sisters have relocated to the United States.

As Amy Tan matured, so did her relationship with her mother. Once when Daisy Ching was ill, she reportedly asked her daughter what she would remember of her mother. Amy Tan's dedication of **The Joy Luck Club** speaks simply but eloquently to that question:

*To my mother  
and the memory of her mother*

*You asked me once  
what I would remember.*

*This, and much more.*

Note: Much information is available about Amy Tan. One book that might be especially useful and enjoyable in middle and high school classrooms is one of the People To Know books: **Amy Tan Author of The Joy Luck Club**

by Barbara Kramer

Enslow Publishers, Inc., Springfield, N.J., 07081

## INTRODUCTION

This unit plan is designed to develop students' reading, writing, thinking, reasoning, and language skills as well as their imagination and sense of discovery. It meets these goals through a series of exercises, assignments, and activities related to **The Joy Luck Club** by Amy Tan. The plan includes twenty-five pre-planned daily lessons based on the book's sixteen stories as well as extra resource materials created to facilitate the teaching and learning of Tan's book.

The **introductory lesson** introduces students to some information about China to establish a framework for their reading about Chinese mothers and daughters over a span of years. Be sure to explain the lesson's purpose to students and encourage them to keep the new information in mind as they read **The Joy Luck Club**.

Because the **reading assignments** are based on the individual stories in **The Joy Luck Club**, they vary in length from *Scar* with nineteen pages to *Magpies* with thirty-three. The average reading assignment comes out to nearly twenty pages. Given the general complexity of the stories, we believe that they must be read and discussed individually.

The **study questions**—both short answer and multiple choice—are fact based. Students can find the answers to the 144 questions right in the text. We advise using the short answer version of the questions as study guides for students and using the multiple choice version for occasional or regular quizzes. Answer keys are available for all of the questions. If your school has the appropriate machinery, you might like to make transparencies of your answer keys for use with an overhead projector.

The **vocabulary work** is intended to enrich students' vocabularies as well as to aid in their understanding of the stories. Along with each reading assignment, have students complete a two-part worksheet on words from the upcoming section of the text they are reading. There are 119 separate words.

Part I focuses on students' use of their general knowledge and contextual clues by giving the sentence in which the word appears in the text. Students are to write down what they think the words mean based on usage. Part II nails down the definitions of the words by asking students to match the words to their correct dictionary definitions. By the time students have finished a reading assignment and concurrently done the vocabulary work, they should have a thorough understanding of each of the words.

After each reading assignment, students will go back and formulate answers to each of the short answer questions. Discussion of these questions serves as a **review** of the most important events and ideas presented in the reading assignments.

After students complete extra discussion questions, there is a **vocabulary review** lesson which pulls together all of the vocabulary lists for the reading assignments and gives students a review of all of the words studied.

In this unit plan, daily lessons twenty-one and twenty-two are devoted to **extra discussion questions/writing assignments**. These questions focus on interpretation, critical analysis, and personal response. They employ a variety of thinking skills and add to the students' understanding of **The Joy Luck Club**. These questions may be used as either individual or group activities, but group work will better aid the students. Using the information they have acquired so far through individual work and class discussions, students can get together to further examine the text and to brainstorm ideas relating to the book's ideas, themes, and characters.

There is also opportunity for students to gain experience in **oral presentations** in reading, in role playing, and in acting like one of the characters. An Oral Reading Evaluation form is provided for evaluating the reading.

There are three **writing assignments** in this unit plan. The first is to express personal opinions: students have an opportunity to think about and to present their personal views of some family relationships. This assignment helps students to think about the kind of intricate relationships presented in **The Joy Luck Club**. The second assignment is to inform: students are encouraged to think about a game they enjoy playing, like several of the characters play mahjong in the book. Students need to think through the game they choose and to inform others how to play it. The third assignment gives students a chance to write to persuade: writing from the standpoint of one of the "aunties" in the book, students try to persuade one of the daughters to take a different view of her own mother. The students learn to think about how to present one of the mothers favorably and have their attention drawn to Amy Tan's technique of presenting characters in a variety of different lights and from a variety of different points of view.

In addition, there is a **nonfiction assignment**. Students are required to read a piece of nonfiction related in some way to **The Joy Luck Club**. After reading their nonfiction pieces, students fill out a worksheet on which they answer questions regarding facts, interpretation, criticism, and personal opinion. Students are given a wide range of possible topics for the nonfiction assignment and should be encouraged to write on something of particular interest to them.

The **review lesson** pulls together all of the aspects of the unit. You are given a choice of activities or games to use. All serve the same basic function of reviewing all of the information presented in the unit.



The **unit tests** give you an opportunity to test students' acquired knowledge using short answer questions, multiple choice, vocabulary, and essay. For your convenience, two tests are available for short answer and two for multiple choice. An advanced test is also available should you choose to use it. Answers are provided for all questions on the short answer, multiple choice, and vocabulary tests. Approaches to answers are suggested even for the essay tests.

There are additional **support materials** included with this unit. The **extra activities packet** gives suggestions for an in-class library, crossword and word search puzzles related to the novel, and extra vocabulary worksheets. A list of **bulletin board ideas** gives you suggestions for bulletin boards to go along with this unit. In addition, there is a list of **extra class activities** which might enhance the unit or serve as a substitution for an exercise that you might feel is less appropriate for your class.

**Answer keys** are located directly after the **reproducible student materials** throughout the unit. The student materials may be reproduced for use in your classroom without infringement of copyrights. No other portion of this unit may be reproduced without the written consent of Teacher's Pet Publications, Inc.

## UNIT OBJECTIVES - *The Joy Luck Club*

1. Through reading Tan's *The Joy Luck Club*, students will gain a better understanding of some important ideas presented in the book, such as Chinese customs and superstitions, learn some difficulties and joys associated with mother/daughter relationships, see how the generation gap can sometimes make communication between people difficult, to understand the four mothers and four daughters better through a series of sixteen stories told from various points of view .
2. Students will demonstrate their understanding of the text on four levels: factual, interpretive, critical and personal.
3. Students will have the opportunity to express their personal opinions on the aforementioned themes.
4. Students will be given the opportunity to practice reading aloud and silently to improve their skills in each area.
5. Students will answer questions to demonstrate their knowledge and understanding of the main events and characters in *The Joy Luck Club*.
6. Students will enrich their vocabularies and improve their understanding of the novel through the vocabulary lessons prepared for use in conjunction with the novel.
7. The writing assignments in this unit are geared to several purposes:
  - a. To have students demonstrate their abilities to inform, to persuade, or to express their own personal ideas  
Note: Students will demonstrate ability to write effectively to inform by developing and organizing facts to convey information. Students will demonstrate the ability to write effectively to persuade by selecting and organizing relevant information, establishing an argumentative purpose, and by designing an appropriate strategy for an identified audience. Students will demonstrate the ability to write effectively to express personal ideas by selecting a form and its appropriate elements.
  - b. To check the students' reading comprehension
  - c. To make students think about the ideas presented by the novel
  - d. To encourage logical thinking
  - e. To provide an opportunity to practice good grammar and improve students' use of the English language.
8. Students will read aloud, report, and participate in large and small group discussions to improve their public speaking and personal interaction skills.

READING ASSIGNMENT SHEET - *The Joy Luck Club*

Date Assigned	RA #	Reading Assignment (Chapters)	Completion Date
	1	The Joy Luck Club Scar	
	2	The Red Candle	
	3	The Moon Lady	
	4	Rules of the Game The Voice from the Wall	
	5	Half and Half	
	6	Two Kinds	
	7	Rice Husband	
	8	Four Directions	
	9	Without Wood	
	10	Best Quality	
	11	Magpies	
	12	Waiting Between the Trees Double Face	
	13	A Pair of Tickets	

UNIT OUTLINE - *The Joy Luck Club*

<b>1</b> Introduction	<b>2</b> PVR RA#1  PVR RA#2	<b>3</b> ?s RA 1&2  PVR RA#3	<b>4</b> ?s RA 3 Writing Assignment #1  PVR RA#4	<b>5</b> ? RA #4  PVR RA#5
<b>6</b> ?s RA 5  PVR RA#6	<b>7</b> ?s RA 6  Nonfiction Assignment	<b>8</b> Writing Assignment #2  PVR RA#7	<b>9</b> ?s RA 7  Role Play  PVR RA#8	<b>10</b> ?s RA 8  PVR RA#9
<b>11</b> ?s RA 9  Chess	<b>12</b>   PVR RA#10	<b>13</b> ?s RA 10  PVR RA#11	<b>14</b> ?s RA 11  Nonfiction  PVR RA#12	<b>15</b> ?s RA #12  Character Study  PVR RA#13
<b>16</b> ?s RA13  Writing Assignment #3	<b>17</b>   Vocabulary Review	<b>18</b>   Discussion Preparation	<b>19</b>   Discussion	<b>20</b>   Unit Review
<b>20</b>   Unit Test				

Key: P = Preview Study Questions    V = Vocabulary Work    R = Read

# STUDY GUIDE QUESTIONS



## SHORT ANSWER STUDY QUESTIONS - *The Joy Luck Club*

### **SECTION 1 - FEATHERS FROM A THOUSAND LI AWAY**

This series of stories addresses the desire of the Chinese mothers for their daughters to have better lives in America than they had in China. The better life is symbolized in the swan one mother brought with her. Immigration officials took it from her, leaving her with only one feather to remind her of what she had left behind. Even when her daughter's life fails to live up to her expectations, the mother keeps the one feather and thinks that one day she will use it to explain, in perfect English, all of her good intentions for her daughter.

*The Joy Luck Club* told by Jing-mei Woo

1. Why was Jing-mei taking part in the Joy Luck Club?
2. How many Joy Luck Clubs have there been?
3. Why did Jing-mei's mother form the Joy Luck Club in Kweilin?
4. Why did the women in the club call it Joy Luck?
5. What surprising information did Jing-mei finally learn from her mother's story about leaving Kweilin?
6. How do the people at the San Francisco Joy Luck Club eat?
7. Why did "the aunties" give Jing-mei \$1200 in an envelope?
8. What do "the aunties" want Jing-mei to tell her sisters in China?
9. What surprising thing does Jing-mei tell her "aunties" about her own mother?
10. What does Jing-mei promise "the aunties" at the end of the story?

*Scar* told by An-Mei Hsu

1. What did An-mei's mother do to become a ghost?
2. What did it mean in An-mei's family to become a ghost?
3. Why did An-mei's grandmother say bad things about her own grandchildren?
4. What happened to the greedy girl in An-mei's grandmother's story?
5. In An-mei's grandmother's story, what happened to the little girl who refused to listen to her elders?
6. Why was An-mei told never to say her mother's name?
7. In *Scar*, what is the definition of **shou**?
8. What is An-mei's "know-nothing face"?
9. What does An-mei remember about her mother from when An-mei was four?
10. After An-mei was burned, what did her grandmother tell her that made her get better fast?
11. What does An-mei's mother do to show her love and respect for her own mother?
12. In the story, what does An-mei learn from her own mother?

*The Red Candle* told by Lindo Jong

1. How did Lindo Jong become engaged to her future husband, Tyan-yu?
2. How did Lindo first become a member of the Huang household?
3. What gift did Lindo's mother give to Lindo as the family moved away?
4. How did Tyan-yu make Lindo cry the first night she lived in his house?
5. What did Lindo's mother-in-law instruct the servants to teach Lindo?
6. What promise did Lindo make to herself on her wedding day?

7. Why was Lindo unafraid while she was led down a path on her wedding day?
8. What was the red candle's significance and what was supposed to happen to it?
9. What lie did the matchmaker's servant tell?
10. What mark on Tyan-yu did Lindo use to "prove" her marriage was rotting?
11. How did Lindo escape from the marriage to Tyan-yu?
12. What is the significance in the story of the Festival of Pure Brightness?

*The Moon Lady* told by Ying-ying St. Clair

1. What does Ying-yin say her earliest recollection is?
2. Why does the Amah tell Ying-ying that she must keep her wishes secret?
3. How did Ying-ying wind up in the water?
4. What is the ultimate fate of the Moon Lady?
5. What was the effect on Ying-ying of listening to the Moon Lady's story?
6. What does the Moon Lady represent for Ying-ying?
7. What wish did Ying-ying ask for from the Moon Lady?
8. How does Ying-ying's story reflect her life and that of her daughter?

**SECTION 2 - THE TWENTY-SIX MALIGNANT GATES**

These stories address the mothers telling their daughters how to live. The daughters reject their mothers' ideas, but what the mothers say comes true. This point is symbolized in the mother who tells the daughter not to ride her bicycle around the corner because she will fall down and cry and not be heard by her mother. The daughter rejects the mother's ideas but then she jumps on her bicycle and falls even before she reaches the corner.

*Rules of the Game* told by Waverly Jong

1. What was "the art of invisible strength" that Waverly's mother taught her?
2. How did Waverly's mother demonstrate the art of invisible strength?
3. How did Waverly learn to play expert chess?
4. What would Waverly's mother say when she attended Waverly's chess exhibition games outdoors?
5. Why did Waverly run away?
6. How did Waverly's mother treat her when she returned home after running away?
7. What was Waverly's mother's view of "rules"?
8. At the end of the story, who is Waverly's imaginary chess opponent?

*The Voice from the Wall* told by Lena St. Clair

1. What does the dead beggar say when he returns?
2. How did the American immigration authorities categorize Lena's mother?
3. Why does Lena want to know "the worst possible thing that can happen" to her?
4. Why did Lena start telling lies?
5. What was Lena's great hope when the family moved out of Oakland?
6. What did Lena hear through the wall of the new apartment?



7. Why did the girl from next door leave her own apartment?
8. How did the girl from next door get out of Lena's bedroom?
9. What happened later that night after the girl and her mother had argued?
10. What hope did Lena have after watching the girl next door with her mother?

*Half and Half* told by Rose Hsu Jordan

1. What did Rose's mother use to carry to church services at the First Chinese Baptist Church?
2. What makes Rose sure that her mother knows the Bible is still under a table leg in her kitchen?
3. How did the decision making start and then change in Rose's marriage?
4. What did Rose find out "faith" was?
5. What was the name of Rose's mother's little Chinese book and what was in it?
6. What did Rose and her mother do early on the morning after Rose's brother drowned?
7. Why did Rose's mother throw her blue sapphire ring into the water?
8. Why did Rose's mother throw an inner tube attached to a fishing pole into the water?
9. When Rose took the Bible out from under the table leg, what did she find written in it?
10. Why was Bing's name written in pencil?

*Two Kinds* told by Jing-mei Woo

1. What made Jing-mei's mother think that Jing-mei could be a prodigy?
2. What did Jing-mei's mother lose in China?
3. How did Jing-mei first envision herself as a prodigy?
4. What would perfection have meant for Jing-mei while she was waiting to become a prodigy?
5. Why did Jing-mei's mother read so many magazines?
6. What happened to all of Jing-mei's mother's early efforts to find out what kind of prodigy Jing-mei should be?
7. What was wrong with Jing-mei's piano teacher and how did his defect affect her playing?
8. What piece did Jing-mei select for the talent show in the church hall?
9. Who was the only person in the church hall who thought Jing-mei's performance was good?
10. What did Jing-mei realize after she had played both "Pleading Child" and "Perfectly Contented" a few times?

### AMERICAN TRANSLATION

The stories in this section continue the clash between the values of the Chinese mothers and the new lives embraced by the American daughters. This is symbolized in the mirrored armoire in the master suite of the daughter's new condominium. Its mirrors are at the foot of the bed and will reflect happiness away from the daughter. The mother placed a gilt-edged mirror on the headboard of the bed to bring the daughter "peach-blossom luck," fertility, the grandchildren that the grandmother-to-be desires.

*Rice Husband* told by Lena St. Clair

1. What does the saying, "If the lips are gone, the teeth will be cold," mean?
2. What does Lena's mother see?
3. What are the three things that Lena's mother predicted that came true?
4. What does Lena think her mother will see during her visit with her and Harold?
5. What physical aspect of Lena's house does her mother connect with a feeling?
6. What food does Harold not realize that Lena doesn't eat?
7. Why does Harold hate it when Lena cries?
8. When Lena says, "I knew it would happen," what question does her mother ask?
9. Why does the marble end table collapse?

*Four Directions* told by Waverly Jong

1. What did Waverly want to tell her mother at lunch?
2. What did Waverly's mother do when she found that Waverly had eloped with her first husband?
3. Why did Waverly first stop playing chess as a child?
4. What special thing could Waverly's mother do to change Waverly's view of a person?
5. What mistake did Rich make about the wine at the dinner with Waverly's family?
6. Why was Waverly so anxious that her mother was the queen while she, Waverly, was the pawn?
7. In what way was Waverly confused about where her mother came from?
8. What trip is Waverly contemplating at the end of the story and with whom would she travel?

*Without Wood* told by Rose Hsu Jordan

1. When Rose was little, what did she believe?
2. Why did Rose's mother say that Rose was "without wood"?
3. Why did Rose stay in bed for three days?
4. Where did Rose tell Ted she was going to live?
5. When Rose says that Ted is **hulihudu**, what does she mean?
6. What does Rose's mother plan in Rose's garden?

*Best Quality* by Jing-mei Woo

1. What is Jing-mei's "life's importance" gift from her mother?
2. Why did Jing-mei's mother not want to keep the crab that had lost a leg?
3. Why did Jing-mei leave the room while the crabs were being steamed?
4. How do Jing-mei and her mother disagree in regard to Waverly Jong?
5. How did Waverly insult Jing-mei professionally?
6. Who got the crab with the missing leg?

**QUEEN MOTHER OF THE WESTERN SKIES**

This series of stories represent the Chinese mothers trying to pass along the message that the daughters should lose their innocence but not their hope. This is symbolized by the woman teasing her baby granddaughter and remembering how she went from freedom and innocence and laughter to learning to protect herself. She taught her daughter to protect herself by shedding her own innocence. Now, seeing the laughing baby, the grandmother wonders if her daughter can learn through the child to keep her hope and to laugh forever.

*Magpies* told by An-mei Hsu

1. In what way does An-mei say that all people born girls are alike?
2. What did it mean to An-mei to be raised "the Chinese way"?
3. How did An-mei's mother dishonor her widowhood?
4. What did the turtle in the pond do to An-mei's tears?
5. What happened to the eggs that poured out of the turtle's beak?
6. What emotion described the magpies?
7. What did the story of the turtles and the magpies teach An-mei's mother to do?
8. How did An-mei learn not to listen to something meaningless calling to her?
9. Why did An-mei's mother send An-mei out of their bedroom at night?
10. Why did An-mei's mother become Wu Tsing's concubine?
11. How did An-mei's mother die?
12. What promise did Wu Tsing make to An-mei's mother after she died?
13. What does An-mei say that her daughter's psychiatrist is?
14. How did the tired Chinese peasants get rid of the birds that were drinking their tears and eating their seeds?

*Waiting Between the Trees* told by Ying-ying St. Clair

1. How has Lena St. Clair unknowingly insulted her mother by giving her the guest bedroom in her home?
2. What did Lena do when she was born?
3. When Ying-ying was a young girl in Wushi, she was **lihai**. What does that mean?
4. When did Ying-ying begin to know things before they happened?
5. What sign happened to convince Ying-ying that she would marry the man who was a guest at her house?
6. Why did Ying-ying's husband leave her?

7. What is the difference between what Lena sees in her mother and what her mother really is?
8. Why, according to Ying-ying, is the tiger gold and black?
9. Why does Ying-ying abort her first child?
10. What did Ying-ying do for ten years at the country home of her cousin's family?
11. What did Ying-ying give up when she married St. Clair?
12. At the end of the story, what does Ying-ying want to do for her daughter?

*Double Face* told by Lindo Jong

1. Why does Waverly Jong want to go to China?
2. Why does Waverly especially want to be Chinese?
3. Why could Lindo's children not have American circumstances and Chinese character?
4. Who first taught Lindo about America?
5. What kind of job did Lindo get in the cookie factory?
6. What was the fortune inside the cookie that Lindo gave to Tin?
7. Why does Waverly like the fact that she and her mother have crooked noses?
8. At the end of the story, what is Lindo wondering about?

*A Pair of Tickets* told by Jing-mei Woo

1. Why does Jing-mei feel different as her train leaves the Hong Kong border and enters Shenzhen, China?
2. Where is Jing-mei meeting her two half-sisters?
3. How did the half-sisters learn that their mother was dead?
4. How did Jing-mei learn the details of what happened to her half-sisters?
5. Why did Jing-mei's mother actually leave the babies?
6. Who found the babies?
7. What are the two different Chinese meanings of Suyuan, Jing-mei's mother's name?
8. What are the meanings of Jing-mei's name?

## KEY: SHORT ANSWER STUDY QUESTIONS

### **SECTION 1 - FEATHERS FROM A THOUSAND LI AWAY**

*The Joy Luck Club* told by Jing-mei Woo

1. Why was Jing-mei taking part in the Joy Luck Club?  
Because her mother had died and she was asked by her father to be “the fourth corner” at the game
2. How many Joy Luck Clubs have there been?  
There have been two Joy Luck Clubs.
3. Why did Jing-mei’s mother form the Joy Luck Club in Kweilin?  
She formed the club in Kweilin to give herself and some friends a diversion from the horrors of war.
4. Why did the women in the club call it Joy Luck?  
Because the women hoped to be lucky, and that hope was their only joy
5. What surprising information did Jing-mei finally learn from her mother’s story about leaving Kweilin?  
She finally realized that her mother had left her two daughters behind.
6. How do the people at the San Francisco Joy Luck Club eat?  
They eat as though they had been starving.
7. Why did “the aunties” give Jing-mei \$1200 in an envelope?  
They collected the money so that Jing-mei could go to China and meet her half-sisters.
8. What do “the aunties” want Jing-mei to tell her sisters in China?  
They want her to tell her half-sisters about her mother.
9. What surprising thing does Jing-mei tell her “aunties” about her own mother?  
Jing-mei tells her “aunties” that she really doesn’t know anything about her mother.
10. What does Jing-mei promise “the aunties” at the end of the story?  
She promises that she will tell her sisters everything about her mother.

*Scar* told by An-Mei Hsu

1. What did An-mei's mother do to become a ghost?  
An-mei's mother became a ghost by showing disrespect for her family.
2. What did it mean in An-mei's family to become a ghost?  
That everyone was forbidden to talk about the person
3. Why did An-mei's grandmother say bad things about her own grandchildren?  
She said bad things so that ghosts would think the children were not worth stealing.
4. What happened to the greedy girl in An-mei's grandmother's story?  
She grew fatter and fatter and finally poisoned herself after refusing to say whose child she carried.
5. In An-mei's grandmother's story, what happened to the little girl who refused to listen to her elders?  
She refused her aunt's request and a little ball fell from her ear and all her brains poured out.
6. Why was An-mei told never to say her mother's name?  
Because to say her mother's name was to spit on her father's grave
7. In *Scar*, what is the definition of **shou**?  
**Shou** is having no respect for ancestors or family.
8. What is An-mei's "know-nothing face"?  
It is the face she puts on when she doesn't want to reveal her true emotions.
9. What does An-mei remember about her mother from when An-mei was four?  
She remembers that her mother returned to the family and was chased away the same night after An-mei was burned by the hot soup.
10. After An-mei was burned, what did her grandmother tell her that made her get better fast?  
Her grandmother told her that her mother had left and would forget An-mei if An-mei didn't get better fast.
11. What does An-mei's mother do to show her love and respect for her own mother?  
She returns to her family and cuts off a piece of her own flesh, puts it in a soup, and serves it to her dying mother.
12. In the story, what does An-mei learn from her own mother?  
She learns that one's love and respect for one's mother is deep within one's bones.

*The Red Candle* told by Lindo Jong

1. How did Lindo Jong become engaged to her future husband, Tyan-yu?  
A match was arranged through a matchmaker when Lindo was two and Tyan-yu was only one.
2. How did Lindo first become a member of the Huang household?  
When she was twelve, her family moved away and sent her to live with the Huang family.
3. What gift did Lindo's mother give to Lindo as the family moved away?  
She gave Lindo her **chang**, a necklace made out of a tablet of red jade.
4. How specifically did Tyan-yu make Lindo cry the first night she lived in his house?  
By complaining that the soup was not hot enough, spilling the bowl as if it were an accident, waiting until she sat down before demanding more rice, and asking why she had such an unpleasant face when looking at him
5. What did Lindo's mother-in-law instruct the servants to teach Lindo?  
She instructed them to teach her to perform a variety of household duties so that she would be a good, obedient wife.
6. What promise did Lindo make to herself on her wedding day?  
She promised herself that she would always remember her parents' wishes but would never forget herself.
7. Why was Lindo unafraid while she was led down a path on her wedding day?  
Because she could see what was inside herself
8. What was the red candle's significance and what was supposed to happen to it?  
The red candle symbolized Lindo's marriage to Tyan-yu, and it was supposed to be lit at both ends and kept burning all night long.
9. What lie did the matchmaker's servant tell?  
She said that the red candle had burned at both ends all night long.
10. What mark on Tyan-yu did Lindo use to "prove" her marriage was rotting?  
She used a small black mole on his back.
11. How did Lindo escape from the marriage to Tyan-yu?  
She convinced them that the pregnant servant girl was really of imperial blood and was Tyan-yu's spiritual wife.

12. Specifically what is the significance in the story of the Festival of Pure Brightness?  
It is the day on which Lindo carried out her plan and a day she still celebrates by taking off all her bracelets and remembering the day when she finally knew a genuine thought and could follow where it went.

*The Moon Lady* told by Ying-ying St. Clair

1. What does Ying-yin say her earliest recollection is?  
Her earliest recollection is telling the Moon Lady her secret wish.
2. Why does the amah tell Ying-ying that she must keep her wishes secret?  
Because if she tells her secret wishes, it will no longer be a wish but will become a selfish desire
3. How did Ying-ying wind up in the water?  
She fell off the back of the boat.
4. What is the ultimate fate of the Moon Lady?  
To live on the moon while her husband lives on the sun; to forever seek her own selfish wishes
5. What was the effect on Ying-ying of listening to the Moon Lady's story?  
The story made Ying-ying cry and shake with despair.
6. What does the Moon Lady represent for Ying-ying?  
The Moon Lady represented an illusion, a wish granted that could not be trusted.
7. What wish did Ying-ying ask for from the Moon Lady?  
She asked to be found.
8. How does Ying-ying's story reflect her life and that of her daughter?  
She says that she and her daughter are both lost.

**SECTION 2 - THE TWENTY-SIX MALIGNANT GATES**

*Rules of the Game* told by Waverly Jong

1. What was "the art of invisible strength" that Waverly's mother taught her?  
It was a strategy for winning arguments and gaining respect from others.
2. How did Waverly's mother demonstrate the art of invisible strength to Waverly?  
She gave Waverly a gift of salted plums precisely because she kept quiet and didn't request them.



3. How did Waverly learn to play expert chess?  
In the beginning she taught herself and then she played with Lau Po.
4. What would Waverly's mother say when she attended Waverly's chess exhibition games outdoors?  
Waverly's mother would say, "Is luck."
5. Why did Waverly run away?  
Because her mother was embarrassing her and showing off
6. How did Waverly's mother treat her when she returned home after running away?  
Her mother treated her as though she didn't exist.
7. What was Waverly's mother's view of "rules"?  
She believed that people from foreign countries must learn the American "rules."
8. At the end of the story, who is Waverly's imaginary chess opponent?  
Her mother is her imaginary chess opponent.

*The Voice from the Wall* told by Lena St. Clair

1. What is the final thing the dead beggar says when he returns?  
He says that the worst is on the other side.
2. How did the American immigration authorities categorize Lena's mother?  
They categorized her as a "displaced person."
3. Why does Lena want to know "the worst possible thing that can happen" to her?  
She felt that if she knew the worst possible thing, then she could avoid it.
4. Why did Lena start telling lies?  
She started telling lies to prevent bad things from happening in the future.
5. What was Lena's great hope when the family moved out of Oakland?  
That she might be able to leave all the old fears behind
6. What did Lena hear through the wall of the new apartment?  
She heard the mother and daughter next door arguing violently.
7. Why did the girl from next door leave her own apartment?  
She left because her mother kicked her out of her apartment.
8. How did the girl from next door get out of Lena's bedroom?  
She climbed out onto the fire escape and back into her own apartment.

9. What happened later that night after the girl and her mother had argued?  
The girl and her mother cried and laughed and shouted with love.
10. What hope did Lena have after watching the girl next door with her mother?  
That things could be better than they appeared.

*Half and Half* told by Rose Hsu Jordan

1. What did Rose's mother used to carry to church services at the First Chinese Baptist Church?  
A small leatherette Bible
2. What makes Rose sure that her mother knows the Bible is still under a table leg in her kitchen?  
Because her mother is not the greatest housekeeper and yet the Bible is still clean white after twenty years
3. How did the decision making start and then change in Rose's marriage?  
In the beginning, her husband made all of the decisions but then he lost a malpractice lawsuit and wanted her to make all of the decisions for them.
4. What did Rose find out "faith" was?  
Rose found that "faith" was an illusion that somehow one is in control.
5. What was the name of Rose's mother's little Chinese book and what was in it?  
**The Twenty-six Malignant Gates** showed how children are predisposed to certain dangers on certain days based on their Chinese birthdates.
6. What did Rose and her mother do early on the morning after Rose's brother drowned?  
They went back to the beach to try to find him.
7. Why did Rose's mother throw her blue sapphire ring into the water?  
She thought that it would divert the Coiling Dragon so that he would release her son from the water.
8. Why did Rose's mother throw an inner tube attached to a fishing pole into the water?  
She believed that it would locate her lost son.
9. When her mother gave up finding Bing, what emotion did Rose feel?  
She felt blinding anger.
10. When Rose took the Bible out from under the table leg, what did she find written in it?  
She found her brother's name written in it in erasable pencil under "Deaths."

*Two Kinds* told by Jing-mei Woo

1. What made Jing-mei's mother think that Jing-mei could be a prodigy?  
She thought anyone could be anything they wanted to be in America.
2. What did Jing-mei's mother lose in China?  
She lost her mother and father, her family home, her first husband, and her twin baby daughters.
3. How did Jing-mei first envision herself as a prodigy?  
She envisioned herself as a dainty ballerina, the Christ child, or Cinderella.
4. What would perfection have meant for Jing-mei while she was waiting to become a prodigy?  
That her parents would adore her, she would be beyond reproach, and she would never feel the need to sulk for anything
5. Why did Jing-mei's mother read so many magazines?  
To find stories of remarkable children
6. What happened to all of Jing-mei's mother's early efforts to find out what kind of prodigy Jing-mei should be?  
They failed totally.
7. What was wrong with Jing-mei's piano teacher and how did his defect affect her playing?  
He was deaf and therefore could not tell whether Jing-mei was playing well or not.
8. What piece did Jing-mei select for the talent show in the church hall?  
The piece was called "Pleading Child."
9. Who was the only person in the church hall who thought Jing-mei's performance was good?  
The only person was her deaf piano teacher.
10. What did Jing-mei realize after she had played both "Pleading Child" and "Perfectly Contented" a few times?  
She realized that the two pieces were two halves of the same song.

**AMERICAN TRANSLATION**

*Rice Husband* told by Lena St. Clair

1. What does the saying, "If the lips are gone, the teeth will be cold," mean?  
That one thing is always the result of another

2. What does Lena's mother see?  
Lena's mother sees the bad things that will affect her family.
3. What are the three things that Lena's mother predicted that came true?  
A miscarriage, a bank failure, and Lena's father's death
4. What does Lena think her mother will see during her visit with her and Harold?  
Whatever is wrong
5. What physical aspect of Lena's house does her mother connect with a feeling?  
She says the slant of the floor makes her feel as if she is "running down."
6. What food does Harold not realize that Lena doesn't eat?  
Ice cream
7. Why does Harold hate it when Lena cries?  
He thinks it's manipulative.
8. Why does the marble end table collapse?  
It collapses because it is not sturdy.
9. When Lena says, "I knew it would happen," what questions does her mother ask?  
"Then why you don't stop it?"

*Four Directions* told by Waverly Jong

1. What did Waverly want to tell her mother at lunch?  
She wanted to tell her mother that she was getting married again.
2. What did Waverly's mother do when she found that Waverly had eloped with her first husband?  
She threw her shoe at them.
3. Why did Waverly first stop playing chess as a child?  
She first stopped because she felt her mother was trying to take all the credit for her winning.
4. What special thing could Waverly's mother do to change Waverly's view of a person?  
She could make Waverly see each of the person's traits in a new, negative way.
5. What mistake did Rich make about the wine at the dinner with Waverly's family?  
He drank two full glasses while everybody else had a half-inch "just for taste."

6. Why was Waverly so anxious that her mother was the queen while she, Waverly, was the pawn?  
Because then Waverly could only run away while her mother could move in all directions
7. In what way was Waverly confused about where her mother came from?  
She thought her mother was born in **Taiwan**, but her mother was really born in **Taiyuan**.
8. What trip is Waverly contemplating at the end of the story and with whom would she travel?  
She is contemplating a trip to China made by herself, her mother, and Rich.

*Without Wood* told by Rose Hsu Jordan

1. When Rose was little, what did she believe her about her mother and mirrors?  
She believed a mirror could see only her face but that her mother could see her inside out even when Rose was not in the room.
2. Why did Rose's mother say that Rose was "without wood"?  
She explained that Rose was confused all of the time because she listened to too many people.
3. Why did Rose stay in bed for three days?  
She stayed in bed for three days because her husband had left her and she was unable to make the simplest decisions.
4. Where did Rose tell Ted she was going to live?  
She said she was going to continue to live in the house they had shared while they were married.
5. When Rose says that Ted is **hulihudu**, what does she mean?  
She means that he is confused.
6. What does Rose's mother plant in Rose's garden?  
Rose's mother plants weeds in her garden.

*Best Quality* by Jing-mei Woo

1. What is Jing-mei's "life's importance" gift from her mother?  
It is a jade pendant on a gold chain.
2. Why did Jing-mei's mother not want to keep the crab that had lost a leg?  
Because a missing leg on a crab is a bad sign on a Chinese New Year
3. Why did Jing-mei leave the room while the crabs were being steamed?  
She left the room because she could not bear to remain while the crabs died.

4. How do Jing-mei and her mother disagree in regard to Waverly Jong?  
Jing-mei admires her while her mother says that Waverly is like a crab, always walking sideways, moving crooked.
5. How did Waverly insult Jing-mei professionally?  
She said that her firm had decided that Jing-mei's freelance work was unacceptable.
6. Who got the crab with the missing leg?  
Jing-mei's mother did.

### **QUEEN MOTHER OF THE WESTERN SKIES**

*Magpies* told by An-mei Hsu

1. In what way does An-mei say that all people born girls are alike?  
They are all like stairs, one step after another, going up and down, but all going the same way.
2. What did it mean to An-mei to be raised "the Chinese way"?  
It meant being taught to desire nothing, to swallow other people's misery, and to eat one's own bitterness.
3. How did An-mei's mother dishonor her widowhood?  
She became the third concubine to a rich man.
4. What did the turtle in the pond do to An-mei's tears?  
The turtle ate An-mei's mother's tears.
5. What happened to the eggs that poured out of the turtle's beak?  
They became birds.
6. What emotion is usually associated with the magpies?  
The emotion is joy.
7. What did the turtle tell An-mei's mother as he drifted back into the pond?  
He told An-mei's mother that it is useless to cry.
8. How did An-mei learn not to listen to something meaningless calling to her?  
She learned this by learning to ignore the loud sound of the clock on her bedroom wall.
9. Why did An-mei's mother send An-mei out of their bedroom at night?  
Because Wu Tsing had arrived and wanted to be with her
10. Why did An-mei's mother become Wu Tsing's concubine?  
He raped her, thus giving her no choice but to stay with him as his concubine.

11. How did An-mei's mother die?  
She poisoned herself.
12. What promise did Wu Tsing make to An-mei's mother after she died?  
That he would raise her son and daughter as his honored children
13. What does An-mei say that her daughter's psychiatrist is?  
Just another bird drinking from Rose's misery
14. How did the tired Chinese peasants get rid of the birds that were drinking their tears and eating their seeds?  
They clapped their hands, banged sticks on pots and pans, and shouted at the birds to die.

*Waiting Between the Trees* told by Ying-ying St. Clair

1. How has Lena St. Clair unknowingly insulted her mother by giving her the guest bedroom in her home?  
Because the guest bedroom in Chinese custom should be the biggest and best bedroom and Lena's guest bedroom is tiny
2. What did Lena do when she was born?  
She sprang from her mother like a slippery fish.
3. When Ying-ying was a young girl in Wushi, she was **lihai**. What does that mean?  
It means that she was wild and stubborn.
4. When did Ying-ying begin to know things before they happened?  
She began to know these things the night her aunt got married when Ying-ying was sixteen.
5. What sign happened to convince Ying-ying that she would marry the man who was a guest at her house?  
A large wind blew in from the north and the flower on the table nearby split from its stem and fell at her feet
6. Why did Ying-ying's husband leave her?  
He left her to live with an opera singer.
7. What is the difference between what Lena sees in her mother and what her mother really is?  
Lena sees a small old lady but Ying-ying really is a tiger lady.
8. Why, according to Ying-ying, is the tiger gold and black?  
Because the gold side leaps with its fierce heart while the black side stands still with cunning and patience

9. Why does Ying-ying abort her first child?  
She aborts the child because she hates her husband, the child's father.
10. What did Ying-ying do for ten years at the country home of her cousin's family?  
She waited between the trees.
11. What did Ying-ying give up when she married St. Clair?  
She gave up her spirit.
12. At the end of the story, what does Ying-ying want to do for her daughter?  
She wants to give her daughter her own spirit.

*Double Face* told by Lindo Jong

1. Why does Waverly Jong want to go to China?  
She wants to go to China for her second honeymoon.
2. Why does Waverly especially want to be Chinese?  
Because it is so fashionable
3. Why could Lindo's children not have American circumstances and Chinese character?  
Because the two things do not mix
4. Who first taught Lindo about America?  
An American-raised Chinese girl in Peking
5. What kind of job did Lindo get in the cookie factory?  
She got a job forming Chinese fortune cookies out of hot dough.
6. What was the fortune inside the cookie that Lindo gave to Tin?  
The fortune was, "A house is not home when a spouse is not at home."
7. Why does Waverly like the fact that she and her mother have crooked noses?  
She likes their crooked noses because she thinks they make her and her mother look devious or two-faced.
8. At the end of the story, what is Lindo wondering about?  
She is wondering what she has lost in coming to America and what she has gotten back in return.

*A Pair of Tickets* told by Jing-mei Woo

1. Why does Jing-mei feel different as her train leaves the Hong Kong border and enters Shenzhen, China?  
Because she is becoming Chinese



2. Where is Jing-mei meeting her two half-sisters?  
She is meeting them in Shanghai.
3. How did the half-sisters learn that their mother was dead?  
They learned that their mother was dead when Auntie Lindo wrote a letter to them as Jing-mei asked her to do.
4. How did Jing-mei learn the details of what happened to her half-sisters?  
She learned the details from her father.
5. Why did Jing-mei's mother actually leave the babies?  
She left the babies because she thought she was going to die and didn't want them to die with her.
6. Who found the babies?  
The babies were found by an old peasant woman.
7. What are the two different Chinese meanings of Suyuan, Jing-mei's mother's name?  
"Long Cherished Wish" and "Long-Held Grudge."
8. What are the meanings of Jing-mei's name?  
"Just pure essence" and "younger sister."

## MULTIPLE CHOICE QUIZZES - *Joy Luck Club*

### **SECTION 1 - FEATHERS FROM A THOUSAND LI AWAY**

This series of stories addresses the desire of the Chinese mothers for their daughters to have better lives in America than they had in China. The better life is symbolized in the swan one mother brought with her. Immigration officials took it from her, leaving her with only one feather to remind her of what she had left behind. Even when her daughter's life fails to live up to her expectations, the mother keeps the one feather and thinks that one day she will use it to explain, in perfect English, all of her good intentions for her daughter.

*The Joy Luck Club* told by Jing-mei Woo

1. Why was Jing-mei taking part in the Joy Luck Club
  - a. because she loved to play games with Chinese people
  - b. because her mother had died and she was asked by her father to be "the fourth corner" at the game
  - c. because there were very high prizes for winning at the club
  - d. because she promised her mother to attend at least one meeting of the club
  
2. How many Joy Luck Clubs have there been?
  - a. Sixteen
  - b. Twelve
  - c. One
  - d. Two
  
3. Why did Jing-mei's mother form the Joy Luck Club in Kweilin?
  - a. to be the first in her neighborhood to form a club
  - b. because she loved to eat
  - c. because she and her friends had nothing else to do
  - d. to give herself and some friends a diversion from the horrors of war
  
4. Why did the women in the club call it Joy Luck?
  - a. because the women hoped to be lucky, and that hope was their only joy
  - b. because all of the good names for clubs were already taken
  - c. because they wanted to use some of their own initials in the club name
  - d. because "Joy Luck" in Chinese means "happy ladies"
  
5. What surprising information did Jing-mei finally learn from her mother's story about leaving Kweilin?
  - a. She realized that her mother had been a shop girl in Kweilin.
  - b. She realized that her mother's family had been royalty.
  - c. She realized that her mother had left her two daughters behind.
  - d. She realized that her mother was an inveterate liar.

6. How do the people at the San Francisco Joy Luck Club eat?
  - a. very daintily
  - b. as though they had been starving
  - c. with many different utensils
  - d. with much belching
  
7. Why did “the aunties” give Jing-mei \$1200 in an envelope?
  - a. They collected the money so that Jing-mei could go to China and meet her half-sisters.
  - b. They won the money in a state lottery and wanted Jing-mei to have it.
  - c. They had borrowed the money from Jing-mei and were paying it back.
  - d. They had owed the money to Jing-mei’s mother.
  
8. What do “the aunties” want Jing-mei to tell her sisters in China?
  - a. the secrets of the Woo family
  - b. about her mother
  - c. about America
  - d. about how their mother didn’t want them
  
9. What surprising thing does Jing-mei tell her “aunties” about her own mother?
  - a. She tells them that she didn’t really love her mother.
  - b. She tells them that her mother was much older than they had thought.
  - c. She tells them that she really doesn’t know anything about her mother.
  - d. She tells them that her mother was living under an assumed name.
  
10. What does Jing-mei promise “the aunties” at the end of the story?
  - a. that she won’t waste their money
  - b. that she will tell her sisters everything about her mother
  - c. that she will never tell her sisters that their mother is dead
  - d. that she will take good care of her father

*Scar* told by An-Mei Hsu

1. What did An-mei's mother do to become a ghost?
  - a. She died.
  - b. She became a Chinese gambler.
  - c. She showed disrespect for her family.
  - d. She forgot how to speak the Chinese language.
  
2. What did it mean in An-mei's family to become a ghost?
  - a. It meant that everyone was forbidden to talk about the person.
  - b. It meant that the person could never return home.
  - c. It meant that the person was shunned by all other females.
  - d. It meant that a funeral was held for the person.
  
3. Why did An-mei's grandmother say bad things about her own grandchildren?
  - a. because she disliked their manners
  - b. so that the ghosts would think the children were not worth stealing
  - c. to make them mind her
  - d. to frighten them into listening to her
  
4. What happened to the greedy girl in An-mei's grandmother's story?
  - a. She was kidnapped by bank robbers.
  - b. She grew fatter and fatter and finally poisoned herself after refusing to say whose child she carried.
  - c. She kept wanting more and more things until finally there was nothing left for her to desire.
  - d. She died and was buried on the same day.
  
5. In An-mei's grandmother's story, what happened to the little girl who refused to listen to her elders?
  - a. She refused her aunt's request and a little ball fell from her ear and all her brains poured out.
  - b. She was made to stay in her room for three whole days as punishment.
  - c. She was whipped.
  - d. She suddenly became unable to hear at all.
  
6. Why was An-mei told never to say her mother's name?
  - a. because it was too hard for a child to pronounce
  - b. because to say her mother's name was to spit on her father's grave
  - c. because the soldiers would come to get her mother if they heard her name spoken out loud
  - d. because to say her mother's name would mean her mother could return to the family

7. In *Scar*, what is the definition of **shou**?
  - a. It means one will experience great happiness.
  - b. It means one can never come back home.
  - c. It means one will shed many tears.
  - d. It means one has no respect for ancestors or family.
  
8. What is An-mei's "know-nothing face"?
  - a. It is the face she wears in school to avoid being called on by the teacher.
  - b. It is the face she wears when she has done something wrong.
  - c. It is the face she puts on when she doesn't want to reveal her true emotions.
  - d. It is the face she puts on when she is acting silly.
  
9. What does An-mei remember about her mother from when An-mei was four?
  - a. She remembers that her mother got caught gambling.
  - b. She remembers that her mother returned to the family and was chased away the same night after An-mei was burned by the hot soup.
  - c. She remembers that her mother appeared to her in a dream on her birthday.
  - d. She remembers that her mother and her uncle quarreled about money.
  
10. After An-mei was burned, what did her grandmother tell her that made her get better fast?
  - a. Her grandmother told her that her mother had left and would forget An-mei if An-mei didn't get better fast.
  - b. Her grandmother told her that she was behaving very badly.
  - c. Her grandmother told her that the ghosts would get her if she didn't get better fast.
  - d. Her grandmother told her that she would die.
  
11. What does An-mei's mother do to show her love and respect for her own mother?
  - a. She bows deeply and calls her by a special name.
  - b. She gets up early in the morning and fixes her a special meal.
  - c. She returns to her family and cuts off a piece of her own flesh, puts it in a soup, and serves it to her dying mother.
  - d. She agrees to stay away from her daughter forever.
  
12. In the story, what does An-mei learn from her own mother?
  - a. She learns that one's love and respect for one's mother is deep within one's bones.
  - b. She learns not to run away from home.
  - c. She learns not to eat hot soup from a big kettle.
  - d. She learns that under no circumstances should she ever quarrel with her uncle.

*The Red Candle* told by Lindo Jong

1. How did Lindo Jong become engaged to her future husband, Tyan-yu?
  - a. He proposed to her after watching a romantic movie.
  - b. A match was arranged through a matchmaker when Lindo was two and Tyan-yu was only one.
  - c. Their mothers discussed their growing love and promised to let them marry.
  - d. They decided to marry after going on many dates when they were in their teens.
  
2. How did Lindo first become a member of the Huang household?
  - a. When she was twelve, her family moved away and sent her to live with the Huang family.
  - b. When she needed a place to live, they graciously took her in.
  - c. She applied for a position in their household.
  - d. Tyan-yu asked his mother if Lindo could come and live with them.
  
3. What gift did Lindo's mother give to Lindo as the family moved away?
  - a. a huge snake
  - b. her **chang**, a necklace made out of a tablet of red jade
  - c. a pair of diamond earrings
  - d. an envelope full of money
  
4. How did Tyan-yu make Lindo cry the first night she lived in his house?
  - a. He demanded that they make love.
  - b. He complained that the soup was not hot enough, spilled the bowl as if it were an accident, waited until she sat down before demanding more rice, and asked why she had such an unpleasant face when looking at him.
  - c. He told her that he had never loved her.
  - d. He told her that she was way too fat for his liking.
  
5. What did Lindo's mother-in-law instruct the servants to teach Lindo?
  - a. to be a good seamstress
  - b. to perform a variety of household duties so that she would be a good wife
  - c. how to choose low-fat foods for her husband
  - d. how to lose weight by eating only fruit
  
6. What promise did Lindo make to herself on her wedding day?
  - a. She promised herself that she would someday kill Tyan-yu.
  - b. She promised herself that she would run away at the first opportunity.
  - c. She promised herself that she would always remember her parents' wishes but would never forget herself.
  - d. She promised herself that she would write to her parents and tell them that they had made a big mistake in letting her go.

7. Why was Lindo unafraid while she was led down a path on her wedding day?
  - a. because she didn't know anyone who was present
  - b. because she could see what was inside herself
  - c. because her face was covered by a big scarf and she couldn't see enough to be afraid
  - d. because she knew that her parents would come back for her
  
8. What was the red candle's significance and what was supposed to happen to it?
  - a. It symbolized Lindo's marriage to Tyan-yu, and it was supposed to be lit at both ends and kept burning all night long.
  - b. It was a symbol of the children she would bear, and it was supposed to burn out only after she and her husband made love.
  - c. It symbolized fertility, and it was supposed to be kept burning always.
  - d. It symbolized her fears, and it was supposed to make her keep trying to please Tyan-yu.
  
9. What lie did the matchmaker's servant tell?
  - a. She said that Tyan-yu and Lindo were a good match.
  - b. She said that the candle burned all night.
  - c. She said that the candle burned out at just the right time.
  - d. She said that she saw Lindo kissing another man in the garden.
  
10. What mark on Tyan-yu did Lindo use to "prove" her marriage was rotting?
  - a. a big red welt on his cheek
  - b. an ingrown toenail on his left foot
  - c. a small black mole on his back
  - d. a mysterious X written on her bedroom wall
  
11. How did Lindo escape from the marriage to Tyan-yu?
  - a. She convinced them that the pregnant servant girl was really of imperial blood and was Tyan-yu's spiritual wife.
  - b. She lied and said that she couldn't have children.
  - c. She ran away when everyone else was at dinner.
  - d. She killed Tyan-yu.
  
12. What is the significance in the story of the Festival of Pure Brightness?
  - a. It is the day when Lindo carried out her plan and a day she still celebrates by taking off all her bracelets and remembering the day when she finally knew a genuine thought and could follow where it went.
  - b. It was the day when she met her second husband, the man she really loved.
  - c. It was the last time she could remember having a good time.
  - d. It was the last time she saw her mother and father alive.

*The Moon Lady* told by Ying-ying St. Clair

1. What does Ying-yin say her earliest recollection is?
  - a. hearing her father yell at her for disobeying him
  - b. telling the Moon Lady her secret wish
  - c. seeing the Moon Lady dance in the garden
  - d. listening to her mother tell her about love
  
2. Why does the Amah tell Ying-ying that she must keep her wishes secret?
  - a. because it is so much fun to have secrets that other people don't know
  - b. because secrets are always kept during special festivals
  - c. because girls are trained to keep secrets
  - d. because if she tells her secret wish, it will no longer be a wish but become a selfish desire
  
3. How did Ying-ying wind up in the water?
  - a. She was pushed by a mysterious stranger.
  - b. While listening to the Moon Lady sing, she got dizzy and fell in.
  - c. She fell off the back of the boat.
  - d. Amah shoved her in for being bad.
  
4. What is the ultimate fate of the Moon Lady?
  - a. to forever seek her own selfish wishes
  - b. to have to live her life as a man
  - c. to lose her voice and be unable to sing
  - d. to become one of the lost ghosts of the village
  
5. What was the effect on Ying-ying of listening to the Moon Lady's story?
  - a. She thought the story was silly.
  - b. She cried and shook with despair.
  - c. The story made her laugh.
  - d. The story made her want to go home.
  
6. What does the Moon Lady represent for Ying-ying?
  - a. an illusion, a wish granted that could not be trusted
  - b. power, money, and fame
  - c. the loss of love
  - d. a way to become a star



7. What wish did Ying-ying ask for from the Moon Lady?
  - a. to become a singing star
  - b. to be found
  - c. to be pretty
  - d. to find her family again
  
8. How does Ying-ying's story reflect her life and that of her daughter?
  - a. She says that she and her daughter are both lost.
  - b. She says that she and her daughter could both have been stars.
  - c. She feels that she and her daughter were destined to become singers.
  - d. She feels that she and her daughter both could have played the role of the Moon Lady.

## **SECTION 2 - THE TWENTY-SIX MALIGNANT GATES**

These stories address the mothers telling their daughters how to live. The daughters reject their mothers' ideas, but what the mothers say comes true. This point is symbolized in the mother who tells the daughter not to ride her bicycle around the corner because she will fall down and cry and not be heard by her mother. The daughter rejects the mother's ideas but then she jumps on her bicycle and falls even before she reaches the corner.

*Rules of the Game* told by Waverly Jong

1. What was "the art of invisible strength" that Waverly's mother taught her?
  - a. It was a special strength that comes from angels.
  - b. It was the strength that comes from lifting weights.
  - c. It was a strategy for winning arguments and gaining respect from others.
  - d. It was a way of never losing even one chess tournament.
  
2. How did Waverly's mother demonstrate the art of invisible strength?
  - a. She gave Waverly a gift of salted plums precisely because she kept quiet and didn't request them.
  - b. She ignored Waverly and never praised her.
  - c. She showed Waverly how muscular her body was getting.
  - d. She remained silent for seven days straight.
  
3. How did Waverly learn to play expert chess?
  - a. She took classes through a kind of community center.
  - b. In the beginning she taught herself and then she played with Lau Po.
  - c. Her brother Winston taught her.
  - d. Her mother taught her.
  
4. What would Waverly's mother say when she attended Waverly's chess exhibition games outdoors?
  - a. "Is my daughter the chess master."
  - b. "Is funny game."
  - c. "Is luck."
  - d. "Chess is so silly."
  
5. Why did Waverly run away?
  - a. She ran away because her mother was embarrassing her and showing off.
  - b. She was tired of being made to play in chess tournaments.
  - c. She had told her mother that the next time she didn't get her own way, she would run away.
  - d. She felt that her skills as a great chess player weren't being appreciated properly.

6. How did Waverly's mother treat her when she returned home after running away?
  - a. She was totally apologetic and gave Waverly anything she wanted.
  - b. She talked with Waverly about solving her problems.
  - c. She promised not to cause any more problems for Waverly.
  - d. She treated her as though she didn't exist.
  
7. What was Waverly's mother's view of "rules"?
  - a. She believed that people from foreign countries must learn the American "rules."
  - b. She believed that the rules were a way of tricking foreigners into making mistakes.
  - c. She believed that rules were made to be broken.
  - d. She believed that rules applied to grownups but not to children.
  
8. At the end of the story, who is Waverly's imaginary chess opponent?
  - a. Lau Po
  - b. Her brother Winston
  - c. Her father
  - d. Her mother

*The Voice from the Wall* told by Lena St. Clair

1. What does the dead beggar say when he returns?
  - a. I wish I had not gone away.
  - b. The worst is on the other side.
  - c. I have come back for revenge.
  - d. I never was a good person before.
  
2. How did the American immigration authorities categorize Lena's mother?
  - a. as a "displaced person."
  - b. as a troublesome foreigner
  - c. as an Asian of unknown origin
  - d. as a female Oriental
  
3. Why does Lena want to know "the worst possible thing that can happen" to her?
  - a. so that she can avoid it
  - b. so that she can be frightened once and for all
  - c. so that she can understand her life better
  - d. so that she can know as many bad things as her mother does
  
4. Why did Lena start telling lies?
  - a. She started telling lies in order to get her own way.
  - b. She started telling lies to prevent bad things from happening in the future.
  - c. She started telling lies to make additional money.
  - d. She started telling lies to get the best of her mother.
  
5. What was Lena's great hope when the family moved out of Oakland?
  - a. She hoped that she would become famous.
  - b. She hoped that her mother would leave.
  - c. She hoped that her father would get medical help for her mother.
  - d. She hoped that she might be able to leave all the old fears behind.
  
6. What did Lena hear through the wall of the new apartment?
  - a. the sound of mice running around
  - b. the mother and daughter next door arguing
  - c. the woman next door reciting poetry in Chinese
  - d. the mother and father next door talking to each other
  
7. Why did the girl from next door leave her own apartment?
  - a. because she was tired of having to stay inside
  - b. because her mother kicked her out
  - c. because she wanted to get out to see her boyfriend
  - d. because she was curious about how Lena and her family lived

8. How did the girl from next door get out of Lena's bedroom?
  - a. She climbed out onto the fire escape and back into her own apartment.
  - b. She climbed out onto a very tall tree.
  - c. She just went downstairs and out the front door.
  - d. She jumped out of a window onto a soft awning below.
  
9. What happened later that night after the girl and her mother had argued?
  - a. The girl and her mother cried and laughed and shouted with love.
  - b. The mother had the girl taken away by the police.
  - c. The mother came over to talk to Lena.
  - d. The mother called to ask Lena if she had seen her daughter.
  
10. What hope did Lena have after watching the girl next door with her mother?
  - a. She hoped that she and her mother could get to know the people next door.
  - b. She hoped that her father would allow her to have a boyfriend too.
  - c. She hoped that the girl would visit her again soon.
  - d. She hoped that things could be better than they appeared.

*Half and Half* told by Rose Hsu Jordan

1. What did Rose's mother used to carry to church services at the First Chinese Baptist Church?
  - a. a hymnal
  - b. a big heavy black Bible
  - c. a small leatherette Bible
  - d. a small picture of her dead parents
  
2. What makes Rose sure that her mother knows the Bible is still under a table leg in her kitchen?
  - a. because her mother mentions it often
  - b. because her mother is not the greatest housekeeper and yet the Bible is still clean white after twenty years
  - c. because the Bible is there in plain sight
  - d. because she has caught her mother reading it
  
3. How did the decision making start and then change in Rose's marriage?
  - a. At first she decided everything but then her husband took over.
  - b. At first her husband decided everything but then he lost a malpractice lawsuit and wanted her to make all of the decisions for them.
  - c. At first she and her husband decided everything equally but then he wouldn't let her make any decisions.
  - d. At first they voted on everything but later they drew straws to see who would get to make a decision.
  
4. What did Rose find out "faith" was?
  - a. an illusion that somehow one is in control
  - b. just God's way of fooling people
  - c. simply a way of pretending
  - d. a silly way of behaving that Chinese people engage in
  
5. What was the name of Rose's mother's little Chinese book and what was in it?
  - a. **Foolish Chinese Children and Their Parents** showed how parents had failed their children by coddling them
  - b. **Wickedness in Children** told stories of very young children who were evil.
  - c. **The Twenty-six Malignant Gates** showed how children are predisposed to certain dangers on certain days based on their Chinese birthdates.
  - d. **Drowned Children in America** which had pictures in it of children who had drowned after coming to America to live

6. What did Rose and her mother do early on the morning after Rose's brother drowned?
  - a. They prayed at the First Chinese Baptist Church.
  - b. They spent the morning confessing their sins.
  - c. They went back to the beach to try to find him.
  - d. They yelled at each other and accused each other of being responsible for his death.
  
7. Why did Rose's mother throw her blue sapphire ring into the water?
  - a. because blue was the same color as the water
  - b. because she thought it would divert the Coiling Dragon so that he would release her son from the water
  - c. because she thought God would exchange her son for the ring
  - d. because she felt guilty having such a beautiful ring after she had let her son drown
  
8. Why did Rose's mother throw an inner tube attached to a fishing pole into the water?
  - a. She believed it would locate her lost son.
  - b. She just couldn't think of anything else to do.
  - c. She believed that Chinese fishermen had used the same technique.
  - d. She thought that Bing would respond to the gadget.
  
9. When her mother gave up finding Bing, what emotion did Rose feel?
  - a. absolute joy
  - b. great sorrow
  - c. relief
  - d. blinding anger
  
10. When Rose took the Bible out from under the table leg, what did she find written in it?
  - a. her mother's confession to God about losing her son
  - b. her mother's angry statements about the death
  - c. her brother's name written in it in erasable pencil under "Deaths"
  - d. just a small notation about her brother in the back written in blue ink

*Two Kinds* told by Jing-mei Woo

1. What made Jing-mei's mother think that Jing-mei could be a prodigy?
  - a. She thought anyone could be anything they wanted to be in America.
  - b. Jing-mei had showed great promise when she was very young.
  - c. An-Mei Hsu had mentioned that she thought Jing-mei was talented.
  - d. She believed that anyone could accomplish greatness through prayer.
  
2. What did Jing-mei's mother lose in China?
  - a. her mother and father, her family home, her first husband, and her twin baby daughters
  - b. her honor
  - c. her sense of humor
  - d. her spirit
  
3. How did Jing-mei first envision herself as a prodigy?
  - a. as a kind of Shirley Temple type
  - b. as a celebrity on the Ed Sullivan show
  - c. as a tap dancing Asian girl
  - d. as a dainty ballerina, the Christ child, or Cinderella
  
4. What would perfection have meant for Jing-mei while she was waiting to become a prodigy?
  - a. that her parents would adore her, she would be beyond reproach, and she would never feel the need to sulk for anything
  - b. going to college
  - c. learning to play chess
  - d. just being left alone by her overly ambitious mother
  
5. Why did Jing-mei's mother read so many magazines?
  - a. She read them to find stories of remarkable children.
  - b. She read them to learn about how to raise children.
  - c. She read them so that she could teach herself the English language.
  - d. She read them so that she would feel like an educated American citizen.
  
6. What happened to all of Jing-mei's mother's early efforts to find out what kind of prodigy Jing-mei should be?
  - a. They failed totally.
  - b. They cost too much money.
  - c. They were discarded when Jing-mei refused to try to achieve greatness.
  - d. They didn't come true because she didn't pray hard enough



7. What was wrong with Jing-mei's piano teacher and how did his defect affect her playing?
  - a. He couldn't read music, so he didn't know if she was playing the right notes.
  - b. He was tone deaf, so he couldn't tell if she was playing in tune or not.
  - c. He was deaf, so he couldn't even hear the notes she was playing.
  - d. He had a huge dislike for little girl pianists, so he wouldn't have liked anything she played.
  
8. What piece did Jing-mei select for the talent show in the church hall?
  - a. a piece called "Pleading Child"
  - b. a special Christmas piece
  - c. a piece called "I Have Talent"
  - d. a particularly difficult piece to play
  
9. Who was the only person in the church hall who thought Jing-mei's performance was good?
  - a. her mother
  - b. her father
  - c. Waverly Jong
  - d. her piano teacher
  
10. What did Jing-mei realize after she had played both "Pleading Child" and "Perfectly Contented" a few times?
  - a. that it too was beautiful
  - b. that the two pieces were two halves of the same song
  - c. that the latter was very difficult to play
  - d. that "Perfectly Contented" made her feel better about her mother's death

### AMERICAN TRANSLATION

The stories in this section continue the clash between the values of the Chinese mothers and the new lives embraced by the American daughters. This is symbolized in the mirrored armoire in the master suite of the daughter's new condominium. Its mirrors are at the foot of the bed and will reflect happiness away from the daughter. The mother placed a gilt-edged mirror on the headboard of the bed to bring the daughter "peach-blossom luck," fertility, the grandchildren that the grandmother-to-be desires.

*Rice Husband* told by Lena St. Clair

1. What does the saying, "If the lips are gone, the teeth will be cold," mean?
  - a. that dental problems never go away
  - b. that one thing is always the result of another
  - c. that it is best not to have dental surgery
  - d. that nothing in this life is easy
  
2. What does Lena's mother see?
  - a. She sees the bad things that will affect her family.
  - b. She sees back into the past and far into the future.
  - c. She sees only positive coming events.
  - d. She sees the best in everyone she meets.
  
3. What are the three things that Lena's mother predicted that came true?
  - a. a grocery store that burned down, an illness that kept Lena in bed for weeks, and Lena's father's death
  - b. that Lena and two of her female cousins would get divorced
  - c. her family's falling into debt, a great financial reversal on the horizon, and Lena's marriage
  - d. a miscarriage, a bank failure, and Lena's father's death
  
4. What does Lena think her mother will see during her visit with her and Harold?
  - a. how ugly their cat is
  - b. how wrong Lena and Harold are for each other
  - c. how boring Lena's life is
  - d. how poorly built Lena's house is
  
5. What physical aspect of Lena's house does her mother connect with a feeling?
  - a. the slant of the floor that makes her feel as if she is "running down"
  - b. the placement of the mirrors makes her feel lonely
  - c. the windows that need repainting make her feel doomed
  - d. the height of the windows that make her feel angry

6. What food does Harold not realize that Lena doesn't eat?
  - a. bananas
  - b. tomatoes
  - c. ice cream
  - d. whole wheat bread
  
7. Why does Harold hate it when Lena cries?
  - a. He thinks it's manipulative.
  - b. It makes him feel guilty.
  - c. It makes him want to cry too.
  - d. He thinks she fakes her feelings.
  
8. Why does the marble end table collapse?
  - a. It collapses because it is not sturdy.
  - b. It collapses because Lena's mother puts too much weight on it.
  - c. It collapses mysteriously for no reason at all.
  - d. It collapses because Harold bumps into it.
  
9. When Lena says, "I knew it would happen," what question does her mother ask?
  - a. "How could you possibly know that?"
  - b. "I don't think you could have known."
  - c. "Then why you don't stop it?"
  - d. "Why do you do such dumb things, then?"

*Four Directions* told by Waverly Jong

1. What did Waverly want to tell her mother at lunch?
  - a. She wanted to tell her mother that she was going on a special diet.
  - b. She wanted to tell her mother that she was getting married again.
  - c. She wanted to tell her mother that she was getting divorced.
  - d. She wanted to tell her mother that she was pregnant.
  
2. What did Waverly's mother do when she found that Waverly had eloped with her first husband?
  - a. She yelled at them for hours.
  - b. She threw her shoe at them.
  - c. She threatened the man's life.
  - d. She told them never to come to see her again.
  
3. Why did Waverly first stop playing chess as a child?
  - a. because she felt her mother was trying to take all the credit for her winning
  - b. because she was terribly bored
  - c. because she wanted to stop while she was ahead
  - d. because she felt she had outgrown the game
  
4. What special thing could Waverly's mother do to change Waverly's view of a person?
  - a. She could make Waverly see each of the person's traits in a new, negative way.
  - b. She could make even weak people seem strong in Waverly's eyes?
  - c. She could tell Waverly that they looked like someone she had disliked in her childhood.
  - d. She could tell lies so convincingly that Waverly no longer knew who she liked.
  
5. What mistake did Rich make about the wine at the dinner with Waverly's family?
  - a. He got very drunk at dinner.
  - b. He drank right out of the bottle.
  - c. He served red wine instead of white wine.
  - d. He drank two full glasses while everybody else had a half-inch "just for taste."
  
6. Why was Waverly so anxious that her mother was the queen while she, Waverly, was the pawn?
  - a. because then Waverly could only run away while her mother could move in all directions
  - b. because she hated to think that her mother could be royalty
  - c. because she had once dreamt that she was just a pawn
  - d. because in her last tournament game she lost a pawn

7. In what way was Waverly confused about where her mother came from?
  - a. She thought her mother was from Shanghai, but she was really from Canton.
  - b. She thought that her mother was American born when really she was born in China.
  - c. She thought her mother was born in China when really she was born right in San Francisco
  - d. She thought her mother was born in **Taiwan**, but her mother was really born in **Taiyuan**.
  
8. What trip is Waverly contemplating at the end of the story and with whom would she travel?
  - a. She is contemplating a trip to Taiwan.
  - b. She is contemplating a cruise to Bermuda.
  - c. She is contemplating a trip to China made by herself, her mother, and Rich.
  - d. She is contemplating a trip to China with just Rich and Shoshana.

*Without Wood* told by Rose Hsu Jordan

1. When Rose was little, what did she believe?
  - a. She believed a mirror could see only her face but that her mother could see her inside out even when Rose was not in the room.
  - b. She believed in the Chinese equivalent of Santa Clause.
  - c. She believed in all kinds of ghosts.
  - d. She believed that her mother was immortal.
  
2. Why did Rose's mother say that Rose was "without wood"?
  - a. She explained that Rose was confused all of the time because she listened to too many people.
  - b. She said that everything in Rose's house was made of plastic.
  - c. She thought that Rose had no appreciation for antique wood furniture.
  - d. She thought that Rose was so slender that she had no central core.
  
3. Why did Rose stay in bed for three days?
  - a. because her husband had left her and she was unable to make the simplest decisions
  - b. because she had a bad case of food poisoning
  - c. because she was very ill with a migraine headache
  - d. because she couldn't get over her uncle's death
  
4. Where did Rose tell Ted she was going to live?
  - a. She said she was going to continue to live in the house they had shared while they were married.
  - b. She said that she was moving into a hotel.
  - c. She said that she was going home to live with her mother.
  - d. She said that she was going into a nunnery.
  
5. When Rose says that Ted is **hulihudu**, what does she mean?
  - a. that he is wicked
  - b. that he is weak
  - c. that he is confused
  - d. that is extremely stupid
  
6. What does Rose's mother plant in Rose's garden?
  - a. daffodils
  - b. weeds
  - c. violets
  - d. petunias

*Best Quality* told by Jing-mei Woo

1. What is Jing-mei's "life's importance" gift from her mother?
  - a. a jade pendant on a gold chain
  - b. a special locket with her mother's hair in it
  - c. a diary to keep her most important thoughts in
  - d. a diamond brooch
  
2. Why did Jing-mei's mother not want to keep the crab that had lost a leg?
  - a. because a missing leg on a crab is a bad sign on a Chinese New Year
  - b. because the crab was too small to keep anyway
  - c. because she felt sorry for the crab and didn't want to eat it
  - d. because she once ate a crab without a leg and got sick from it
  
3. Why did Jing-mei leave the room while the crabs were being steamed?
  - a. She left the room because she got tired of talking to her mother.
  - b. She left the room because her mother was making her so angry.
  - c. She left the room because she could not bear to remain while the crabs died.
  - d. She left the room because she was tired and didn't feel like helping with dinner.
  
4. How do Jing-mei and her mother disagree in regard to Waverly Jong?
  - a. Jing-mei likes Waverly a lot, but her mother has never liked Waverly.
  - b. Jing-mei thinks Waverly is pretty, but her mother thinks she is ugly.
  - c. Jing-mei admires her while her mother says that Waverly is like a crab, always walking sideways, moving crooked.
  - d. Jing-mei thinks that Waverly always tells the truth, but once her mother caught Waverly in a lie.
  
5. How did Waverly insult Jing-mei professionally?
  - a. She said that her firm had decided that Jing-mei's freelance work was unacceptable.
  - b. She mentioned that she thought Jing-mei's work was messy.
  - c. She said that Jing-mei had never been able to spell correctly.
  - d. She said that Jing-mei didn't dress well at work.
  
6. Who got the crab with the missing leg?
  - a. Waverly Jong
  - b. Jing-mei's father
  - c. Jing-mei
  - d. Jing-mei's mother

### **QUEEN MOTHER OF THE WESTERN SKIES**

This series of stories represent the Chinese mothers trying to pass along the message that the daughters should lose their innocence but not their hope. This is symbolized by the woman teasing her baby granddaughter and remembering how she went from freedom and innocence and laughter to learning to protect herself. She taught her daughter to protect herself by shedding her own innocence. Now, seeing the laughing baby, the grandmother wonders if her daughter can learn through the child to keep her hope and to laugh forever.

*Magpies* told by An-mei Hsu

1. In what way does An-mei say that all people born girls are alike?
  - a. They all can give birth to babies.
  - b. Men take advantage of all of them.
  - c. None of them has any sense.
  - d. They are all like stairs, one step after another, going up and down, but all going the same way.
  
2. What did it mean to An-mei to be raised “the Chinese way”?
  - a. It meant being taught to desire nothing, to swallow other people’s misery, and to eat one’s own bitterness.
  - b. It meant learning to honor one’s mother and father.
  - c. It meant understanding how to sacrifice.
  - d. It meant not having to say one is sorry.
  
3. How did An-mei’s mother dishonor her widowhood?
  - a. She married a much wealthier man than her first husband.
  - b. She married a man with the same first name as her first husband.
  - c. She married a man of whom her entire family disapproved.
  - d. She became the third concubine to a rich man.
  
4. What did the turtle in the pond do to An-mei’s tears?
  - a. The turtle laughed at her tears.
  - b. The turtle ate her tears.
  - c. The turtle drowned in her tears.
  - d. The turtle cringed and shook off her tears.
  
5. What happened to the eggs that poured out of the turtle’s beak?
  - a. They became birds.
  - b. They fell to the ground and smashed.
  - c. They turned into magic balls.
  - d. They rose into the air and turned into smoke.



6. What emotion is usually associated with the magpies?
  - a. anger
  - b. sorrow
  - c. elation
  - d. joy
  
7. What did the turtle tell An-mei's mother as he drifted back into the pond?
  - a. He told her not to remarry.
  - b. He told her to be kind to her mother.
  - c. He told her that it is useless to cry.
  - d. He told her to go home to her family.
  
8. How did An-mei learn not to listen to something meaningless calling to her?
  - a. by learning to ignore the loud sound of the clock on her bedroom wall
  - b. by meditating for hours at a time
  - c. by praying for guidance
  - d. by wearing earplugs during the day
  
9. Why did An-mei's mother send An-mei out of their bedroom at night?
  - a. because the bed was too small for two people
  - b. because she felt that An-mei should learn to sleep alone
  - c. because Wu Tsing had arrived and wanted to be with her
  - d. because she tired of hearing An-mei's complaints
  
10. Why did An-mei's mother become Wu Tsing's concubine?
  - a. She did it to make her family angry.
  - b. She did it to get back at her mother for neglecting her.
  - c. She did it because he paid her a vast sum of money.
  - d. He raped her, thus giving her no choice but to stay with him as his concubine.
  
11. How did An-mei's mother die?
  - a. She poisoned herself.
  - b. She stabbed herself to death.
  - c. She had a heart attack.
  - d. She died of grief.
  
12. What promise did Wu Tsing make to An-mei's mother after she died?
  - a. He said that he would raise her son and daughter at his honored children.
  - b. He said that he would always think well of her.
  - c. He said that he would support her father in his old age.
  - d. He said that he would have her buried in a special burial plot.

13. What does An-mei say that her daughter's psychiatrist is?
- a. just another bird drinking from Rose's misery
  - b. a quack
  - c. a nice woman but not very bright
  - d. a money grubber
14. How did the tired Chinese peasants get rid of the birds that were drinking their tears and eating their seeds?
- a. They prayed that they would go away.
  - b. They chanted and meditated.
  - c. They clapped their hands and shouted.
  - d. They put away all of the food and water that the birds were eating and drinking.

*Waiting Between the Trees* told by Ying-ying St. Clair

1. How has Lena St. Clair unknowingly insulted her mother by giving her the guest bedroom in her home?
  - a. The guest bedroom should be the biggest and best bedroom, but Lena's guest bedroom is tiny.
  - b. The room faced south and frightened her mother.
  - c. The room was decorated in red, an insulting color to an older Chinese woman.
  - d. The room was too big for one small, older lady.
  
2. What did Lena do when she was born?
  - a. She cried right away.
  - b. She made her mother feel sick.
  - c. She squirmed around so that the nurse had to hold onto her.
  - d. She sprang from her mother like a slippery fish.
  
3. When Ying-ying was a young girl in Wushi, she was **lihai**? What does that mean?
  - a. It means that she was wicked.
  - b. It means that she was wild and stubborn.
  - c. It means that she loved to read.
  - d. It means that her parents were uneducated.
  
4. When did Ying-ying begin to know things before they happened?
  - a. the night her aunt got married when Ying-ying was sixteen
  - b. when she was around thirty
  - c. when she got pregnant with her daughter
  - d. when her husband beat her up
  
5. What sign happened to convince Ying-ying that she would marry the man who was a guest at her house?
  - a. A large wind blew in from the north and the flower on the table nearby split from its stem and fell at her feet.
  - b. She had a dream that contained every detail of the marriage.
  - c. He winked at her and she just knew what would follow.
  - d. She had always expected a tall, thin man would propose to her and the guest at her house was tall and thin.
  
6. Why did Ying-ying's husband leave her?
  - a. He left her because she was boring to him.
  - b. He left her to live with an opera singer.
  - c. She got sick and he didn't want to live with a sick woman.
  - d. She got pregnant and he didn't want any children.

7. What is the difference between what Lena sees in her mother and what her mother really is?
  - a. Lena sees a Chinese woman, but her mother really is an American.
  - b. Lena sees a dumb woman, but her mother really is smart.
  - c. Lena sees a short person, but her mother is a tall person in her heart.
  - d. Lena sees a small old lady, but Ying-ying really is a tiger lady.
  
8. Why, according to Ying-ying, is the tiger gold and black?
  - a. because the gold side leaps with its fierce heart while the black side stands still with cunning and patience
  - b. because the gold side is evil while the black side is good
  - c. because it would be silly to have a blue and pink tiger
  - d. because the gold is beautiful and complements the black
  
9. Why does Ying-ying abort her first child?
  - a. because she is afraid she will die giving birth
  - b. because she has no money to support the child
  - c. because the child is going to be sickly
  - d. because she hates her husband, the child's father
  
10. What did Ying-ying do for ten years at the country home of her cousin's family?
  - a. She waited for a husband to come along.
  - b. She waited between the trees.
  - c. She worked as a maid.
  - d. She learned to perform many wifely chores.
  
11. What did Ying-ying give up when she married St. Clair?
  - a. her free will
  - b. her money
  - c. her child
  - d. her spirit
  
12. At the end of the story, what does Ying-ying want to do for her daughter?
  - a. She wants to give her daughter a lot of money.
  - b. She wants to build a new house for her daughter.
  - c. She wants to find her daughter a new husband.
  - d. She wants to give her daughter her own spirit.

*Double Face* told by Lindo Jong

1. Why does Waverly Jong want to go to China?
  - a. She wants to be among other people who look like her.
  - b. She wants to escape the boredom of San Francisco.
  - c. She wants to go to please her mother.
  - d. She wants to go there for her second honeymoon.
  
2. Why does Waverly especially want to be Chinese?
  - a. because she enjoys her heritage
  - b. because it is so fashionable
  - c. because she is marrying a Chinese man
  - d. because she wants her daughter to also be Chinese
  
3. Why could Lindo's children not have American circumstances and Chinese character?
  - a. because the two things do not mix
  - b. because they have minds of their own
  - c. because they have American character and Chinese circumstances instead
  - d. because God willed it not to be so
  
4. Who first taught Lindo about America?
  - a. a concubine
  - b. a Chinese actor
  - c. her husband
  - d. an American-raised Chinese girl in Peking
  
5. What kind of job did Lindo get in the cookie factory?
  - a. She got a job in a shop.
  - b. She got a job driving a taxi.
  - c. She got a job forming Chinese fortune cookies out of hot dough.
  - d. She got a job as a waitress in a Chinese restaurant.
  
6. What was the fortune inside the cookie that Lindo gave to Tin?
  - a. "Hi Handsome!"
  - b. "A house is not home when a spouse is not at home."
  - c. "Give me a call when you can."
  - d. "I am lonely and available."

7. Why does Waverly like the fact that she and her mother have crooked noses?
  - a. just because she likes to look like her mother
  - b. because she likes to look different
  - c. because she thinks they make her and her mother look devious or two-faced
  - d. just because it is their only flaw
  
8. At the end of the story, what is Lindo wondering about?
  - a. She is wondering what she has lost in coming to America and what she has gotten back in return.
  - b. She is wondering who her daughter will marry next.
  - c. She is wondering how much it will cost to find a husband for her daughter.
  - d. She is wondering what's for dinner.

*A Pair of Tickets* told by Jing-mei Woo

1. Why does Jing-mei feel different as her train leaves the Hong Kong border and enters Shenzhen, China?
  - a. because she is becoming Chinese
  - b. because she can no longer speak the dialect of the region she is in
  - c. because her mother always talked about crossing that border
  - d. because the air is somewhat lighter in Shenzhen
  
2. Where is Jing-mei meeting her two half-sisters?
  - a. She is meeting them in Shanghai.
  - b. She is meeting them in Oakland.
  - c. She is meeting them in Canton.
  - d. She is meeting them in Kweilin.
  
3. How did the half-sisters learn that their mother was dead?
  - a. Somehow they just knew.
  - b. They learned that their mother was dead when Auntie Lindo wrote a letter to them as Jing-mei asked her to do.
  - c. Jing-mei phoned them weeks before her visit to China.
  - d. Jing-mei's father secretly wrote to them so that they wouldn't have false expectations.
  
4. How did Jing-mei learn the details of what happened to her half-sisters?
  - a. from her father
  - b. from her mother's journals
  - c. from Auntie Lindo
  - d. from the half-sisters themselves
  
5. Why did Jing-mei's mother actually leave the babies?
  - a. because she tired of carrying them
  - b. because they wouldn't have been Chinese if she had brought them to America with her
  - c. because she thought she was going to die and didn't want them to die with her
  - d. because she traded them for a lot of money
  
6. Who found the babies?
  - a. an old peasant woman
  - b. a gypsy queen
  - c. the mayor of a nearby town
  - d. a large magical dog

7. What are the two different Chinese meanings of Suyuan, Jing-mei's mother's name?
  - a. "Wonderful Mother" and "Honorable Adversary"
  - b. "Good Wife" and "Nagging Woman"
  - c. "Beautiful One" and "Light of My Life"
  - d. "Long Cherished Wish" and "Long-Held Grudge"
  
8. What are the meanings of Jing-mei's name?
  - a. "Just pure essence" and "younger sister"
  - b. "Sweet person" and "Loyal follower"
  - c. "Loved relation" and "Beautiful dreamer"
  - d. "Her Mother's Wish" and "Difficult Child"



ANSWER KEY: MULTIPLE CHOICE QUIZZES - *Joy Luck Club*

<u>Joy Luck Club</u>	<u>Scar</u>	<u>Candle</u>	<u>Moon</u>	<u>26 Gates</u>	<u>Voice</u>
1. B	1. C	1. B	1. B	1. C	1. B
2. D	2. A	2. A	2. D	2. A	2. A
3. D	3. B	3. B	3. C	3. B	3. A
4. A	4. B	4. B	4. A	4. C	4. B
5. C	5. A	5. B	5. B	5. A	5. D
6. B	6. B	6. C	6. A	6. D	6. B
7. A	7. D	7. B	7. B	7. A	7. B
8. B	8. C	8. A	8. A	8. D	8. A
9. C	9. B	9. B			9. A
10. B	10. A	10. C			10. D
	11. C	11. A			
	12. A	12. A			

<u>Half &amp; Half</u>	<u>Two Kinds</u>	<u>Rice Husband</u>	<u>Four Directions</u>	<u>Without Wood</u>
1. C	1. A	1. B	1. B	1. A
2. B	2. A	2. A	2. B	2. A
3. B	3. D	3. D	3. A	3. A
4. A	4. A	4. B	4. A	4. A
5. C	5. A	5. A	5. D	5. C
6. C	6. A	6. C	6. A	6. B
7. B	7. C	7. A	7. D	
8. A	8. A	8. A	8. C	
9. D	9. D	9. C		
10. C	10. B			

<u>Best Quality</u>	<u>Magpies</u>	<u>Waiting</u>	<u>Double Face</u>	<u>Pair of Tickets</u>
1. A	1. D	1. A	1. D	1. A
2. A	2. A	2. D	2. B	2. A
3. C	3. D	3. B	3. A	3. B
4. C	4. B	4. A	4. D	4. A
5. A	5. A	5. A	5. C	5. C
6. D	6. D	6. B	6. B	6. A
	7. C	7. D	7. C	7. D
	8. A	8. A	8. A	8. A
	9. C	9. D		
	10. D	10. B		
	11. A	11. D		
	12. A	12. D		
	13. A			
	14. C			



PRE-READING VOCABULARY  
WORKSHEETS



## VOCABULARY - *The Joy Luck Club*

### *The Joy Luck Club*

#### Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. And when I arrived, I realized how **shabby** my dreams were, how poor my thoughts.
2. When the sirens cried out to warn us of bombers, my neighbors and I jumped to our feet and **scurried** to the deep caves to hide like wild animals.
3. “What fine food we treated ourselves to with our **meager** allowances!”
4. What was worse, we asked among ourselves, to sit and wait for our own deaths with proper **somber** faces?
5. After everybody votes **unanimously** for the Canada gold stock, I go into the kitchen to ask Auntie An-mei why the Joy Luck Club started investing in stocks.
6. The white chenille bedspreads are so worn they are almost **translucent**.
7. At first my mother tried to **cultivate** some hidden genius in me.
8. And I am embarrassed by the end-of-the-year-banquet lie my aunties have told to mask their **generosity**.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                    |   |
|--------------------|---|
| ___ 1. shabby      | A. small or deficient in quantity           |
| ___ 2. scurried    | B. allowing some light to pass through      |
| ___ 3. meager      | C. of substandard quality                   |
| ___ 4. somber      | D. willingness to give; giving              |
| ___ 5. unanimously | E. completely in agreement                  |
| ___ 6. translucent | F. grow; encourage; promote                 |
| ___ 7. cultivate   | G. serious                                  |
| ___ 8. generosity  | H. scampered; went quickly with light steps |

*Scar*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. Many times Popo said aloud to all who could hear that my brother and I had fallen out of the **bowels** of a stupid goose, two eggs that nobody wanted, not even good enough to crack over rice porridge.
2. So you see, to Popo we were also very **precious**.
3. One day this bad girl shook her head so **vigorously** to refuse her auntie's simple request that a little white ball fell from her ear and out poured all her brains, as clear as chicken broth.
4. So when my brother gave her a sour look, Auntie said our mother was so thoughtless she had fled north in a big hurry, without taking the **dowry** furniture from her marriage to my father, without bringing her ten pairs of silver chopsticks, without paying respect to my father's grave and those of our ancestors.
5. When my brother accused Auntie of frightening our mother away, Auntie shouted that our mother had married a man named Wu Tsing who already had a wife, two **concubines**, and other bad children.
6. She looked strange, too, like the missionary ladies at our school who were **insolent** and bossy in their too-tall shoes, foreign clothes, and short hair.
7. That she seemed to float back and forth like a ghost, dipping cool cloths to lay on Popo's **bloated** face.
8. And because I remember Popo told me not to speak her name, I stood there, **mute**.
9. In the morning, Popo would use her sharp fingernails like tweezers and peel off the dead **membranes**.

*Scar*

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                   |  |
|-------------------|--|
| ___ 1. bowels     | A. money or property brought by a bride to her husband |
| ___ 2. precious   | B. cherished; having value; beloved                    |
| ___ 3. vigorously | C. thin layer of tissue                                |
| ___ 4. dowry      | D. arrogant; presumptuous and insulting                |
| ___ 5. concubines | E. speechless  |
| ___ 6. insolent   | F. done with force or energy                           |
| ___ 7. bloated    | G. secondary wives                                     |
| ___ 8. mute       | H. intestines; insides; guts                           |
| ___ 9. membranes  | I. swelled up  |

*The Red Candle*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. She is crying with a **genuine** feeling and he says, "Promise! Promise! Honey-sweetheart, my promise is as good as gold."
2. It was summertime, very hot and dusty outside, and I could hear **cicadas** crying in the yard.
3. And this is when Huang Taitai looked down at me with a cloudy face as though she could **penetrate** my thoughts and see my future intentions.
4. Inside, the house held a different kind of **pretense**.
5. She had even commissioned someone to write **felicitous** messages on red banners, as if my parents themselves had draped these decorations to congratulate me on my good luck.
6. They **invaded** Shansi province, as well as the provinces bordering us.
7. The next morning the matchmaker made her proud **declaration** in front of Tyan-yu, his parents, and myself.
8. "They knew you would not believe me," I said in a **remorseful** tone, "because they know I do not want to leave the comforts of my marriage."
9. By mid-morning they had dragged the matchmaker's servant over to our house and **extracted** her terrible confession.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                    |  |
|--------------------|--|
| ___ 1. genuine     | A. pierce; force into                            |
| ___ 2. cicadas     | B. entered by force to conquer                   |
| ___ 3. penetrate   | C. suitable; appropriate                         |
| ___ 4. pretense    | D. pulled out                                    |
| ___ 5. felicitous  | E. insects that make high-pitched, droning sound |
| ___ 6. invaded     | F. regretful; sorrowful                          |
| ___ 7. declaration | G. false appearance                              |
| ___ 8. remorseful  | H. real  |
| ___ 9. extracted   | I. statement                                     |



*The Moon Lady*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. Everything in the room smelled of wet grass **simmering** in the heat.
2. And so the stale heat still remained in the shadows behind the curtains, heating up the **acid** smells of my chamber pot, seeping into my pillow, chafing the back of my neck and puffing up my cheeks, so that I awoke that morning with a restless complaint.
3. “The third word in the next line,” explained Baba, “was worn off the slab, its meaning washed away by centuries of rain, almost lost to **posterity** forever.”
4. Suddenly I saw a dragonfly with a large crimson body and **transparent** wings.
5. I climbed into the rickshaw with my mother in it, which displeased Amah, because this was **presumptuous** behavior on my part and also because Amah loved me better than her own.
6. Mama and the other ladies were already seated on benches around the **pavilion**, fanning themselves furiously and slapping the sides of each other’s heads when mosquitoes landed.
7. But the excitement soon **waned**, and the afternoon seemed to pass like any other at home.
8. And loud clanks and hissing sounds **erupted** as once again the boat began to move.
9. Both of these things seemed an **illusion** to me, a wish granted that could not be trusted.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                     |                                      |
|---------------------|--------------------------------------|
| ___ 1. simmering    | A. clear                             |
| ___ 2. acid         | B. decreased                         |
| ___ 3. posterity    | C. excessively forward               |
| ___ 4. transparent  | D. future generations                |
| ___ 5. presumptuous | E. unpleasant to the taste or smell  |
| ___ 6. pavilion     | F. cooking just below boiling point  |
| ___ 7. waned        | G. false perception of reality       |
| ___ 8. erupted      | H. a shelter open to the air         |
| ___ 9. illusion     | I. became violently active; exploded |

*Rules of the Game*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. It was a **strategy** for winning arguments, respect from others, and eventually, though neither of us knew it at the time, chess games.
2. It was said that he once cured a woman dying of an ancestral curse that had **eluded** the best of American doctors.
3. Inside, the butchers with their bloodstained white smocks **deftly** gutted the fish while customers cried out their orders and shouted, "Give me your freshest," to which the butchers always protested, "All are freshest."
4. My mother graciously thanked the unknown **benefactor**, saying, "Too good. Cost too much."
5. "Throw sand from the East to **distract** him."
6. I was still some 429 points away from grand-master status, but I was **touted** as the Great American Hope, a child prodigy and a girl to boot.
7. I was playing in a large high school auditorium that echoed with **phlegmy** coughs and the squeaky rubber knobs of chair legs sliding across freshly waxed wooden floors.
8. He wore a dark, **malodorous** suit.
9. My parents made many **concessions** to allow me to practice.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                    |  |
|--------------------|--|
| ___ 1. strategy    | A. divert                                |
| ___ 2. eluded      | B. bad-smelling                          |
| ___ 3. deftly      | C. full of mucus                         |
| ___ 4. benefactor  | D. skillfully                            |
| ___ 5. distract    | E. one who gives aid, esp. financial aid |
| ___ 6. touted      | F. escaped the understanding of          |
| ___ 7. phlegmy     | G. plan                                  |
| ___ 8. malodorous  | H. compromises                           |
| ___ 9. concessions | I. publicly praised                      |

*The Voice from the Wall*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. And it became so mysterious that I spent all my energies unraveling this door, until the day I was finally able to pry it open with my small fingers, only to immediately fall headlong into the dark **chasm**.
2. My father said they didn't have rules for dealing with the Chinese wife of a **Caucasian** citizen
3. In fact, as I watched her, she seemed quite happy, her two brown braids bouncing **jauntily** in rhythm to her walk.
4. And then she looked at me, in a strange way, as if she were begging me for her life, as if I could **pardon** her.
5. I opened the door **cautiously**, then swung it wide open with surprise.
6. Maybe she had listened through the wall and heard nothing, the **stagnant** silence of our unhappy house.
7. I was **stunned**.
8. I would watch my mother lying in her bed, **babbling** to herself as she sat on the sofa.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                   |  |
|-------------------|--|
| ___ 1. chasm      | A. having a buoyant or self-confident attitude       |
| ___ 2. Caucasian  | B. abyss; gorge; steep-sided hole                    |
| ___ 3. jauntily   | C. motionless  |
| ___ 4. pardon     | D. astounded; dazed                                  |
| ___ 5. cautiously | E. forgive   |
| ___ 6. stagnant   | F. light-skinned; often a person of European descent |
| ___ 7. stunned    | G. talking in nonsense                               |
| ___ 8. babbling   | H. carefully   |

*Half and Half*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. I think it's **ironic** that my mother wants me to fight the divorce.
2. Seventeen years ago she was **chagrined** when I started dating Ted.
3. When he pressed me, I told him what his mother had said, **verbatim**, without comment.
4. I preferred to ignore the world around me, **obsessing** only over what was in front of me: my T-square, my X-acto knife, my blue pencil.
5. He asked me to decide on the most **trivial** matters, as if he were baiting me.
6. Her hair, her clothes, they were all heavy with the cold water, but she stood quietly, calm and **regal** as a mermaid queen who had just arrived out of the sea.
7. And she would stand straight as a **sentinel**, until three times her eyesight failed her and Bing turned into a dark spot of churning seaweed.
8. The line became **taut** and she strained to hold on tight.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                  |   |
|------------------|---|
| ___ 1. ironic    | A. of little importance                 |
| ___ 2. chagrined | B. royal                                |
| ___ 3. verbatim  | C. guard                                |
| ___ 4. obsessing | D. thinking continually about something |
| ___ 5. trivial   | E. tight                                |
| ___ 6. regal     | F. distressed; put out; ill at ease     |
| ___ 7. sentinel  | G. word for word                        |
| ___ 8. taut      | H. contrary to what is expected         |

*Two Kinds*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. We didn't immediately pick the right kind of **prodigy**.
  
2. I got so bored I started counting the **bellows** of the foghorns out on the bay while my mother drilled me in other areas.
  
3. She seemed entranced by the music, a little frenzied piano piece with this **mesmerizing** quality, sort of quick passages and then teasing lilting ones before it returned to the quick playful parts.
  
4. The girl had the **sauciness** of a Shirley Temple.
  
5. The little Chinese girl sat down also to play an **encore** of "Anitra's Dance" by Grieg.
  
6. So I never found a way to ask her why she had hoped for something so large that failure was **inevitable**.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                    |   |
|--------------------|---|
| ___ 1. prodigy     | A. hypnotizing  |
| ___ 2. bellows     | B. quality of being impossible to control or repress                |
| ___ 3. mesmerizing | C. exceptional talents or person with exceptional talents           |
| ___ 4. sauciness   | D. unavoidable; bound to happen                                     |
| ___ 5. encore      | E. very loud, deep sounds   |
| ___ 6. inevitable  | F. additional performance in response to the demand of the audience |

*Rice Husband*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. But now she **laments** that she never did anything to stop them.
2. This would have been a funny incident to remember from my childhood, but it is actually a memory I recall from time to time with a mixture of nausea and **remorse**.
3. Their faces were covered with every kind of misery I could imagine: pits and pustules, cracks and bumps, and fissures that I was sure erupted with the same **vehemence** as snails writhing in a bed of salt.
4. He had just been accepted to Cal State Hayward and was planning to become a **podiatrist**.
5. And later, for several hours after that, I sat hunched on the fire escape landing outside my bedroom, **retching** back into the ice cream container.
6. Harold puts his magazine down, now wearing his open-mouthed **exasperated** look.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                    |   |
|--------------------|---|
| ___ 1. laments     | A. intensity                                    |
| ___ 2. remorse     | B. regrets                                      |
| ___ 3. vehemence   | C. at the end of patience; irritated            |
| ___ 4. podiatrist  | D. feeling of regret for one's misdeeds or sins |
| ___ 5. retching    | E. vomiting                                     |
| ___ 6. exasperated | F. foot doctor                                  |

*Four Directions*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. It was fashionable, yet not **radically** so.
2. “Nothing is wrong with my heart,” she huffed as she kept a **disparaging** eye on the waiter.
3. And so I watched her, seeing her reaction to the changes in my apartment—from the **pristine** habitat I maintained after the divorce, when all of a sudden I had too much time to keep my life in order—to this present chaos, a home full of life and love.
4. I knew at exactly what point their faces would fall when my seemingly simple and childlike strategy would reveal itself as a devastating and **irrevocable** course.
5. Because the sponsors and the **benevolent** associations would start calling her, asking, shouting, pleading to make me play again
6. He made everyone laugh and his own laugh was deep, **sonorous**, masculinely sexy.
7. So that with him I was completely naked, and when I was feeling the most **vulnerable**—when the wrong word would have sent me flying out the door forever—he always said exactly the right thing at the right moment.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                    |   |
|--------------------|---|
| ___ 1. radically   | A. characterized by being or doing good |
| ___ 2. disparaging | B. in perfect condition                 |
| ___ 3. pristine    | C. departing from the norm; extremely   |
| ___ 4. irrevocable | D. full, deep or rich in sound          |
| ___ 5. benevolent  | E. can't be changed back                |
| ___ 6. sonorous    | F. belittling                           |
| ___ 7. vulnerable  | G. able to be hurt                      |

*Without Wood*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. I had started to **inventory** the bookshelves when I got a letter from Ted, a note actually, written hurriedly in ballpoint on his prescription notepad.
2. And in almost every case, the American **version** was much better.
3. The big oak door that opens into a **foyer** filled with stained-glass windows.
4. And I knew he had done that, not out of any concern for me, but because when he wants something, he gets impatient and **irrational** about people who make him wait.
5. And then without missing a beat, he proceeded to say what he really wanted, which was more **despicable** than all the terrible things I had imagined.
6. Ted was shivering in his sports jacket as he **surveyed** the damage to the garden.
7. Others had **anchored** on the side of the house.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                   |  |
|-------------------|--|
| ___ 1. inventory  | A. deserving strong dislike; vile                |
| ___ 2. version    | B. looked over                                   |
| ___ 3. foyer      | C. not reasonable                                |
| ___ 4. irrational | D. description or account from one point of view |
| ___ 5. despicable | E. attached; held on to                          |
| ___ 6. surveyed   | F. take a count of                               |
| ___ 7. anchored   | G. entrance hall                                 |



*Best Quality*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. It's as though we were all sworn to the same secret **covenant**, so secret we don't even know what we belong to.
2. Two years ago, she had tried to **evict** them on the pretext that relatives from China were coming to live there.
3. But the couple saw through her **ruse** to get around rent control.
4. Judging by his **preamble** of snorts and leg slaps, I figured he must have practiced this joke many times: "I tell my daughter, Hey, why be poor? Marry rich!"
5. Maybe I'm being **paranoid**, being a mother, but you just can't be too safe these days."
6. My father poked at the **remnants** of his crab.
7. I waited for her to **chastise** me.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                 |  |
|-----------------|--|
| ___ 1. covenant | A. introductory occurrence or statement                |
| ___ 2. evict    | B. agreement   |
| ___ 3. ruse     | C. left-overs  |
| ___ 4. preamble | D. characterized by extreme fear or distrust of others |
| ___ 5. paranoid | E. to put out, throw out or expel                      |
| ___ 6. remnants | F. criticize; punish; reprimand                        |
| ___ 7. chastise | G. a crafty strategy or plan                           |

*Magpies*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. She told me about narrow streets with crowded **bazaars**.
2. My mother gave quick instructions to our **porter**, pointed to our two small trunks and handed him money, as if she had done this every day of her life.
3. Four posts held up a silk **canopy** and at each post dangled large silk ties holding back curtains.
4. This was a wonderful clock to see, but after I heard it that first hour, then the next, and then always, this clock became an **extravagant** nuisance.
5. She was looking behind at everyone with a **simpering** smile, as if they were there to honor her.
6. And two delicate slippers with the softest leather soles and two giant pearls on each toe, to light her way to **nirvana**.
7. He promised to **revere** her as if she had been First Wife, his only wife.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                    |                                |
|--------------------|--------------------------------|
| ___ 1. bazaars     | A. roof-like covering          |
| ___ 2. porter      | B. place of perfect happiness  |
| ___ 3. canopy      | C. treat with respect          |
| ___ 4. extravagant | D. person who carries baggage  |
| ___ 5. simpering   | E. beyond necessary; luxurious |
| ___ 6. nirvana     | F. silly or self-conscious     |
| ___ 7. revere      | G. street markets              |

*Waiting Between the Trees*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. I wore a **smirk** on my face.
2. "His mother will treat you like a servant" **chided** one half-sister upon hearing the other's choice.
3. But I was too **vain** to think any one boy was good enough for me.
4. He had long **tapered** fingers, fat earlobes, and slick hair that rose high to reveal a large forehead.
5. Later still, when I overcame my grief and came to have nothing in my heart but **loathing** despair, my youngest aunt told me of others.
6. That I became **abandoned** goods.
7. The black side stands still with **cunning** hiding its gold between trees, seeing and not being seen, waiting patiently for things to come.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                  |  |
|------------------|--|
| ___ 1. smirk     | A. gradually smaller from one end to the other |
| ___ 2. chided    | B. conceited; proud                            |
| ___ 3. vain      | C. deserted; left                              |
| ___ 4. tapered   | D. offensively self-satisfied smile            |
| ___ 5. loathing  | E. great dislike                               |
| ___ 6. abandoned | F. deceitful cleverness                        |
| ___ 7. cunning   | G. scold mildly to correct or improve          |

*Double Face*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. Then he says something to my daughter that really displeases her: “It’s **uncanny** how much you two look alike!”
2. Our **longevity** will be adequate, not cut off too soon, not so long we become a burden.
3. And next to the word OCCUPATION, I wrote *student of **theology***.
4. I saw two **pagodas**, one on each side of the street, as though they were the entrance to a great Buddha temple.
5. It said, “A house is not home when a **spouse** is not at home.”
6. “What is this word, ‘**devious**,’” I ask.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                  |  |
|------------------|--|
| ___ 1. uncanny   | A. study of religion                           |
| ___ 2. longevity | B. wife or husband                             |
| ___ 3. theology  | C. tall towers erected as a memorial or shrine |
| ___ 4. pagodas   | D. sneaky                                      |
| ___ 5. spouse    | E. mysteriously strange                        |
| ___ 6. devious   | F. length of life                              |

*A Pair of Tickets*

Part I: Using Prior Knowledge and Contextual Clues

Below are the sentences in which the vocabulary words appear in the text. Read the sentence. Use any clues you can find in the sentence combined with your prior knowledge, and write what you think the bold words mean in the space provided.

1. I don't know whether it's the **prospect** of seeing his aunt or if it's because he's back in China, but now he looks like he's a young boy, so innocent and happy I want to button his sweater and pat his head.
2. One minute she was talking to my father, complaining about the tenants upstairs, **scheming** how to evict them under the pretense that relatives from China were moving in.
3. And so they couldn't help but think of some miracle, some possible way of **reviving** her from the dead, so my mother could fulfill her dream.
4. "Oh, that must be Mama, no?" one of my sisters would whisper excitedly, pointing to another small woman completely **engulfed** in a tower of presents.
5. I see platforms crowded with people wearing **drab** Western clothes, with spots of bright colors: little children wearing pink and yellow, red and peach.
6. The Meis would come out of their cave every few days and **forage** for food supplies left on the road, and sometimes they would see something that they both agreed was a tragedy to leave behind.

Part II: Determining the Meaning -- Match the vocabulary words to their dictionary definitions.

- |                 |  |
|-----------------|--|
| ___ 1. prospect | A. dull  |
| ___ 2. scheming | B. bringing back to life   |
| ___ 3. reviving | C. something expected  |
| ___ 4. engulfed | D. make a thorough search for                                      |
| ___ 5. drab     | E. surrounded by something almost to the point of being lost in it |
| ___ 6. forage   | F. plotting to achieve an evil or illegal end                      |

ANSWER KEY: VOCABULARY - *The Joy Luck Club*

The Joy Luck Club

1. C
2. H
3. A
4. G
5. E
6. B
7. F
8. D

Scar

1. H
2. B
3. F
4. A
5. G
6. D
7. I
8. E
9. C

The Red Candle

1. H
2. E
3. A
4. G
5. C
6. B
7. I
8. F
9. D

The Moon Lady

1. F
2. E
3. D
4. A
5. C
6. H
7. B
8. I
9. G

Rules of the Game

1. G
2. F
3. D
4. E
5. A
6. I
7. C
8. B
9. H

Voice from the Wall

1. B
2. F
3. A
4. E
5. H
6. C
7. D
8. G

Half and Half

1. H
2. F
3. G
4. D
5. A
6. B
7. C
8. E

Two Kinds

1. C
2. E
3. A
4. B
5. F
6. D

Rice Husband

1. B
2. D
3. A
4. F
5. E
6. C

Four Directions

1. C
2. F
3. B
4. E
5. A
6. D
7. G

Without Wood

1. F
2. D
3. G
4. C
5. A
6. B
7. E

Best Quality

1. B
2. E
3. G
4. A
5. D
6. C
7. F

Magpies

1. G
2. D
3. A
4. E
5. F
6. B
7. C

Waiting Between the  
Trees

1. D
2. G
3. B
4. A
5. E
6. C
7. F

Double Face A Pair of Tickets

1. E
2. F
3. A
4. C
5. B
6. D

1. C
2. F
3. B
4. E
5. A
6. D

# DAILY LESSONS





## LESSON ONE

### Objective

To introduce **The Joy Luck Club** unit by giving students background information about China

### Activity

One good way to introduce this unit is to have someone who is of Chinese heritage or someone who has visited China come and talk with your class about their own personal experiences. Photos, souvenirs, slides, videos, etc. would certainly add interest to the presentation.

If no one who has been to China is available, then check with a local travel agency to see if anyone there knows enough about China to make a presentation to your class. Any brochures, travel films, maps or other visual aids would be good additions to the agent's presentation.

It would probably be helpful to the presenter to have some information ahead of time about *The Joy Luck Club*. You might try pulling just a few incidents out of the book for the presenter.

Finally, if there is no one who can give a "live" presentation to your class, check out one of many different available videos about China. Look for ones that have information about Chinese history and culture as well as information about China today.

Have the presentation or show the film. Allow ample time for students' questions and some discussion. If you have a presenter, it might be nice to also serve Chinese tea and perhaps some fortune cookies if these kinds of activities are allowed in your school. If you have a presenter, be sure to have your students write a thank-you note to the presenter.

## LESSON TWO

### Objectives

1. To distribute the books and other materials students will need for this unit
2. To preview the study questions, do the vocabulary worksheets and read Reading Assignments 1 and 2

### Activity #1

Distribute the materials students will use in this unit. Explain in detail how students are to use these materials.

Study Guides Students should preview the study guide questions before each reading assignment to get a feeling for important events and ideas in that section. After reading the section, students will (as a class or individually) answer the questions to review the events and ideas from that section of the book. Students should keep the study guides as study materials for the unit test.

Vocabulary Prior to reading a reading assignment, students will do vocabulary work related to the section of the book they are about to read. You might alert students to watch for the vocabulary words and note the sentences in which the words appear. This will help them to complete the vocabulary work more easily. After the book is read, there will be a vocabulary review of all the words used in the vocabulary assignments. Students should keep their vocabulary work as study materials for the unit test.

Reading Assignment Sheet You need to fill in the reading assignment sheet to let students know when their reading has to be completed. You can either write the assignment sheet on a side blackboard or bulletin board and leave it there for students to see each day, or you can "ditto" copies for each student to have. In either case, you should advise students to become very familiar with the reading assignments so they know what is expected of them.

Extra Activities Center The Unit Resource portion of this unit contains suggestions for a classroom library of related books and articles as well as crossword and word search puzzles. Make an extra activities center in your room where you keep these materials for student use. (Bring the books and articles from the library and keep several copies of the puzzles on hand.) Explain to students that these materials are available for them to use when they finish reading assignments or other class work early.

Nonfiction Assignment Sheet Explain to students that they each are to read at least one non-fiction piece at some time during the unit. Students will fill out a nonfiction assignment sheet after completing the reading to help you evaluate their reading experiences and to help the students think about and evaluate their own reading experiences.

### Activity #2

Show students how to preview the study questions and do the vocabulary worksheets for the first story, *The Joy Luck Club*. Perhaps it would be a good idea to do the first set together as a class. Making an overhead transparency of the first worksheet and using the overhead projector to fill in the answers as the class does the worksheet might be helpful for students.

### Activity #3

Have students read the first story, *The Joy Luck Club*, out loud in class. Choose the best way to get readers within your class; pick students at random, ask for volunteers, or use whatever method works best for your group. If you have not yet completed an oral reading evaluation for your students this marking period, this would be a good opportunity to do so. A form is included with this unit for your convenience.

Students should finish the first story and also the previewing, vocabulary and reading work for *Scar* prior to your next class meeting.

NONFICTION ASSIGNMENT SHEET - *The Joy Luck Club*  
(To be completed after reading the required nonfiction article)

Name \_\_\_\_\_ Date \_\_\_\_\_

Title of Nonfiction Read \_\_\_\_\_

Written By \_\_\_\_\_ Publication Date \_\_\_\_\_

I. Factual Summary: Write a short summary of the piece you read.

II. Vocabulary

1. With which vocabulary words in the piece did you encounter some degree of difficulty?

2. How did you resolve your lack of understanding with these words?

III. Interpretation: What was the main point the author wanted you to get from reading his work?

IV. Criticism

1. With which points of the piece did you agree or find easy to accept? Why?

2. With which points of the piece did you disagree or find difficult to believe? Why?

V. Personal Response: What do you think about this piece? OR How does this piece influence your ideas?

ORAL READING EVALUATION - *The Joy Luck Club*

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

<u>SKILL</u>	<u>EXCELLENT</u>	<u>GOOD</u>	<u>AVERAGE</u>	<u>FAIR</u>	<u>POOR</u>
Fluency	5	4	3	2	1
Clarity	5	4	3	2	1
Audibility	5	4	3	2	1
Pronunciation	5	4	3	2	1
_____	5	4	3	2	1
_____	5	4	3	2	1

Total \_\_\_\_\_ Grade \_\_\_\_\_

Comments:

## **LESSON THREE**

### Objectives

1. To review the main ideas and events from reading assignments 1 & 2
2. To preview and read reading assignment 3

### Activity #1

Discuss the answers to the study questions for the first reading assignment in detail. Write the answers on the board or overhead transparency so students can have the correct answers for study purposes. Note: It is a good practice in public speaking and leadership skills for individual students to take charge of leading the discussions of the study questions. Perhaps a different student could go to the front of the class and lead the discussion each day that the study questions are discussed during this unit. Of course, the teacher should guide the discussion when appropriate and be sure to fill in any gaps the students leave.

### Activity #2

Have students do the pre-reading, vocabulary and reading work for reading assignment 3 during this class period. This assignment should be completed prior to your next class meeting.

## **LESSON FOUR**

### Objectives

1. To review the main ideas and events of reading assignment 3
2. To give students the opportunity to practice their writing skills
3. To give students the opportunity to express their personal opinions
4. To have students think once more about each of the four stories they have read so far
5. To have students preview and read reading assignment #4

### Activity #1

Distribute Writing Assignment #1. Discuss the directions in detail and give students this class period to complete this assignment.

Follow - Up: After you have graded the assignments, have a writing conference with the students. (This unit schedules one in Lesson 8.) After the writing conference, allow students to revise their papers using your suggestions and corrections. Give them about three days from the date they receive their papers to complete the revision. Grading the revisions on an A-C-E scale (all revisions well-done, some revisions made, few or no revisions made) works well for these evaluations. This will speed your grading time and still give some credit for the students' efforts.

### Activity #2

Students should complete the previewing, vocabulary and reading work for reading assignment #4 prior to your next class meeting. Students who finish writing early should begin working on this assignment.

## WRITING ASSIGNMENT #1 - *The Joy Luck Club*

### PROMPT

The Joy Luck Club is essentially the story of four mothers and four daughters and their lives and relationships. Your assignment is to stop and think about your relationship with your own mother, stepmother, grandmother or other motherly-type person in your life and to write a composition in which you describe your relationship with that person.

### PREWRITING

Think about this person and your relationship with her. Write down three words that describe your relationship. Under each word, give several examples of ways it is shown in your relationship. For example, if you say your relationship with this person is “close,” you should tell some things you do together that show your close relationship - every Saturday you go shopping together; you share your personal thoughts with her, you try to do extra things for her to help out. The idea is to give specific examples for each word you choose.

### DRAFTING

Write an introductory paragraph telling who the person is you are writing about. Tell a little about her and lead up to stating a sentence describing your relationship with that person, including all three of the descriptive words you chose in the pre-writing section above.

In the body of your composition, write one paragraph about each of the three words you chose. Within each paragraph, give the specific examples of things that show or exemplify that quality or description.

Write a concluding paragraph with your final thoughts or wishes for the future regarding your relationship with your person.

### PEER CONFERENCE/REVISING

When you finish the rough draft of your paper, ask a student who sits near you to read it. After reading your rough draft, he/she should tell you what he/she liked best about your work, which parts were difficult to understand, and ways in which your work could be improved. Reread your paper considering your critic's comments, and make the corrections you think are necessary.

### PROOFREADING

Do a final proofreading of your paper double-checking your grammar, spelling, organization, and the clarity of your ideas.

## **LESSON FIVE**

### **Objectives**

1. To review the main ideas and events from reading assignment 4
2. To preview and read reading assignment 5

### **Activity #1**

Discuss the study questions to reading assignment 4 as you have done with the other study questions. If you wish, you could use the multiple choice questions as a quiz for reading assignment 4.

### **Activity #2**

Give students this class period to complete the pre-reading and vocabulary work and to read assignment 5 silently in class. Tell students that this assignment should be completed prior to the next class period. If you have not yet completed the oral reading evaluations, you could have students read orally so you could complete the evaluations.

## **LESSON SIX**

### **Objectives**

1. To review the main ideas and events from reading assignment 5
2. To preview and read reading assignment 6

### **Activity #1**

Discuss the study questions to reading assignment 5 as you have done with the other study questions. If you wish, you could use the multiple choice questions as a quiz for reading assignment 5.

### **Activity #2**

Give students this class period to complete the pre-reading and vocabulary work and to read assignment 6 silently in class. Tell students that this assignment should be completed prior to the next class period. If you have not yet completed the oral reading evaluations, you could have students read orally so you could complete the evaluations.

## **LESSON SEVEN**

### Objectives

1. To review the main ideas and events in reading assignment 6
2. To give students the opportunity to do the required research for the nonfiction reading assignment

### Activity #1

Discuss the answers to the study questions for assignment 6. Use the multiple choice question sheets as a quiz if you wish.

### Activity #2

Take the students to the library. Remind them that one of their assignments with this unit is to read at least one article of nonfiction that is in some way related to the book *The Joy Luck Club*. It can be something about China (history, customs, places - anything), something about chess or Chinese food or Chinatown - the topic only has to relate in some way to the book. Students should be able to find something that interests them. As long as they can explain how it relates to the book, the article would be acceptable.

### Activity #3

Students should fill out their Nonfiction Assignment Sheets after they read their articles.

## **LESSON EIGHT**

### Objectives

1. To give students the opportunity to practice writing to inform
2. To give students the opportunity to practice writing from their notes
3. To preview and read assignment 7

### Activity #1

Distribute Writing Assignment #2. Discuss the directions in detail and give students this class period to write their compositions.

### Activity #2

While students are working on their writing assignments, use the time to have individual conferences with students about their first writing assignment and to answer any questions they may have about doing their second writing assignment. A Writing Evaluation Form is included in this unit for your convenience.

### Activity #3

Tell students that prior to the next class period they should have done the pre-reading, vocabulary and reading work for assignment 7. Suggest that students try to isolate some particular scenes that they can envision in the story. Ask them to pretend that they are seeing these scenes on television or in a movie. Tell them to think about the scenes (how the people in them would look, exactly what lines they would speak, how they would gesture, etc.) and to bring ideas about them to class.



## WRITING ASSIGNMENT #2 - *The Joy Luck Club*

### PROMPT

Waverly played chess. The members of the Joy Luck Club played mahjong. Think about a game you like to play. You could be writing about a card game, a board game, an outdoors game, a computer game, etc. Your assignment is to write a composition describing how to do or play the game that you most enjoy.

### PREWRITING

First, think of all the things you like to do. What game or activity do you like best? Maybe it's a sports activity - or perhaps it is a kind of craft or other activity. Choose the thing you most enjoy playing.

Jot down some reasons why you like to play the game. Then, think about exactly what you have to do to PLAY it. Are there any special things needed to play it? Write down what they are. Jot down some notes about what it is and how it is done. Place them in a logical order - perhaps a chronological order (in order of time), or in a sequence of steps that need to be done.

### DRAFTING

Write a paragraph in which you introduce your topic. You could start by telling when you play this game, and what you think of it.

In the body of your composition, describe exactly what the game is and exactly how it is done. This may take one paragraph, or it may take several paragraphs, depending on the game.

Write a concluding paragraph in which you wrap up your ideas.

### PEER CONFERENCE/REVISING

When you finish your rough draft, ask a student who sits near you to read it. After reading your rough draft, he/she should tell you what he/she liked best about your work, which parts were difficult to understand, and ways in which your work could be improved. Reread your paper considering your critic's comments and make the corrections you think are necessary.

### PROOFREADING

Do a final proofreading of your paper double-checking your grammar, spelling, organization, and the clarity of your ideas.

WRITING EVALUATION FORM - *The Joy Luck Club*

Name \_\_\_\_\_ Date \_\_\_\_\_

Writing Assignment #\_\_\_ for the **The Joy Luck Club** unit Grade \_\_\_\_\_

Circle One For Each Item:

Description (paragraph 1)	excellent	good	fair	poor
Plans (body paragraphs)	excellent	workable	fair	not realistic
Conclusion	excellent	good	fair	poor
Grammar:	excellent	good	fair	poor (errors noted)
Spelling:	excellent	good	fair	poor (errors noted)
Punctuation:	excellent	good	fair	poor (errors noted)
Legibility:	excellent	good	fair	poor

Strengths:

Weaknesses:

Comments/Suggestions:

## **LESSON NINE**

### Objectives

1. To show students another way of visualizing their reading
2. To work with the book through role playing (You will continue to use the study questions and vocabulary words as usual, but this class period will give you and your students the opportunity to do something different with the story)
3. To encourage students to read parts of a book more closely
4. To review the main ideas and events from reading assignment 7
5. To do the pre-reading and reading work for reading assignment 8

### Activity #1

Discuss the study questions for reading assignment 7. Use the multiple choice questions as a quiz if you choose to do so.

### Activity #2

Have students volunteer to role play using various scenes within the story *Rice Husband*. For example, have Lena speaking with her mother when the mother tells her about one of the “bad” things that she has envisioned. Have three students play Mr. and Mrs. St. Clair and Lena on the morning when the death of Arnold Reisman is announced. Have two students pretend to be Lena and Harold discussing how to pay some bills. Whatever scenarios students find interesting will be fine.

Through this activity, students may learn to look a little more closely at the nuance of a story and to think more deeply about the people in the stories and their motivations.

### Activity #3

Give students this class period to preview the study questions, do the vocabulary worksheet and read assignment 8. Students may read silently.

## **LESSON TEN**

### Objectives

1. To review the main ideas and events from reading assignment 8
2. To do the pre-reading and reading work for reading assignment 9

### Activity #1

Discuss the study questions for reading assignment 8. Use the multiple choice questions as a quiz if you choose to do so.

### Activity #2

Give students this class period to preview the study questions, do the vocabulary worksheet and read assignment 9. Students may read silently.

## **LESSON ELEVEN**

### Objectives

1. To review the main ideas and events from reading assignment 9
2. To introduce students to the game of chess

### Activity #1

Discuss the study questions for reading assignment 9. Again, use the quiz for this story if necessary.

### Activity #2

On the pages that follow are the templates for creating a chess game for your students to use. You should copy enough playing boards so that there is one board for every two students in your class. Likewise, there should be a set of playing pieces to go with each board. If there is a chess club at your school, perhaps you could get some of its members to demonstrate the game and to explain its rules. A rule sheet is included in this unit as well. Demonstrate to students how the game is played and explain the rules thoroughly.

You might want to see how many students in your class already know how to play chess, and pair up students who do know how to play with students who have never played the game before.

Give students a chance to experiment with playing the game. Chess is a game of skill and logic and is an excellent game for developing the mind. It is a good thing to encourage.

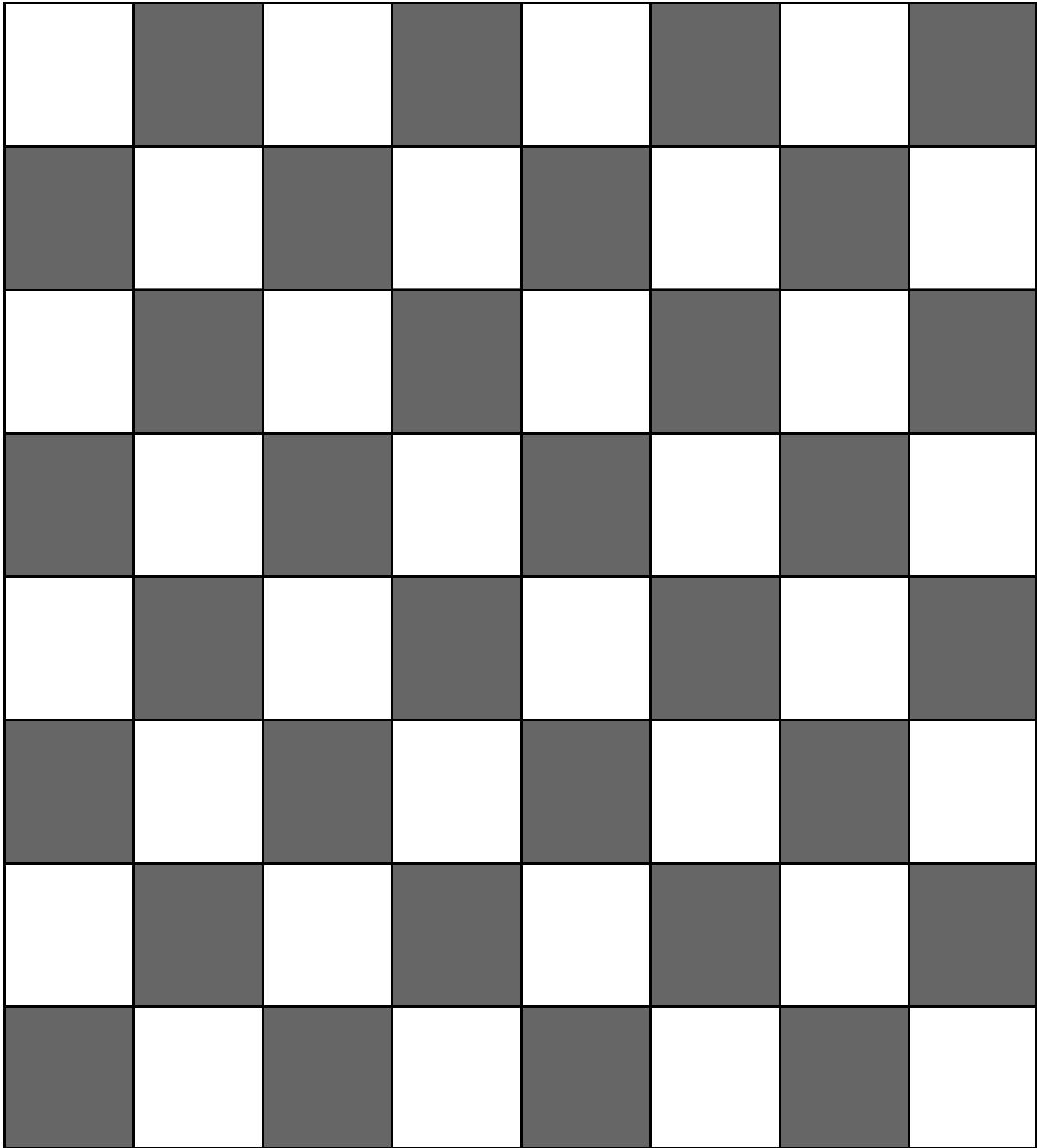
## **LESSON TWELVE**

### Objective

To preview and read assignment 10

### Activity

Tell students that prior to the next class period they should have done the previewing, vocabulary and reading work for assignment 10. Give students this class period to work on this assignment. You could do some of the previewing and vocabulary work together as a class if you choose. Perhaps you could make a transparency of the vocabulary worksheet for this story and do it together as a class.



Use this as a template for the chess boards. You may want to enlarge it if your school's copier has that capability.

ROOK	KNIGHT	BISHOP	KING	QUEEN	BISHOP	KNIGHT	ROOK
PAWN	PAWN	PAWN	PAWN	PAWN	PAWN	PAWN	PAWN
PAWN	PAWN	PAWN	PAWN	PAWN	PAWN	PAWN	PAWN
ROOK	KNIGHT	BISHOP	QUEEN	KING	BISHOP	KNIGHT	ROOK

Use this as a template for the chess game pieces. They can be copied and cut out.

## **LESSON THIRTEEN**

### Objectives

1. To review the main ideas and events of reading assignment 10
2. To preview and read assignment 11

### Activity #1

Discuss the study questions for assignment 10. Use the multiple choice questions if you need a quiz.

### Activity #2

Give students this class period to do the pre-reading, vocabulary and reading work for assignment 12. This assignment should be completed prior to the next class meeting.

## **LESSON FOURTEEN**

### Objectives

1. To review the main ideas and events of reading assignment 11
2. To share nonfiction information from students' research
3. To increase students' breadth of knowledge about a variety of topics
4. To preview and read assignment 12

### Activity #1

Discuss the study questions for reading assignment 11. Use the multiple choice version as a quiz if necessary.

### Activity #2

Make sure students have their Nonfiction Assignment Sheets out and give them a few minutes to review their notes. Call on students to tell about the nonfiction articles they read. Have all students take a turn so that the entire group can hear about a variety of topics. Discuss any topics that are of particular interest to you or the class or ones that relate especially well to the book.

### Activity #3

Tell students that prior to the next class period they should complete the previewing, vocabulary and reading work for reading assignment 12

As they do the reading assignment for *Double Face*, students should think about the story's two main characters, Lindo and Waverly Jong. By this point in the book, students know a good deal about these two women. Students might want to refer back to *The Red Candle*, *Rules of the Game*, and *Four Directions* for reminders about details about the characters. Tell them that the next lesson in class will be to discuss Lindo and Waverly Jong and to tell which character they think is most sympathetic, funniest, angriest, most confused, most caring-you can fill in whatever descriptive phrases you choose.

## **LESSON FIFTEEN**

### **Objectives**

1. To review the main ideas and events of reading assignment 12
2. To complete the pre-reading and reading work for assignment 13
3. To encourage students to draw on all of their knowledge of characters in stories
4. To teach students to examine characters as they develop over the course of several stories
5. To give students the opportunity to express their personal views about characters in class

### **Activity #1**

Discuss the study questions for reading assignment 12. Use the multiple choice questions as a quiz if you need to check students' work.

### **Activity #2**

Break students into small groups. Have them make group lists of all of Lindo and Waverly's strengths and weaknesses, listing no more than five strengths and five weaknesses for each. Then ask them to apply the list of descriptive terms that you have decided upon. Limit the terms you use to no more than two or three. Students should be ready to demonstrate these traits in each woman over the course of the stories they have read to date.

Bring the groups back into a whole-class setting. Ask students to quickly choose one person to report for them. Allow each group's reporter to tell the strengths and weaknesses of both women and, if time permits, to show where in the stories they believe each woman demonstrates the traits that you have chosen. Try to allow for differences among the groups and some good-natured disagreement.

### **Activity #3**

Students should do the pre-reading, vocabulary and reading work for reading assignment 13. Choose whether you wish to have your students read silently or orally. This assignment should be completed prior to the next class period.

## **LESSON SIXTEEN**

### **Objectives**

1. To review the main events of reading assignment 13
2. To give students the opportunity to practice writing to persuade

### **Activity #1**

Discuss the study questions for reading assignment 13

### **Activity #2**

Distribute Writing Assignment #3. Discuss the directions in detail. Give students ample time to complete the assignment.



## WRITING ASSIGNMENT #3 - *The Joy Luck Club*

### PROMPT

For this assignment, you are to pretend to be one of the “aunties” and write in her voice to one of the daughters (not her own) to persuade the daughter to be more tolerant and appreciative of her mother.

### PREWRITING

Think about the aunties and their daughters. Which characters did you enjoy the most? Which daughter was the most intolerant or unappreciative? Which of her aunties do you think could best approach her about being more tolerant and appreciative? Choose an auntie and a daughter to use in your composition.

Under the auntie’s name, write down several of her main characteristics. Under the daughter’s name, write down several ways she is intolerant or unappreciative. Finally, under the mother’s name write down things she has done or reasons why she deserves more tolerance or appreciation.

Write down three reasons why the daughter should be more appreciative or tolerant of her mother. Under each reason, give at least one example of the point you are making.

As you write, you must remember the personalities of each of the people involved - the auntie (so you can write as she would have written), the daughter (so you know the best way to approach her), and the mother (so that you know why she deserves more tolerance or appreciation).

### DRAFTING

Write your composition as a friendly letter. In your first paragraph, find a way to bring up the subject of the daughter’s intolerance for her mother, to introduce the main idea of the letter.

In the body of the letter write one paragraph for each reason the auntie gives. Within each paragraph, give specific examples to show the main point.

Write a concluding paragraph in which you perhaps express your desire for the daughter to at least consider being a little more tolerant or a little more appreciative of her mother.

### PEER CONFERENCE/REVISING

When you finish your rough draft, ask a student who sits near you to read it. After reading your rough draft, he/she should tell you what he/she liked best about your work, which parts were difficult to understand, and ways in which your work could be improved. Reread your paper considering your critic's comments and make the corrections you think are necessary.

### PROOFREADING

Do a final proofreading of your paper double-checking your grammar, spelling, organization, and the clarity of your ideas.

## LESSON SEVENTEEN

### Objective

To review all of the vocabulary work done in this unit

### Activity

Choose one (or more) of the vocabulary review activities listed below and spend your class period as directed in the activity. Some of the materials for these review activities are located in the Vocabulary Resources section of this unit.

### VOCABULARY REVIEW ACTIVITIES

1. Divide your class into two teams and have an old-fashioned spelling or definition bee.
2. Give each of your students (or students in groups of two, three or four) a *Joy Luck Club* Vocabulary Word Search Puzzle. The person (group) to find all of the vocabulary words in the puzzle first wins.
3. Give students a **Joy Luck Club** Vocabulary Word Search Puzzle without the word list. The person or group to find the most vocabulary words in the puzzle wins.
4. Use a **Joy Luck Club** Vocabulary Crossword Puzzle. Put the puzzle onto a transparency on the overhead projector (so everyone can see it), and do the puzzle together as a class.
5. Give students a **Joy Luck Club** Vocabulary Matching Worksheet to do.
6. Divide your class into two teams. Use the **Joy Luck Club** vocabulary words with their letters jumbled as a word list. Student 1 from Team A faces off against Student 1 from Team B. You write the first jumbled word on the board. The first student (1A or 1B) to unscramble the word wins the chance for his/her team to score points. If 1A wins the jumble, go to student 2A and give him/her a definition. He/she must give you the correct spelling of the vocabulary word which fits that definition. If he/she does, Team A scores a point, and you give student 3A a definition for which you expect a correctly spelled matching vocabulary word. Continue giving Team A definitions until some team member makes an incorrect response. An incorrect response sends the game back to the jumbled-word face off, this time with students 2A and 2B. Instead of repeating giving definitions to the first few students of each team, continue with the student after the one who gave the last incorrect response on the team. For example, if Team B wins the jumbled-word face-off, and student 5B gave the last incorrect answer for Team B, you would start this round of definition questions with student 6B, and so on. The team with the most points wins!
7. Have students write a story in which they correctly use as many vocabulary words as possible. Have students read their compositions orally! Post the most original compositions on your bulletin board!

## LESSONS EIGHTEEN AND NINETEEN

### Objectives

1. To discuss the ideas and themes from **The Joy Luck Club** in greater detail
2. To have students exercise their critical thinking skills
3. To try to relate some of the ideas in **The Joy Luck Club** to the students' lives

### Activity #1

Choose the questions from the Extra Discussion Questions/Writing Assignments which seem most appropriate for your students. A class discussion of these questions is most effective if students have been given the opportunity to formulate answers to the questions prior to the discussion. To this end, you may either have all the students formulate answers to all the questions, divide your class into groups and assign one or more questions to each group, or you could assign one question to each student in your class. The option you choose will make a difference in the amount of class time needed for this activity.

### Activity #2

After students have had ample time to formulate answers to the questions, begin your class discussion of the questions and the ideas presented by the questions. Be sure students take notes during the discussion so they have information to study for the unit test.

## EXTRA DISCUSSION QUESTIONS/WRITING ASSIGNMENTS

### *The Joy Luck Club*

#### Interpretive

1. How is point of view used in the book, and what effect does using it this way have?
2. Discuss the use of setting in the book.
3. Are the characters in **The Joy Luck Club** stereotypes? If so, explain the usefulness of employing stereotypes in the book. If they are not, explain how they merit individuality.
4. What are the main conflicts in the story? Are they resolved? If so, how? If not, why not?
5. Amy Tan uses the words “and” and “but” often to start sentences. What is the effect of this stylistic device?
6. Compare and contrast the four daughters.
7. Compare and contrast the four mothers.
8. Compare and contrast any of the minor characters that you find particularly interesting, including the fathers.
9. Compare and contrast the relationships of the daughters with the mothers.

#### Critical

10. Explain the significance of the title **The Joy Luck Club**.
11. Explain the significance of the titles of the stories of the book and why the stories that are included in each section fit there.
12. Explain the significance of each of the titles of the stories.
13. Discuss the structure of the book. In what order are the stories told? Why do you think they are told that way?
14. Make a list of the most important secondary characters in the book and explain how each is important.
15. Describe Amy Tan's writing style. How does it influence our perception of the story?
16. Who is the main character of the book? Defend your choice.
17. What themes are present in **The Joy Luck Club**? Explain each.
18. What is one of the main points of the book **The Joy Luck Club**? Explain with details from the text.

### Critical/Personal Response

19. The book is set up so that you sometimes read about one person from another person's point of view. Then you read about the person from their own point of view. For example, in *Rules of the Game*, you read about Lindo Jong from her daughter's viewpoint. Later, though, in *Double Face*, you get to see Lindo's point of view about herself and about her daughter. Some shifts in point of view are bound to change our minds sometimes when we read a second, or perhaps a third, story. Demonstrate one example of how this happened to you as you progressed through **The Joy Luck Club**.
20. The original name of **The Joy Luck Club** was **Wind and Water**. Which title do you think is best? Why?
21. Which of the mothers and which of the daughters do you think is most interesting? Why?
22. According to Amy Tan's stories, what kind of relationship do most mothers and daughters have?
23. If you had to choose one of the mothers to be *your* mother, which one would you choose? Why?
24. If you were a parent to one of the daughters, which one would you want to be your child? Why?

### Personal Response

25. Which story was your personal favorite? Why?
26. Choose one story you think could be expanded into a full-length novel. Give some examples of how it could be expanded.
27. Do you think the mothers and daughters in the stories are typical of mothers and daughters in general?
28. Of all the minor characters (not mothers or daughters) in **The Joy Luck Club**, which is your favorite and why? (You may also alter this question or questions #'s 29, 30, or 31 and tell which is your *least* favorite.)
29. Of all the mothers in **The Joy Luck Club**, which is your favorite and why?
30. Of all the daughters in **The Joy Luck Club**, which is your favorite and why?
31. Of all the men in **The Joy Luck Club**, which is your favorite and why?

## LESSON TWENTY

### Objective

To review the main ideas presented in **The Joy Luck Club**

### Activity #1

Choose one of the review games/activities included in the packet and spend your class period as outlined there. Some materials for these activities are located in the Extra Activities Packet section of this unit.

### Activity #2

Remind students that the Unit Test will be in the next class meeting. Stress the review of the Study Guides and their class notes as a last-minute, brush-up review for homework. Invite questions if students still have any.

## REVIEW GAMES/ACTIVITIES - *The Joy Luck Club*

1. Ask the class to make up a unit test for **The Joy Luck Club**. The test should have 4 sections: matching, true/false, short answer, and essay. Students may use 1/2 period to make the test and then swap papers and use the other 1/2 class period to take a test a classmate has devised (open book). You may want to use the unit test included in this packet or take questions from the students' unit tests to formulate your own test.
2. Take 1/2 period for students to make up true and false questions (including the answers). Collect the papers and divide the class into two teams. Draw a big tic-tac-toe board on the chalk board. Make one team X and one team O. Ask questions to each side, giving each student one turn. If the question is answered correctly, that students' team's letter (X or O) is placed in the box. If the answer is incorrect, no mark is placed in the box. The object is to get three marks in a row like tic-tac-toe. You may want to keep track of the number of games won for each team.
3. Take 1/2 period for students to make up questions (true/false and short answer). Collect the questions. Divide the class into two teams. You'll alternate asking questions to individual members of teams A & B (like in a spelling bee). The question keeps going from A to B until it is correctly answered, then a new question is asked. A correct answer does not allow the team to get another question. Correct answers are +2 points; incorrect answers are -1 point.
4. Have students pair up and quiz each other from their study guides and class notes.
5. Give students a **The Joy Luck Club** crossword puzzle to complete.
6. Divide your class into two teams. Use the **Joy Luck Club** crossword words with their letters jumbled as a word list. Student 1 from Team A faces off against Student 1 from Team B. You write the first jumbled word on the board. The first student (1A or 1B) to unscramble the word wins the chance for his/her team to score points. If 1A wins the jumble, go to student 2A and give him/her a clue. He/she must give you the correct word which matches that clue. If he/she does, Team A scores a point, and you give student 3A a clue for which you expect another correct response. Continue giving Team A clues until some team member makes an incorrect response. An incorrect response sends the game back to the jumbled-word face off, this time with students 2A and 2B. Instead of repeating giving clues to the first few students of each team, continue with the student after the one who gave the last incorrect response on the team. For example, if Team B wins the jumbled-word face-off, and student 5B gave the last incorrect answer for Team B, you would start this round of clue questions with student 6B, and so on.





# UNIT TESTS



## LESSON TWENTY-ONE

### Objective

To test the students' understanding of the main ideas and themes in **The Joy Luck Club**

### Activity #1

Distribute the unit tests. Go over the instructions in detail and allow the students the entire class period to complete the exam.

### Activity #2

Collect all test papers and assigned books prior to the end of the class period.

### NOTES ABOUT THE UNIT TESTS IN THIS UNIT:

There are 5 different unit tests which follow.

There are two short answer tests which are based primarily on facts from the novel. There is one advanced short answer unit test. It is based on the extra discussion questions and quotations. Use the matching key for short answer unit test 2 to check the matching section of the advanced short answer unit test. There is no key for the short answer

questions and quotations. The answers will be based on the discussions you have had during class.

There are two multiple choice unit tests. Following the two unit tests, you will find an answer sheet on which students should mark their answers. The same answer sheet should be used for both tests; however, students' answers will be different for each test. Following the students' answer sheet for the multiple choice tests you will find your answer keys.

The short answer tests have a vocabulary section. You should choose 10 of the vocabulary words from this unit, read them orally and have the students write them down. Then, either have students write a definition or use the words in sentences.

Use these words for the vocabulary section of the advanced short answer test:

meager	translucent	insolent	felicitous
remorseful	acrid	transparent	presumptuous
illusion	deftly	touted	malodorous
jauntily	verbatim	taut	mesmerizing
pristine	covenant	revered	devious
forage			

SHORT ANSWER UNIT TEST #1 - *The Joy Luck Club*

I. Matching/Identify

- |     |             |   |
|-----|-------------|---|
| ___ | 1. Waverly  | A. Lena's husband                                       |
| ___ | 2. Tyan-yu  | B. He owned the house where An-mei and her mother lived |
| ___ | 3. Chong    | C. Ying-ying's daughter                                 |
| ___ | 4. Wu Tsing | D. Lindo Jong's daughter                                |
| ___ | 5. Harold   | E. Piano teacher  |
| ___ | 6. Suyuan   | F. Rose's husband                                       |
| ___ | 7. Ted      | G. Jing-mei's mother                                    |
| ___ | 8. Lena     | H. Lindo's husband via the matchmaker                   |

II. Short Answer

1. Why did Jing-mei's mother form the Joy Luck Club in Kweilin?
2. Why did the women in Kweilin call the club Joy Luck?
3. What was the "art of invisible strength" that Waverly Jong's mother taught her?
4. Why did Waverly run away from her mother when they were shopping?
5. What was in Rose's mother's little Chinese book, **The Twenty-Six Malignant Gates**?

6. What did Jing-mei's mother lose in China?
7. What did Jing-mei realize after she had played both "Pleading Child" and "Perfectly Contented" a few times?
8. What was unusual about Lena and Harold's marriage?
9. When Rose was a child, what did her mother tell her about what she and mirrors could see?
10. According to Lindo, what would be the best combination in her children?
11. Why did Jing-mei's mother actually leave her babies in China?
12. "My sisters and I stand, arms around each other, laughing and wiping the tears from each other's eyes. The flash of the Polaroid goes off and my father hands me the snapshot. My sisters and I watch quietly together, eager to see what develops. The gray-green surface changes to the bright colors of our three images, sharpening and deepening all at once. And although we don't speak, I know we all see it: Together we look like our mother. Her same eyes, her same mouth, open in surprise to see, at last, her long-cherished wish." Who are "my sisters and I," and what is the long-cherished wish?

III. Essay

If you had to choose one person as the main character of the book, which character would it be? Justify your answer.

IV. Vocabulary

Listen to the vocabulary word and spell it. After you have spelled all the words, go back and write down the definitions.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

SHORT ANSWER UNIT TEST #2 - *The Joy Luck Club*

I. Matching/Identify

- |     |              |   |
|-----|--------------|---|
| ___ | 1. Waverly   | A. Piano teacher  |
| ___ | 2. Tyan-yu   | B. Ying-ying's daughter                                 |
| ___ | 3. Mr. Chong | C. Jing-mei's mother                                    |
| ___ | 4. Wu Tsing  | D. Lindo Jong's daughter                                |
| ___ | 5. Harold    | E. Lena's husband                                       |
| ___ | 6. Suyuan    | F. Lindo's husband via the matchmaker                   |
| ___ | 7. Ted       | G. He owned the house where An-mei and her mother lived |
| ___ | 8. Lena      | H. Rose's husband                                       |

II. Short Answer

1. Why was Jing-mei invited to the Joy Luck Club?
2. What was the purpose of Lindo's tricking the Huangs?
3. Briefly describe the effect of Ying-ying's encounter with the Moon Lady.
4. Why did Waverly first stop playing chess?
5. What purpose does Bing's death serve in the story?

6. What is the significance of the poorly built table in *Rice Husband*?
7. In Waverly's relationship with her mother, why is it important that Lindo Jong is the "queen" while Waverly remains the "pawn"?
8. What are some examples of Rose Jordan's being "without wood," in her mother's words?
9. What kind of person is Waverly Jong based on the story, *Best Quality*?
10. What is An-mei's mother's final victory over Wu Tsing and why does she give up her life to achieve it?
11. In *Waiting Between the Trees*, what are some of the ways that the reader is led to believe from Ying-ying St. Clair that Lena St. Clair knows little about her mother?
12. Why is it ironic that in *Double Face* Waverly thinks that both she and her mother look "devious" and "two-faced"?



III. Essay

What do we learn from **The Joy Luck Club**? Focus your answer on perhaps three things that we learn from the book. Explain your thoughts in detail using examples from the novel.

IV. Vocabulary

Listen to the vocabulary word and spell it. After you have spelled all the words, go back and write down the definitions.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10

KEY: SHORT ANSWER UNIT TESTS - *The Joy Luck Club*

The short answer questions are taken directly from the study guides. If you need to look up the answers, you will find them in the study guide section.

Answers to the composition questions will vary depending on your class discussions and the level of your students.

For the vocabulary section of the test, choose ten of the words from the vocabulary lists to read orally for your students.

The answers to the matching section of the test are below.

Answers to the matching section of the Advanced Short Answer Unit Test are the same as for Short Answer Unit Test #2.

Test #1

1. D
2. H
3. E
4. B
5. A
6. G
7. F
8. C

Test #2

1. D
2. F
3. A
4. G
5. E
6. C
7. H
8. B





III. Essay

Choose one mother-daughter conflict in **The Joy Luck Club**. Explain the conflict thoroughly and give at least three examples of how it is manifested in the stories.

IV. Vocabulary

Listen to the vocabulary words and write them down. After you have written down all of the words, write a paragraph in which you use all the words. The paragraph must in some way relate to **The Joy Luck Club**.

MULTIPLE CHOICE UNIT TEST #1- *The Joy Luck Club*

I. Matching

- |     |             |   |
|-----|-------------|---|
| ___ | 1. Waverly  | A. Lena's husband                                       |
| ___ | 2. Tyan-yu  | B. He owned the house where An-mei and her mother lived |
| ___ | 3. Chung    | C. Ying-ying's daughter                                 |
| ___ | 4. Wu Tsing | D. Lindo Jong's daughter                                |
| ___ | 5. Harold   | E. Piano teacher  |
| ___ | 6. Suyuan   | F. Rose's husband                                       |
| ___ | 7. Ted      | G. Jing-mei's mother                                    |
| ___ | 8. Lena     | H. Lindo's husband via the matchmaker                   |

II. Short Answer

1. Why did Jing-mei's mother form the Joy Luck Club in Kweilin?
  - a. because she had nothing to do and craved entertainment
  - b. because it was very fashionable in China to form clubs
  - c. because it gave her and her friends a diversion from the horrors of the war
  - d. because there were no good places to in Kweilin to eat
2. Why did the women in Kweilin call the club Joy Luck?
  - a. They wanted to find something that sounded good translated into Chinese.
  - b. They voted three times, and that name was the big winner.
  - c. In Chinese, Joy Luck means "great food."
  - d. The club was called Joy Luck because the women hoped to be lucky and that hope was their only joy.
3. What was the "art of invisible strength" that Waverly Jong's mother taught her?
  - a. It was a way of building muscles without people knowing about it.
  - b. It was a way of cheating at chess without getting caught.
  - c. It was a special way of playing mahjong so that one always won.
  - d. It was a strategy for winning arguments and respect from others.

4. Why did Waverly run away from her mother when they were shopping?
  - a. because her mother kept embarrassing her by showing off, and Waverly couldn't stand it any longer
  - b. because she really disliked watching her mother shop for her little brothers
  - c. because her mother told her that she really wasn't so good at playing chess
  - d. because she saw an old boyfriend while they were in a clothing store
  
5. What was in Rose's mother's little Chinese book, **The Twenty-Six Malignant Gates**?
  - a. The book contained many little stories of successful Chinese girls.
  - b. The book contained the names of everyone Rose's mother thought was evil.
  - c. The book told stories of many people who had tried to get into China illegally.
  - d. The book showed children's predispositions to certain dangers on certain days, based on their Chinese birthdates.
  
6. What did Jing-mei's mother lose in China?
  - a. her will to live
  - b. her spirit
  - c. her mother and father, her family home, her first husband, and her twin baby girls
  - d. her mother's jade pendant
  
7. What did Jing-mei realize after she had played both "Pleading Child" and "Perfectly Contented" a few times?
  - a. She realized that neither one was very well written musically.
  - b. She realized that her mother had played them both years ago.
  - c. She realized that they were two halves of the same song.
  - d. She realized that she should have chosen to play "Perfectly Contented" instead of "Pleading Child" at her recital years ago.
  
8. What was unusual about Lena and Harold's marriage?
  - a. They didn't live in the same house.
  - b. They called each other by Chinese pet names.
  - c. They tried to keep everything separate but equal.
  - d. They voted on when to dine out and when to dine at home.
  
9. When Rose was a child, what did her mother tell her about what she and mirrors could see?
  - a. She said that mirrors reflected her personality but that her mother formed it.
  - b. She said that mirrors could see only Rose's face but that her mother could see her inside out even when Rose was not in the room.
  - c. She said that mirrors lied but that she always told the truth.
  - d. She said that mirrors could tell your fortune while your mother could only see what was on the outside in your face.

10. According to Lindo, what would be the best combination in her children?
- Chinese looks and American manners
  - American circumstances and Chinese character
  - Chinese brains and American looks
  - American height and Chinese thoughtfulness
11. Why did Jing-mei's mother actually leave her babies in China?
- She just didn't feel like carrying them anymore.
  - She thought she was going to die and didn't want them to die with her.
  - She wanted to kill them but didn't have the will to do so.
  - She didn't want to bring them to America because they would spoil her chances of getting another husband.
12. "My sisters and I stand, arms around each other, laughing and wiping the tears from each other's eyes. The flash of the Polaroid goes off and my father hands me the snapshot. My sisters and I watch quietly together, eager to see what develops. The gray-green surface changes to the bright colors of our three images, sharpening and deepening all at once. And although we don't speak, I know we all see it: Together we look like our mother. Her same eyes, her same mouth, open in surprise to see, at last, her long-cherished wish." Who are "my sisters and I," and what is the long-cherished wish?
- "My sisters and I" are all of the women of China, and the long-cherished wish is Jing-mei's long-held belief that she was destined to live out her days in China.
  - "My sisters and I" are Jing-mei and her half-sisters, and the long-cherished wish is her mother's wish that the lost babies would be found and the family would be reunited.
  - "My sisters and I" are all Chinese feminists, and the long-cherished wish was for a China where women were equal.
  - "My sisters and I" are all of the aunties' children, and the long-cherished wish was that they would all get along with each other.



III. Essay

Who is the most compassionate male figure in the book? Tell why you think so. Use details from the text.

IV. Vocabulary Match the vocabulary words to the definitions.

- |                 |                                     |
|-----------------|-------------------------------------|
| 1. somber       | A. foot doctor                      |
| 2. cultivate    | B. place of perfect happiness       |
| 3. concubines   | C. wife or husband                  |
| 4. invaded      | D. agreement                        |
| 5. illusion     | E. dull                             |
| 6. eluded       | F. offensively self-satisfied smile |
| 7. chasm        | G. guard                            |
| 8. sentinel     | H. grow; encourage; promote         |
| 9. trivial      | I. serious                          |
| 10. mesmerizing | J. secondary wives                  |
| 11. laments     | K. of little importance             |
| 12. podiatrist  | L. entrance hall                    |
| 13. sonorous    | M. false perception of reality      |
| 14. vulnerable  | N. able to be hurt                  |
| 15. foyer       | O. hypnotizing                      |
| 16. covenant    | P. entered by force to conquer      |
| 17. nirvana     | Q. escaped the understanding of     |
| 18. smirk       | R. abyss; gorge; steep-sided hole   |
| 19. spouse      | S. regrets                          |
| 20. drab        | T. full, deep or rich in sound      |

MULTIPLE CHOICE UNIT TEST #2 - *The Joy Luck Club*

I. Matching/Identify

- |     |             |   |
|-----|-------------|---|
| ___ | 1. Waverly  | A. Lindo's husband via the matchmaker                   |
| ___ | 2. Tyan-yu  | B. Piano teacher  |
| ___ | 3. Chung    | C. Lindo Jong's daughter                                |
| ___ | 4. Wu Tsing | D. Jing-mei's mother                                    |
| ___ | 5. Harold   | E. Rose's husband                                       |
| ___ | 6. Suyuan   | F. He owned the house where An-mei and her mother lived |
| ___ | 7. Ted      | G. Ying-ying's daughter                                 |
| ___ | 8. Lena     | H. Lena's husband                                       |

II. Short Answer

- Why was Jing-mei invited to the Joy Luck Club?
  - because no one else in the family knew how to play mahjong
  - because her "aunties" wanted to tell her about her mother's lost babies and to give her money to go find them in China
  - because her father wanted to attend and unaccompanied men weren't allowed
  - because she is the one who suggested the name of the club in the first place
- What was the purpose of Lindo's tricking the Huangs?
  - It was her way of getting back at her parents.
  - It was just a Chinese custom to see how long it would take to trick them.
  - It was her way of getting free from her arranged marriage to Tyan-yu
  - It was a way of proving her worth to her daughter Waverly.
- Briefly describe the effect of Ying-ying's encounter with the Moon Lady.
  - The encounter made her laugh.
  - The encounter was traumatic, filled her with despair, and she began to cry.
  - The encounter was the high point of her whole boat ride that day.
  - The encounter was left her feeling happy for weeks afterward.

4. Why did Waverly first stop playing chess?
  - a. because she never really liked it in the first place
  - b. because she couldn't beat her brother, Vincent
  - c. because she didn't have enough money to enter tournaments
  - d. because she was angry with her mother's show-off attitude towards her playing
  
5. What purpose does Bing's death serve in the story?
  - a. It demonstrates Rose and her mother's view of "faith."
  - b. It demonstrates the difference between boys and girls.
  - c. It shows how irresponsible Rose was when she was young.
  - d. It shows how careless Chinese people are about their children.
  
6. What is the significance of the poorly built table in *Rice Husband*?
  - a. It is a symbol of the fact that Lena's husband, Harold, has to use crutches.
  - b. It is a symbol of the rift between Lena and her mother.
  - c. It shows how Americans build things poorly while Chinese people build things well.
  - d. It is significant because it was made poorly by Harold, but Lena pretends that it is fine.
  
7. In Waverly's relationship with her mother, why is it important that Lindo Jong is the "queen" while Waverly remains the "pawn"?
  - a. because Waverly has never gotten over the time her mother beat her at chess
  - b. because even though her mother isn't very talented, being the "queen" makes her seem important
  - c. because Waverly hates any chess terms being used to describe her and her mother
  - d. because Lindo can move from all directions and can always beat Waverly in real life
  
8. What are some examples of Rose Jordan's being "without wood," in her mother's words?
  - a. She can't work out for very long, she has no will power, and she overeats all the time.
  - b. She can't climb trees, used metal crutches when she broke her leg, and doesn't know anything about the vines in her garden.
  - c. She listens to too many people, can't make up her own mind, and doesn't know what to tell Ted.
  - d. She is foolish, watches too much television, and has no close friends.

9. What kind of person is Waverly Jong based on the story, *Best Quality*?
- a disloyal person who flaunts what she has over others and walks crooked like a crab
  - a fun person who is always great to invite to a party
  - an insecure shrinking violet
  - a very intelligent woman who always listens to her mother
10. What is An-mei's mother's final victory over Wu Tsing and why does she give up her life to achieve it?
- She gets Wu Tsing to take care of both of her children, and she gives up her life because she loves her children so much.
  - She makes him feel bad, and she does it because she hates him so much.
  - She makes him look bad, and she does it because she wants to teach him a lesson.
  - She gets him to say he is sorry, and she does it because he was mean to her.
11. In *Waiting Between the Trees*, what are some of the ways that the reader is led to believe from Ying-ying St. Clair that Lena St. Clair knows little about her mother?
- Ying-ying says that Lena doesn't know that she was married before, that she aborted her first child, and that she is a tiger lady.
  - Ying-ying says Lena doesn't know her age, her height, or her real hair color.
  - Ying-ying says that Lena doesn't even know her real name, doesn't know where she was born, and doesn't know her first husband's name.
  - Ying-ying says Lena doesn't know her real face, her real name, or her real nature.
12. Why is it ironic that in *Double Face* Waverly thinks that both she and her mother look "devious" and "two-faced"?
- because they actually look nothing whatever alike
  - because Lindo isn't really Waverly's mother
  - because Lindo has always prided herself on her honesty
  - because Waverly has always wanted to be unlike her mother

III. Essay

What do we learn from **The Joy Luck Club**? Focus your answer on perhaps three things that we learn from the book. Explain your thoughts in detail using examples from the novel.

IV. Vocabulary Match the vocabulary words to their definitions.

- |                 |                                     |
|-----------------|-------------------------------------|
| 1. eluded       | A. foot doctor                      |
| 2. illusion     | B. place of perfect happiness       |
| 3. chasm        | C. wife or husband                  |
| 4. invaded      | D. agreement                        |
| 5. cultivate    | E. dull                             |
| 6. somber       | F. offensively self-satisfied smile |
| 7. concubines   | G. guard                            |
| 8. sentinel     | H. grow; encourage; promote         |
| 9. trivial      | I. serious                          |
| 10. mesmerizing | J. secondary wives                  |
| 11. nirvana     | K. of little importance             |
| 12. podiatrist  | L. entrance hall                    |
| 13. sonorous    | M. false perception of reality      |
| 14. vulnerable  | N. able to be hurt                  |
| 15. foyer       | O. hypnotizing                      |
| 16. covenant    | P. entered by force to conquer      |
| 17. laments     | Q. escaped the understanding of     |
| 18. spouse      | R. abyss; gorge; steep-sided hole   |
| 19. smirk       | S. regrets                          |
| 20. drab        | T. full, deep or rich in sound      |

ANSWER SHEET - *The Joy Luck Club*  
Multiple Choice Unit Tests

I. Matching

1. \_\_\_\_
2. \_\_\_\_
3. \_\_\_\_
4. \_\_\_\_
5. \_\_\_\_
6. \_\_\_\_
7. \_\_\_\_
8. \_\_\_\_

II. Multiple Choice

1. \_\_\_\_
2. \_\_\_\_
3. \_\_\_\_
4. \_\_\_\_
5. \_\_\_\_
6. \_\_\_\_
7. \_\_\_\_
8. \_\_\_\_
9. \_\_\_\_
10. \_\_\_\_
11. \_\_\_\_
12. \_\_\_\_

IV. Vocabulary

1. \_\_\_\_
2. \_\_\_\_
3. \_\_\_\_
4. \_\_\_\_
5. \_\_\_\_
6. \_\_\_\_
7. \_\_\_\_
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13. \_\_\_\_
14. \_\_\_\_
15. \_\_\_\_
16. \_\_\_\_
17. \_\_\_\_
18. \_\_\_\_
19. \_\_\_\_
20. \_\_\_\_



ANSWER KEY - *The Joy Luck Club*  
Multiple Choice Unit Tests

Answers to Unit Test 1 are in the left column. Answers to Unit Test 2 are in the right column.

I. Matching

1. D C
2. H A
3. E B
4. B F
5. A H
6. G D
7. F E
8. C G

II. Multiple Choice

1. C B
2. D C
3. D B
4. A D
5. D A
6. C D
7. C D
8. C C
9. B A
10. B A
11. B A
12. B C

IV. Vocabulary

1. I Q
2. H M
3. J R
4. P P
5. M H
6. Q I
7. R J
8. G G
9. K K
10. O O
11. S B
12. A A
13. T T
14. N N
15. L L
16. D D
17. B S
18. F C
19. C F
20. E E



# UNIT RESOURCE MATERIALS



## BULLETIN BOARD IDEAS - *The Joy Luck Club*

1. Save a space for students' best writing. Make a nice border. Cut out letters THE BEST or YOU'RE THE TOPS! with a cut-out top hat -- whatever title you want to show the meaning of the space. Staple up the best writing samples (or quizzes or whatever you have graded) on colorful paper.
2. Bring in (or have students bring in) pictures of mothers and daughters or mothers and sons from magazines. Make a collage if you have enough different pictures (or post individual pictures on colorful paper if you only have a few pictures). This could also be a fun introductory activity if students participate. You could have the border and title done for the bulletin board and invite students to staple up their own pictures wherever they want them. It will only take a few minutes of class time, but the students will enjoy it and you can get your bulletin board done in a hurry.
3. Draw one of the word search puzzles onto the bulletin board. (Be sure to enlarge it.) Write the key words to one side. Invite students to take their pens or markers and find the words before and/or after class (or perhaps this could be an activity for students who finish their work early).
4. Have students draw pictures of what they think a scene in **The Joy Luck Club** might look like. They could, for example, draw a picture of the place in Kweilin where Suyuan Woo left her twin daughters. Or they could draw a picture of the dinner table at the Chinese New Year's dinner when Suyuan had the crab with the missing leg. Post these drawings on the bulletin board.
5. Make a nice large clean space where single words and phrases can be posted. Have students cut words and phrases out of magazines, newspapers, and even advertisements. For example, they might find the word **MOTHER**, the words **RAPE**, **DISHONOR**, and **REVENGE**. They might find phrases such as **TWIN BABIES** or **FIRST HUSBAND** or **ACROSS THE BAY**. It doesn't really matter what the words and phrases are. The goal is to collect and post as many as possible that reflect people, themes, and events in **The Joy Luck Club**.
6. If you alert students early enough in the unit, they might be able to write to someone and acquire postage stamps from China. Maybe there could be a display of Chinese and American stamps on the bulletin board.

## EXTRA ACTIVITIES - *The Joy Luck Club*

One of the difficulties in teaching a novel is that all students don't read at the same speed. One student who likes to read may take the book home and finish it in a day or two. Sometimes a few students finish the in-class assignments early. The problem, then, is finding suitable extra activities for students.

The best thing we've found is to keep a little library in the classroom. For this unit on **The Joy Luck Club**, you might check out from the school library other books by Tan. A biography of the author would be interesting for some students. You may include other related books and articles about mothers and daughters, Chinese customs, travel to China, ancient China, the attitudes toward female children in China in the past and today, etc.

Other things you may keep on hand are puzzles. We have made some relating directly to **The Joy Luck Club** for you. Feel free to duplicate them.

Some students may like to draw. You might devise a contest or allow some extra-credit grade for students who draw characters or scenes from **The Joy Luck Club**. Note, too, that if the students do not want to keep their drawings you may pick up some extra bulletin board materials this way. If you have a contest and you supply the prize (a popular CD or something like that perhaps), you could, possibly, make the drawing itself a non-refundable entry fee.

The pages which follow contain games, puzzles and worksheets. The keys, when appropriate, immediately follow the puzzle or worksheet. There are two main groups of activities: one group for the unit; that is, generally relating to **The Joy Luck Club** text, and another group of activities related strictly to **The Joy Luck Club** vocabulary.

Directions for the games, puzzles and worksheets are self-explanatory. The object here is to provide you with extra materials you may use in any way you choose.

### MORE ACTIVITIES - *The Joy Luck Club*

1. Pick a chapter or scene with a great deal of dialogue and have the students act it out on a stage. (Perhaps you could assign various scenes to different groups of students so more than one scene could be acted and more students could participate.)
2. Show a film version of **The Joy Luck Club** to the class after you have completed reading the novel. Have students evaluate the movie and compare/contrast it with the book. If the students have tried writing a chapter into a scene in a play, you may wish to discuss how the problems they encountered in changing the form were handled in the movie.
3. Have students design a book cover (front and back and inside flaps) for **The Joy Luck Club**.
4. Have students design a bulletin board (ready to be put up; not just sketched) for **The Joy Luck Club**.
5. Have a guest speaker discuss travel to China today. Ask the person, perhaps a travel agent or someone who has traveled often to China for pleasure or business, to talk in depth about the places people like to visit, what exciting things there are to do, what things tourists should avoid, the attitude of the Chinese toward Americans, etc.
6. Use some of the related topics (noted earlier for an in-class library) as topics for research, reports or written papers, or as topics for guest speakers.
7. Ask students to think about which character in **The Joy Luck Club** they most identify with. Have students get up in front of the class and tell the class about themselves (in the role of the character they have chosen).
8. Have students hold a kind of mock trial. “Try” one of the mothers and one of the daughters for being uncooperative or unkind or just for being a poor mother or daughter. Then have another group of students play the lawyers and defend the person on trial from the “charges.”
9. If you have students who are artistically talented, you might have them write a short musical piece, write a song, or choreograph a dance sequence based on one of the stories in **The Joy Luck Club**. The musical piece, song, or dance could then be performed for the whole class.
10. Have students pretend to be one of the characters in **The Joy Luck Club**. Have them write to the character that they most have problems with and explain those problems and possible solutions in writing.

WORD SEARCH - *The Joy Luck Club*

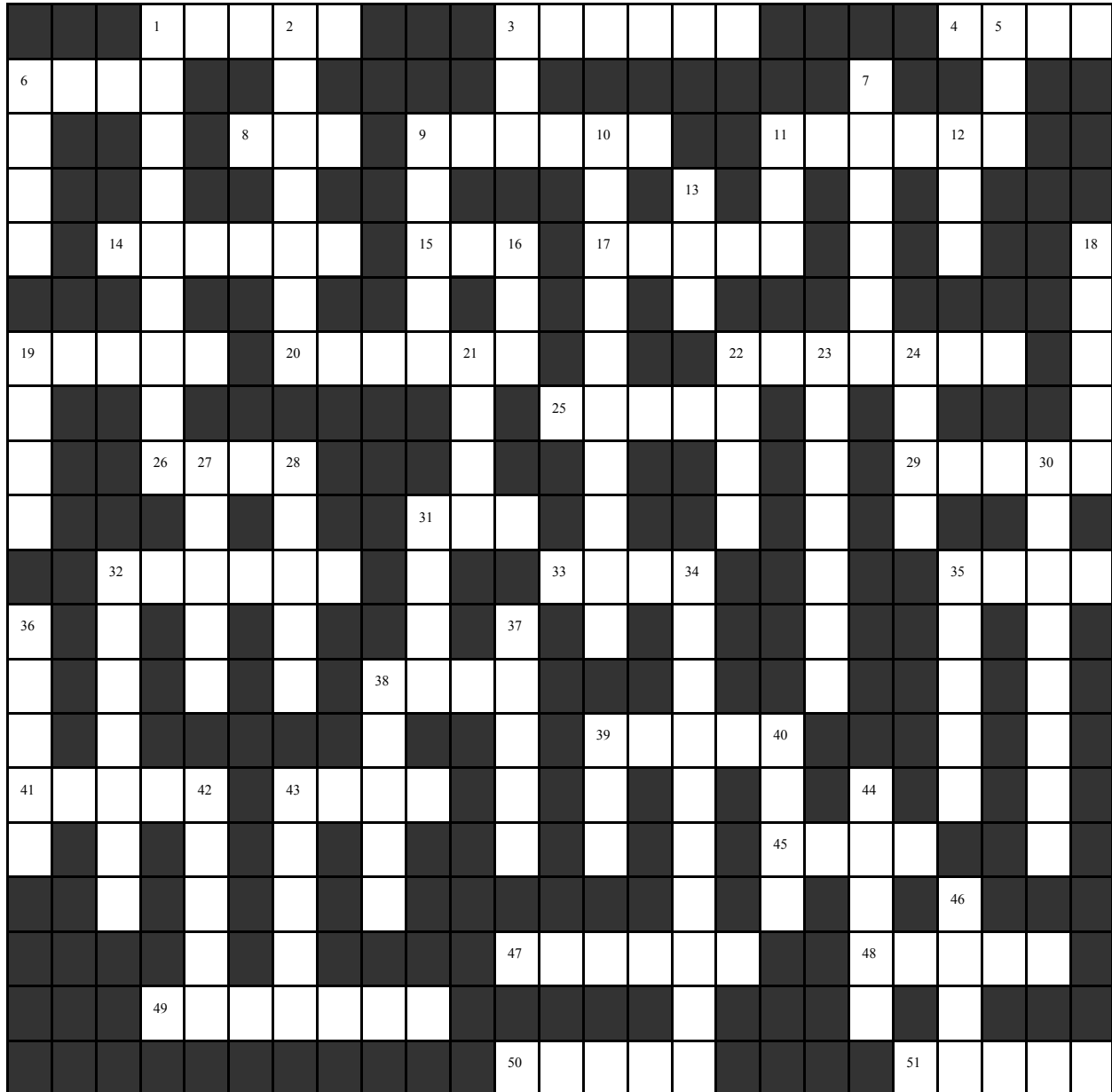
All the words in this list are associated with *The Joy Luck Club*. The words are placed backwards, forward, diagonally, up and down. The included words are listed below the word search.

O B R I G H T N E S S R E V O T F E L H  
P P C H I N A U T C O U R G R T C L I N  
O K I S N W N C R L U O Y E G I G D F B  
P S W U N M L B X T P H E U R P G N E W  
C K A W M A G N I R L S L B A U R A S B  
O R V N I N R G E B U E O E Y N A C A W  
L H E R F Z E T M N L T M N N B V H V S  
D H R D Y R G B I C X E A N D A E I E D  
N D L O N R A I E O Y Y O O O R L L R W  
G U Y P F X B N M O T O O Z U C U D S F  
C O Y G B O F G C K M W D G B R C T R W  
C H U N G O U Y T I L A U Q L D K U I W  
Y C O I U Z A R C E S V V Y E A Y O C T  
Q R O N A I P T H S U C O T A T S H H Y  
V N D V G H E A V E N J O K I N D S X W

ARNOLD	COOKIE	LENA	RICH	TIGER
ART	CRAB	LUCKY	RING	TREES
BIBLE	DOUBLE	MAN	RULES	TURTLE
BING	FOUND	MEIMEI	SHOU	TYANYU
BOAT	FOUR	MOLE	SHOUT	WAVERLY
BRIGHTNESS	GLASS	MOON	SOUP	WOOD
CANDLE	GRAVE	NINGPO	STCLAIR	WUSHI
CHANG	HEAVEN	OPIUM	SUN	SANFRANCISCO
CHILD	HSU	PIANO	SUYUAN	
CHINA	JOY	POPO	TAN	
CHOU	KINDS	QUALITY	TAO	
CHONG	LIFESAVERS	RED	TED	
COLD	LEFTOVERS	RICE		



CROSSWORD - *The Joy Luck Club*



CROSSWORD PUZZLE CLUES - *Joy Luck Club*

ACROSS

1. The women hoped to be \_\_\_ and that was their only joy.
3. Waverly's family called her this
4. Having no respect for ancestors or family
6. Proof of the rotting marriage
8. Color of the candle
9. It was supposed to be lit at both ends and kept burning all night.
11. Lindo's husband via the matchmaker
14. \_\_\_ Face
15. Lindo taught Waverly the \_\_\_ of invisible strength
17. Ying-ying's wish was to be \_\_\_
19. \_\_\_ of the Game
20. Where An-meï's family lived in China
22. Lindo Jong's daughter
25. Waverly's neighbor who played chess with her
26. It burned An-meï the night her mother returned
29. Waverly's game
31. \_\_\_ Luck Club
32. Huang \_\_\_: Tyan-yu's mother
33. One with a lost leg on Chinese New Year is a bad sign
35. Ying-ying fell off the \_\_\_ and got separated from her family
38. Ying-ying's daughter
39. Lena's mother's Chinese sign
41. Piano teacher
43. He drowned
45. If the lips are gone, the teeth will be \_\_\_.
47. Jong family hill: Three Steps to \_\_\_
48. On the third day after her mother died, An-meï learned to do this
49. Matchmaker suggested Lindo take off all her \_\_\_ to be better balanced
50. Two \_\_\_
51. Waiting Between the \_\_\_\_\_

DOWN

1. Meaning of 'yu' in Tyan-yu's name
2. Original setting for JLC meetings
3. Moon Lady became one
5. An-meï \_\_\_; Rose \_\_\_ Jordan
6. \_\_\_ Lady
7. Rose's sister
9. Necklace made of red jade
10. They took the place of the white knight and black pawn
11. Rose's husband
12. An-meï's personal maid; \_\_\_ Chang
13. Moon Lady's husband lives there
16. This society gave Waverly her 2nd chess set
18. The Twenty-six Malignant \_\_\_\_\_
19. Rose's mother threw her blue sapphire one into the water
21. An-meï's name for her grandmother
22. Without \_\_\_\_\_
23. He actually got the chess set for Christmas
24. \_\_\_ Husband
27. Substance First Wife used
28. Instrument Jing-meï played
30. Jing-meï goes there to find her sisters
31. Jing-meï's American name
32. Lindo's village
34. Festival of Pure \_\_\_\_\_
35. Ying-ying got it on her clothes
36. \_\_\_ From the Wall
37. Rose defines it as an illusion that one is somehow in control.
38. Waverly's mother
39. Author Amy
40. Mr. Shields
42. For An-meï to say her mother's name was to spit on her father's \_\_\_\_\_
43. It is under the table leg in the kitchen.
44. The beads of An-meï's necklace from Second Wife were made of this
46. Directions

CROSSWORD ANSWER KEY - *The Joy Luck Club*

			L	U	C	K	Y				M	E	I	M	E	I					S	H	O	U			
M	O	L	E			W					A								J			S					
O			F		R	E	D		C	A	N	D	L	E				T	Y	A	N	Y	U				
O			T			I			H				E		S		E		N		A						
N		D	O	U	B	L	E		A	R	T		F	O	U	N	D		I		N			G			
			V			I			N		A		E		N				C					A			
R	U	L	E	S		N	I	N	G	P	O		S			W	A	V	E	R	L	Y		T			
I			R							O		L	A	U	P	O		I		I				E			
N			S	O	U	P				P		V			O		N		C	H	E	S	S				
G			P		I				J	O	Y		E			D		C		E			H				
		T	A	I	T	A	I		U			C	R	A	B			E				B	O	A	T		
V		A		U		N			N		F		S		R			N			L		N				
O		I		M		O		L	E	N	A				I			T			O		G				
I		Y						I			I		T	I	G	E	R				O		H				
C	H	U	N	G		B	I	N	G		T		A		H		I		G		D		E				
E		A		R		I		D			H		N		T		C	O	L	D			I				
		N		A		B		O							N		H		A		F						
				V		L						H	E	A	V	E	N				S	H	O	U	T		
			J	E	W	E	L	R	Y						S					S			U				
												K	I	N	D	S							T	R	E	E	S

FILL IN THE BLANK QUIZ/WORKSHEET - *The Joy Luck Club*

Fill in the blank with the term that is described.

- \_\_\_\_\_ 1. Waiting Between the \_\_\_\_\_
- \_\_\_\_\_ 2. It burned An-mei the night her mother returned
- \_\_\_\_\_ 3. Sleep; visit Mr. \_\_\_\_\_
- \_\_\_\_\_ 4. Lena's profession
- \_\_\_\_\_ 5. \_\_\_\_\_ Lady
- \_\_\_\_\_ 6. Two \_\_\_\_\_
- \_\_\_\_\_ 7. It ate the tears
- \_\_\_\_\_ 8. Color of the candle
- \_\_\_\_\_ 9. Ying-ying \_\_\_\_\_; Lena's mother
- \_\_\_\_\_ 10. 'Pleading \_\_\_\_\_' Jing-mei's piano piece
- \_\_\_\_\_ 11. This society gave Waverly her 2nd chess set
- \_\_\_\_\_ 12. Waverly's game
- \_\_\_\_\_ 13. Ying-ying fell off the \_\_\_\_\_ and got separated from her family
- \_\_\_\_\_ 14. The Twenty-six Malignant \_\_\_\_\_
- \_\_\_\_\_ 15. \_\_\_\_\_ Face
- \_\_\_\_\_ 16. He tormented Lena
- \_\_\_\_\_ 17. For An-mei to say her mother's name was to spit on her father's \_\_\_\_\_
- \_\_\_\_\_ 18. Rose's mother threw her blue sapphire one into the water
- \_\_\_\_\_ 19. Substance First Wife used
- \_\_\_\_\_ 20. Jing-mei's American name
- \_\_\_\_\_ 21. Waverly's daughter
- \_\_\_\_\_ 22. Where An-mei's family lived in China
- \_\_\_\_\_ 23. Moon Lady became one
- \_\_\_\_\_ 24. Lena's husband

MATCHING QUIZ/WORKSHEET - *Joy Luck Club*

- |                    |  |
|--------------------|--|
| ___ 1. CHANG       | A. Waiting Between the ___   |
| ___ 2. SHOSHANA    | B. Rose's sister   |
| ___ 3. FAITH       | C. Husband   |
| ___ 4. TAITAI      | D. Proof of the rotting marriage                                     |
| ___ 5. MOLE        | E. Jing-mei goes there to find her sisters                           |
| ___ 6. CHINA       | F. Lena's profession   |
| ___ 7. FOUR        | G. Ying-ying ___; Lena's mother                                      |
| ___ 8. ARCHITECT   | H. Huang ___: Tyan-yu's mother                                       |
| ___ 9. JUNE        | I. On the third day after her mother died, An-mei learned to do this |
| ___ 10. DOUBLE     | J. He tormented Lena   |
| ___ 11. STCLAIR    | K. It ate the tears  |
| ___ 12. ARNOLD     | L. Waverly's daughter  |
| ___ 13. COOKIE     | M. ___ Luck Club   |
| ___ 14. JANICE     | N. ___ Lady  |
| ___ 15. SHANGHEI   | O. Lindo Jong's daughter   |
| ___ 16. RICE       | P. ___ Directions  |
| ___ 17. MOON       | Q. Jing-mei's American name  |
| ___ 18. TREES      | R. Ying-ying's daughter  |
| ___ 19. JOY        | S. Waverly wants to go there for her second honeymoon                |
| ___ 20. BRIGHTNESS | T. An-mei and Lindo met at the ___ factory                           |
| ___ 21. WAVERLY    | U. Necklace made of red jade   |
| ___ 22. LENA       | V. Festival of Pure ___  |
|                    | W. Rose defines it as an illusion that one is somehow in control     |
|                    | X. Face  |

ANSWER KEYS FILL IN THE BLANK AND MATCHING - *Joy Luck Club*

Fill in the Blank

1. TREES
2. SOUP
3. CHOU
4. ARCHITECT
5. MOON
6. KINDS
7. TURTLE
8. RED
9. ST. CLAIR
10. CHILD
11. TAO
12. CHESS
13. BOAT
14. GATES
15. DOUBLE
16. ARNOLD
17. GRAVE
18. RING
19. OPIUM
20. JUNE
21. SHOSHANA
22. NINGPO
23. MAN
24. ARNOLD

Matching

1. U
2. L
3. W
4. H
5. D
6. S
7. P
8. F
9. Q
10. X
11. G
12. J
13. T
14. B
15. E
16. C
17. N
18. A
19. M
20. V
21. O
22. R

JUGGLE LETTER REVIEW GAME CLUE SHEET - *The Joy Luck Club*

YOJ	JOY	___ Luck Club
NUEJ	JUNE	Jing-mei's American name
LIWENIK	KWEILIN	Original setting for JLC meetings
CUYLK	LUCKY	The women hoped to be ___ and that was their only joy.
CAJEIN	JANICE	Rose's sister
HASEINGH	SHANGHEI	Jing-mei goes there to find her sisters
OOPP	POPO	An-mei's name for her grandmother
GOINPN	NINGPO	Where An-mei's family lived in China
VAREG	GRAVE	For An-mei to say her mother's name was to spit on her father's ___
HOUS	SHOU	Having no respect for ancestors or family
OPUS	SOUP	It burned An-mei the night her mother returned
DER	RED	Color of the candle
YELVAWR	WAVERLY	Lindo Jong's daughter
NYATUY	TYANYU	Lindo's husband via the matchmaker
ITAAIT	TAITAI	Huang ___: Tyan-yu's mother
VELTERSOF	LEFTOVERS	Meaning of 'yu' in Tyan-yu's name
NYATUIA	TAIYUAN	Lindo's village
NEEVAH	HEAVEN	Jong family hill: Three Steps to ___
GHANC	CHANG	Necklace made of red jade
CLADEN	CANDLE	It was supposed to be lit at both ends and kept burning all night.
YEWERLJ	JEWELRY	Matchmaker suggested Lindo take off all her to be better balanced
LOME	MOLE	Proof of the rotting marriage
THINSGERSB	BRIGHTNESS	Festival of Pure ___
ONOM	MOON	___ Lady
DOLBO	BLOOD	Ying-ying got it on her clothes
OBAT	BOAT	Ying-ying fell off the ___ and got separated from her family
ANM	MAN	Moon Lady became one
NSU	SUN	Moon Lady's husband lives there
DUFON	FOUND	Ying-ying's wish was to be ___
SLURE	RULES	___ of the Game
TAR	ART	Lindo taught Waverly the ___ of invisible strength
IEMMIE	MEIMEI	Waverly's family called her this

SHECS	CHESS	Waverly's game
TINNEVC	VINCENT	He actually got the chess set for Christmas
VEESLARSIF	LIFESAVERS	They took the place of the white knight and black pawn
OPALU	LAUPO	Waverly's neighbor who played chess with her
OAT	TAO	This society gave Waverly her 2nd chess set
GRETI	TIGER	Lena's mother's Chinese sign
IVOEC	VOICE	___ From the Wall
LIBBE	BIBLE	It is under the table leg in the kitchen.
DET	TED	Rose's husband
HITFA	FAITH	Rose defines it as an illusion that one is somehow in control.
STAGE	GATES	<i>The Twenty-six Malignant</i> _____
GNIB	BING	He drowned
NIRG	RING	Rose's mother threw her blue sapphire one into the water
DSINK	KINDS	Two _____
NOIPA	PIANO	Instrument Jing-mei played
ZAMIGENAS	MAGAZINES	Jing-mei's mother looked at these for stories about exceptional children
GHNUC	CHUNG	Piano teacher
DHICL	CHILD	"Pleading ___" Jing-mei's piano piece
CEIR	RICE	_____ Husband
LODC	COLD	If the lips are gone, the teeth will be ____.
DLAROH	HAROLD	Lena's husband
DLANRO	ARNOLD	He tormented Lena
ORFU	FOUR	_____ Directions
NASSOHAH	SHOSHANA	Waverly's daughter
CHIR	RICH	Mr. Shields
OWOD	WOOD	Without _____
UCOH	CHOU	Sleep; visit Mr. ____
NAT	TAN	Author Amy
ILQYATU	QUALITY	Best _____
BARC	CRAB	One with a lost leg on Chinese New Year is a bad sign
RULETT	TURTLE	It ate the tears
SIGAMEP	MAGPIES	The eggs from the turtle's beak produced seven of these
SWUTGIN	WUTSING	He owned house where An-mei and her mother lived
NAY	YAN	An-mei's personal maid; ___ Chang
SLAGS	GLASS	The beads of An-mei's necklace from Second Wife were made of this



OMUPI	OPIUM	Substance First Wife used
THOUS	SHOUT	On the third day after her mother died, An-mei learned to do this
STREE	TREES	Waiting Between the _____
NALE	LENA	Ying-ying's daughter _____
TACRECTHI	ARCHITECT	Lena's profession
HIWUS	WUSHI	Where Ying-ying grew up
LOUDEB	DOUBLE	____ Face
NICAH	CHINA	Waverly wants to go there for her second honeymoon
KOEIOC	COOKIE	An-mei and Lindo met at the ____ factory
SCITTEK	TICKETS	A Pair of _____
NAUUSY	SUYUAN	Jing-mei's mother; ____ Woo
SUH	HSU	An-mei ____; Rose ____ Jordan
NODIL	LINDO	Waverly's mother
SLITRAC	ST. CLAIR	Ying-ying ____; Lena's mother



# VOCABULARY RESOURCE MATERIALS



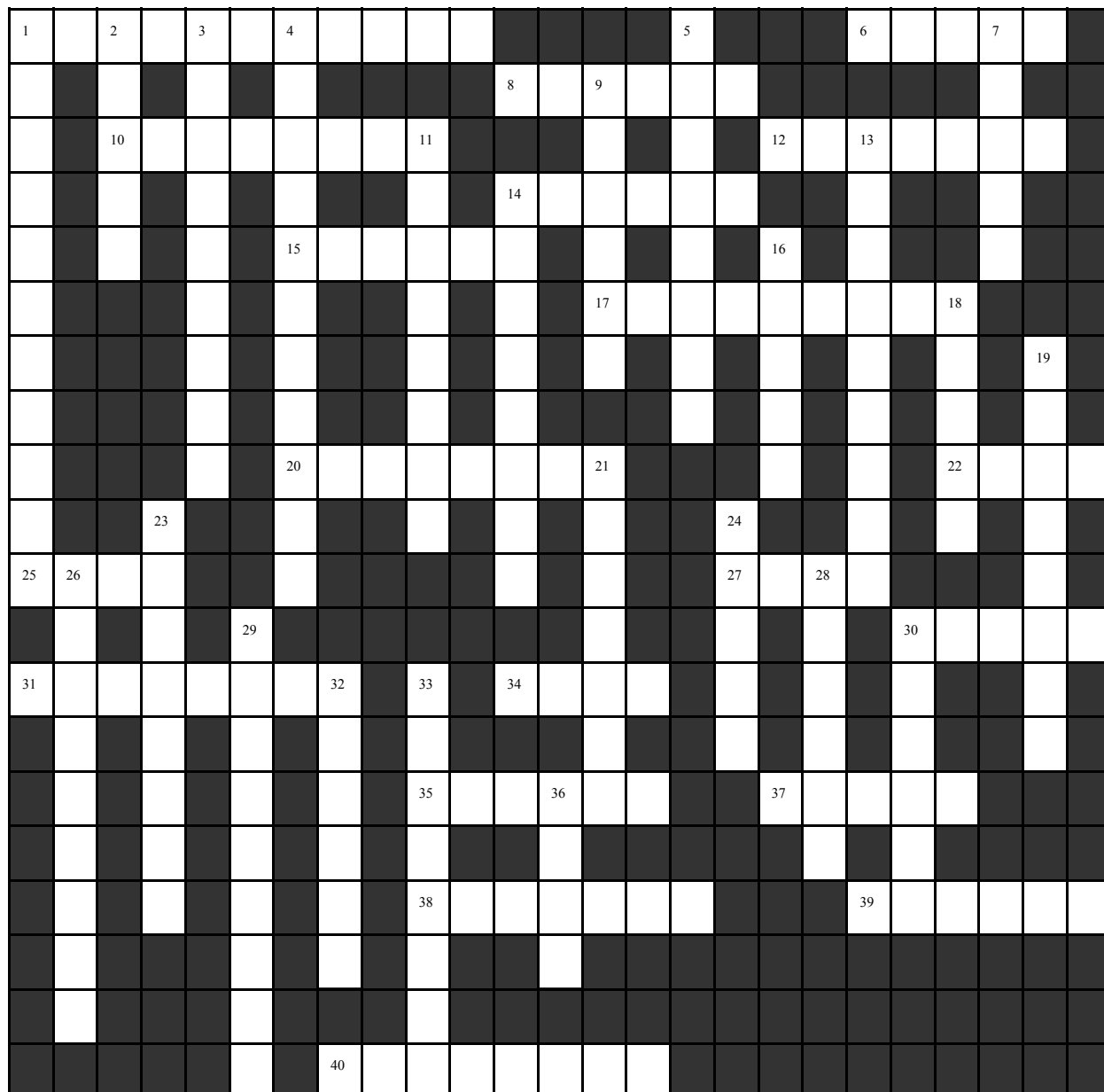
VOCABULARY WORD SEARCH - *The Joy Luck Club*

All the words in this list are associated with **The Joy Luck Club** with emphasis on the vocabulary words being studied in the unit. The words are placed backwards, forward, diagonally, up and down. The clues below the word search will help identify the words used.

S U O I V E D E T C A R T X E T A V I T L U C R  
 T H T S N S E H C G B R T B X N V T J D V N H W  
 U T A M M V T S I L A O H L T T G O M B E C A W  
 N C U B Y I A W V P N T E O R C J U M C H A S M  
 N T T M B D R D E R D C O A A K T T L L E N T N  
 E C N V A Y T K E O O A L T V E C E R F M N I B  
 D X A C K C E S G D N F O E A D Q D U E E Y S H  
 G I I N I Z N A A I E E G D G P H X S S N D E Y  
 N C N N O E E C R G D N Y E A K O R E R C O R F  
 I T O S T P P R O Y I E B R N Q P S N O E W E K  
 V R D E O G Y I F H M B T E T U R G T M X R V D  
 I W R C J L W D T O R D L P Z P I S I E B Y E Y  
 V P A W T V E A K E Y A C A Z A S N N R R T R Z  
 E M B F B T O N B J G E N T Q R T X E D P I M Q  
 R D E D U L E M T E X C R J V D I V L U Y Z T F  
 M D E N A W O E R O C N E D I O N A R A P X W Y  
 E S U O P S U R V E Y E D N H N E E P O R T E R

- |            |             |           |          |           |
|------------|-------------|-----------|----------|-----------|
| ABANDONED  | DRAB        | INVADED   | REGAL    | TAPERED   |
| ACRID      | ELUDED      | IRONIC    | REMORSE  | TAUT      |
| BENEFACTOR | ENCORE      | LOATHING  | REVERE   | THEOLOGY  |
| BLOATED    | ENGULFED    | MUTE      | REVIVING | TOUTED    |
| CANOPY     | ERUPTED     | PARANOID  | RUSE     | UNCANNY   |
| CHASM      | EVICT       | PARDON    | SENTINEL | VAIN      |
| CHASTISE   | EXTRACTED   | PENETRATE | SHABBY   | VEHEMENCE |
| CICADAS    | EXTRAVAGANT | PORTER    | SMIRK    | WANED     |
| CULTIVATE  | FORAGE      | POSTERITY | SOMBER   |           |
| DEFTLY     | FOYER       | PRETENSE  | SPOUSE   |           |
| DEVIOS     | GENUINE     | PRISTINE  | STUNNED  |           |
| DOWRY      | INSOLENT    | PRODIGY   | SURVEYED |           |

VOCABULARY CROSSWORD - *Joy Luck Club*



VOCABULARY CROSSWORD CLUES - *The Joy Luck Club*

ACROSS

1. Allowing some light to pass through
6. To put out, throw out or expel
8. Serious
10. Left-overs
12. Insects that make high-pitched, droning sound
14. Of substandard quality
15. Contrary to what is expected
17. Pulled out
20. Plotting to achieve an evil or illegal end
22. A crafty strategy or plan
25. Tight
27. Speechless
30. Entrance hall
31. Having an extreme fear or distrust of others
34. Conceited; proud
35. Escaped the understanding of
37. Royal
38. Entered by force to conquer
39. Treat with respect
40. Divert

DOWN

1. Clear
2. Unpleasant to the taste or smell
3. Cooking just below the boiling point
4. Completely in agreement
5. Word for word
7. Abyss; gorge; steep-sided hole
9. Small or deficient in quantity
11. Guard
13. Grow; encourage; promote
14. Scampered
16. Decreased
18. Money or property brought by  
a bride to her husband
19. Arrogant; presumptuous and insulting
21. Real
23. Plan
24. Offensively self-satisfied
26. Deserted; left
28. Publicly praised
29. Future generations
30. To make a thorough search for
32. Skillfully
33. Cherished; having value; beloved
36. Dull

VOCABULARY CROSSWORD ANSWER KEY - *Joy Luck Club*

T	R	A	N	S	L	U	C	E	N	T					V				E	V	I	C	T		
R		C		I		N					S	O	M	B	E	R							H		
A		R	E	M	N	A	N	T	S			E		R		C	I	C	A	D	A	S			
N		I		M		N			E		S	H	A	B	B	Y			U			S			
S		D		E		I	R	O	N	I	C		G		A		W		L			M			
P				R		M			T		U		E	X	T	R	A	C	T	E	D				
A				I		O			I		R		R		I		N		I		O		I		
R				N		U			N		R				M		E		V		W		N		
E				G		S	C	H	E	M	I	N	G				D		A		R	U	S	E	
N			S			L			L		E		E			S			T		Y		O		
T	A	U	T			Y					D		N			M	U	T	E				L		
	B		R		P									U			I		O		F	O	Y	E	R
P	A	R	A	N	O	I	D		P		V	A	I	N		R		U		O				N	
	N		T		S		E		R				N			K		T		R				T	
	D		E		T		F		E	L	U	D	E	D			R	E	G	A	L				
	O		G		E		T		C			R						D		G					
	N		Y		R		L		I	N	V	A	D	E	D					R	E	V	E	R	E
	E				I		Y		O			B													
	D				T				U																
					Y		D	I	S	T	R	A	C	T											



VOCABULARY WORKSHEET 1 - *The Joy Luck Club*

- |                     |   |
|---------------------|---|
| ___ 1. MEAGER       | A. very loud, deep sounds   |
| ___ 2. PODIATRIST   | B. having an extreme fear or distrust of others                       |
| ___ 3. PRESUMPTUOUS | C. guard  |
| ___ 4. REMORSE      | D. to put out, throw out or expel                                     |
| ___ 5. TOUTED       | E. contrary to what is expected                                       |
| ___ 6. REMNANTS     | F. publicly praised   |
| ___ 7. CICADAS      | G. real   |
| ___ 8. RADICALLY    | H. entrance hall  |
| ___ 9. INVADED      | I. plan   |
| ___ 10. BELLOWS     | J. foot doctor  |
| ___ 11. TRANSLUCENT | K. astounded; dazed   |
| ___ 12. STRATEGY    | L. entered by force to conquer  |
| ___ 13. ENGULFED    | M. bringing back to life  |
| ___ 14. EVICT       | N. insects that make high-pitched, droning sound                      |
| ___ 15. MUTE        | O. small or deficient in quantity                                     |
| ___ 16. STUNNED     | P. excessively forward  |
| ___ 17. IRONIC      | Q. feeling of regret for one's misdeeds or sins                       |
| ___ 18. SCHEMING    | R. allowing some light to pass through                                |
| ___ 19. REVIVING    | S. plotting to achieve an evil or illegal end                         |
| ___ 20. PARANOID    | T. left-overs   |
| ___ 21. GENUINE     | U. pierce; force into   |
| ___ 22. SENTINEL    | V. speechless   |
| ___ 23. PENETRATE   | W. departing from the norm; extremely                                 |
| ___ 24. FOYER       | X. surrounded by something almost to the point<br>of being lost in it |
| ___ 25. DRAB        | Y. dull   |

VOCABULARY WORKSHEET 2 - *The Joy Luck Club*

- \_\_\_ 1. abyss; gorge; steep-sided hole  
a. sentinel                      b. chasm                      c. forage                      d. pretense
- \_\_\_ 2. introductory occurrence or statement  
a. inventory                      b. sauciness                      c. preamble                      d. simmering
- \_\_\_ 3. of little importance  
a. trivial                      b. extracted                      c. pardon                      d. cunning
- \_\_\_ 4. tight  
a. penetrate                      b. verbatim                      c. taut                      d. canopy
- \_\_\_ 5. completely in agreement  
a. bellows                      b. trivial                      c. unanimously                      d. stunned
- \_\_\_ 6. in perfect condition  
a. cautiously                      b. pristine                      c. precious                      d. prospect
- \_\_\_ 7. pierce; force into  
a. simmering                      b. benefactor                      c. penetrate                      d. cautiously
- \_\_\_ 8. forgive  
a. revere                      b. stagnant                      c. pardon                      d. vulnerable
- \_\_\_ 9. swelled up  
a. taut                      b. bloated                      c. vehemence                      d. trivial
- \_\_\_ 10. astounded; dazed  
a. foyer                      b. remorse                      c. inventory                      d. stunned
- \_\_\_ 11. plan  
a. strategy                      b. reviving                      c. somber                      d. covenant
- \_\_\_ 12. deserted; left  
a. inventory                      b. trivial                      c. abandoned                      d. foyer
- \_\_\_ 13. motionless  
a. shabby                      b. inevitable                      c. stagnant                      d. vehemence
- \_\_\_ 14. statement  
a. declaration                      b. remnants                      c. trivial                      d. deftly
- \_\_\_ 15. roof-like covering  
a. canopy                      b. uncanny                      c. irrational                      d. stagnant
- \_\_\_ 16. at the end of patience; irritated  
a. abandoned                      b. exasperated                      c. spouse                      d. waned
- \_\_\_ 17. publicly praised  
a. engulfed                      b. sauciness                      c. touted                      d. mute
- \_\_\_ 18. deserving strong dislike; vile  
a. despicable                      b. mute                      c. bloated                      d. sauciness
- \_\_\_ 19. taking a count of  
a. laments                      b. insolent                      c. inventory                      d. cunning
- \_\_\_ 20. cherished; having value; beloved  
a. precious                      b. inventory                      c. canopy                      d. inevitable

KEY: VOCABULARY WORKSHEETS - *The Joy Luck Club*

Worksheet 1

1. O
2. J
3. P
4. Q
5. F
6. T
7. N
8. W
9. L
10. A
11. R
12. I
13. X
14. D
15. V
16. K
17. E
18. S
19. M
20. B
21. G
22. C
23. U
24. H
25. Y

Worksheet 2

1. B
2. C
3. A
4. C
5. C
6. B
7. C
8. C
9. B
10. D
11. A
12. C
13. C
14. A
15. A
16. B
17. C
18. A
19. C
20. A

VOCABULARY JUGGLE LETTER REVIEW GAME CLUES - *The Joy Luck Club*

<u>SCRAMBLED</u>	<u>WORD</u>	<u>CLUE</u>
BAHBYS	SHABBY	of substandard quality
RUCERDIS	SCURRIED	scampered
GEMREA	MEAGER	small or deficient in quantity
MESRBO	SOMBER	serious
LOSNUMYNAIU	UNANIMOUSLY	completely in agreement
ANRULETSCNT	TRANSLUCENT	allowing some light to pass through
TATLVIECU	CULTIVATE	grow; encourage; promote
ERUPICSO	PRECIOUS	cherished; having value; beloved
YOUVOGLIRS	VIGOROUSLY	done with force or energy
WROYD	DOWRY	money or property brought by a bride to her husband
NONSITEL	INSOLENT	arrogant; presumptuous and insulting
DOEATLB	BLOATED	swelled up
TEMU	MUTE	speechless
NEGEIUN	GENUINE	real
DACCSAI	CICADAS	insects that make high-pitched, droning sound
TPTEENARE	PENETRATE	pierce; force into
SPETEERN	PRETENSE	false appearance
IDDNAVE	INVADED	entered by force to conquer
RLCAOIEDNAT	DECLARATION	statement
SOLUFRREEM	REMORSEFUL	regretful; sorrowful
TTXADRCEE	EXTRACTED	pulled out
GMMRISNIE	SIMMERING	cooking just below the boiling point
DARIC	ACRID	unpleasant to the taste or smell
RYPSTEITO	POSTERITY	future generations
RARTSANNTEP	TRANSPARENT	clear
DAWNE	WANED	decreased
DEERPUT	ERUPTED	became violently active; exploded
SULNOILI	ILLUSION	false perception of reality
RAYSTTEG	STRATEGY	plan
DEELUD	ELUDED	escaped the understanding of
LDYTEF	DEFTLY	skillfully
RIDCATTS	DISTRACT	divert
UOETTD	TOUTED	publicly praised
HAMCS	CHASM	abyss; gorge; steep-sided hole
ARPND	PARDON	forgive
YLSIUUTACO	CAUTIOUSLY	carefully
NTSGAATN	STAGNANT	motionless

# Hollywood Diversity Report Is Grim, With One Exception

**T**ime.com/6305012/hollywood-diversity-report-asian-representation



Photo-illustration by Lon Tweeten; Getty images

By Eliana Dockterman

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Over the last 16 years, Hollywood has certainly discussed the need for better representation onscreen. Movements like #OscarsSoWhite and #MeToo dominated red-carpet conversation and social media. And there has been some change: The Academy of Motion Picture Arts and Sciences grew and diversified its voting body in hopes of nominating a wider array of movies and performances—and the nominees and winners have in fact been more diverse in recent years.

But a new study from the University of Southern California's Annenberg Inclusion Initiative suggests that, despite the talk of progress, not much has actually changed onscreen. Stacy L. Smith, a professor of communications and head of the initiative, led a review of 1,600 top-grossing films from 2007 to 2022. The largest study of its kind, it examines a whopping

69,858 speaking roles across those movies to see whether Hollywood has generated a significant shift in representation in terms of gender, race and ethnicity, LGBTQ+ identity, or disabilities.

"It's all talk and little action," says Smith. "Many of these numbers did not move or went backwards. That shows us that the industry does not know how to change without the intervention of experts to work with them to change the systemic processes that lead to inequality and discrimination."

But the study did identify one major exception: In the last 16 years, the percentage of Asian characters with speaking roles onscreen skyrocketed from 3.4% to 15.9%. In that same time period, Black characters saw little change, from 13.0% to 13.4%, and the proportion of Latino characters grew from just 3.3% to just 5.2%. "My initial reaction is I'm very happy but very guilty," says [Bing Chen](#), the CEO and Co-Founder of Gold House, an organization that champions and invests in Asian Pacific creators and companies. "We need to support all multicultural communities." But he finds the data encouraging: change is achievable across demographics.

Chen identifies three major milestones for Asian characters onscreen in the last several years. In 2018, *[Crazy Rich Asians](#)*, the first film by a major Hollywood studio to feature a majority Asian cast in 25 years since *The Joy Luck Club* premiered in 1993, became a genuine blockbuster. The next year, *The Farewell* and *Parasite*—movies partially or completely featuring non-English dialogue—performed well at the box office against their budgets and won awards. *Parasite* won four Oscars, including Best Picture, Best Director, Best Original Screenplay, and Best International Feature Film. "The year former President Trump was spitting all sorts of really anti-Asian xenophobic commentary, talking about 'kung flu' and all that nonsense," says Chen. "So when *Parasite* won, that was a really big affirming moment of, we're actually creatively excellent, even if we don't speak your language."

And last year, *Everything Everywhere All at Once* became a surprise box office smash and the most-awarded film of all time.

And that's just in film. On TV, shows like *Fresh Off the Boat*, *Squid Game*, and *Kim's Convenience* have had a major cultural impact. And cultural exports from Asian countries have gone mainstream in the U.S. "There's no question that the rise of K-Pop as a institution has directly and indirectly contributed to the acculturation of the masses to K-content, writ-large," says Chen. Smith agrees that while the U.S. dominated the global pop culture space for decades, much of that power has shifted to Asian countries that are exporting music, television, film, and even social media content to the U.S. at high rates, and K-Pop paved the way for mass cultural events like the Korean show *Squid Game*.

Here's why experts think we've seen a shift onscreen—and why there's still work to do.

## Most underrepresented groups have seen little progress

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Movies remain very white, very straight, very cis, and very male.

The few highlights in the data come with major caveats. As Barbie's massive box office numbers demonstrate, female-led pictures can succeed when studios actually make them. Executives are finally starting to learn that lesson: 44% of leading or co-leading roles went to women and girls in 2022, a 16-year-peak and more than double the number in 2007. But, on the whole, casts are still dominated by men. The percentage of female characters with speaking roles ticked up just 4.7 percentage points from 29.9% in 2007 to 34.6% last year.

And while women of color made major strides in representation onscreen—19% of movies in 2022 featured a woman of color in a leading role, up from an abysmal 1% in 2007—there has been little progress throughout the late 2010s and 2020s. The percentage of women of color in leading roles has remained flat for years. And 70 of the top 100 films of 2022 featured no women of color in any role.

"We now have 16 years of evidence that shows that activism failed particularly with girls and women since it's almost a flatline from 2007 to 2022," says Smith. The advocacy arm of Time's Up, the celebrity-filled organization that sprung up in the wake of #MeToo and promised to fight for gender equity in film, imploded last year. Whispers that after all the talk of change in 2017 the pendulum is swinging back to a more regressive approach to business have spread through Hollywood.

Other data points proved even more bleak. Only 2.1% of speaking characters in the top films of 2022 identified as LGBTQ+, a percentage which has not changed meaningfully since 2014 when the Annenberg Inclusion Initiative began measuring. There were 5 transgender characters in the top 100 films of 2022, a 9-year high point, but 4 of these 5 characters appeared in a single film: *Bros*.

And the number of speaking characters with a disability in a major film was just 1.9% in 2022, a drop from 2.4% in 2015 when Annenberg started recording stats.

In light of these data, the success of Asian characters onscreen stands out even more. Chen argues that those successes have come only after years of advocacy.

## There's been a renaissance of Asian stories onscreen

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Lana Condor in *To All the Boys I've Loved Before* Masha\_Weisberg—Awesomeness Films

Chen attributes the rise of Asian representation in film to several factors. One is simply the proliferation of content largely thanks to streamers' constant quest for new programming to court more subscribers: More storytelling has translated to more diverse storytelling. The rallying cry around [#StopAsianHate](#) tied to acts of violence against Asian Americans during the COVID-19 pandemic helped motivate activists to push for greater representation of Asian stories onscreen in hopes that movies could evoke empathy and relatability. But Chen says the efforts to tell Asian stories stretch beyond that one movement. "I would say within the community, the way we think about it is of course we still care about [#StopAsianHate](#) and ensuring that the safety and belonging of our community, but our community cares even more about creative excellence, as opposed to just sort of representation."

And then there's the surge in adaptations of bestselling books written by Asian authors, like Min Jin Lee's *Pachinko*, Jenny Han's *To All the Boys I've Loved Before* series, and the forthcoming *Interior Chinatown* show, based on the book by Charles Yu. "You see a rise in both the number of Asian authors writing books and making the bestseller list but also, equally important, the quick adaptation of those works by Asian producers," Chen says. "This has been a very concentrated effort in the community over the last three to four years."



In terms of original content, Chen points to writer-directors with newfound creative control over their projects. *Beef's* Lee Sung Jin, *Turning Red's* Domee Shi, *Minari's* Lee Isaac Chung, *Joy Ride's* Adele Lim, *Never Have I Ever's* Mindy Kaling have gotten to tell stories "that reflect their real lived experience," he says. There have, of course, long been Asian creators in Hollywood, but finally these particular movies and shows in all their specificity and detail have been greenlit. In a [previous op-ed for TIME](#), Chen and his co-founder Jeremy Tran argued that diversity in studio leadership can trickle down to the content itself, pointing to the power of studio big wigs like [Bela Bajaria](#) and Marian Lee Dicus at Netflix, Albert Cheng at Amazon Prime Video, and Asad Ayaz and Nancy Lee at Disney.

Smith casts some skepticism on the notion that Hollywood has altered what stories it brings to the big screen—even in the face of massive box office takes. Yes, the ticket sales for *Crazy Rich Asians* afforded director Jon M. Chu the opportunity to direct other films with notably diverse casts, like *In the Heights* and the forthcoming *Wicked* adaptation. And the success of that same film boosted the career of Michelle Yeoh, who went on to win an Oscar for another film with a predominantly Asian cast, *Everything Everywhere All at Once*. But to Smith, those exceptions can obfuscate the work that still needs to be done.

"If you can think of a few instances, what that does is cause you to overestimate a particular event," she says. "So if you call up someone like Jon Chu or the Daniels [directors of *Everything Everywhere All At Once*], you're going to think, 'Oh things are actually getting better.' I would challenge the studios to look at the data." The data, she says, suggests that shifts in Asian representation in film can largely be attributed to increased audience appetite for foreign films, not efforts by American studios to diversity Hollywood. "It's a function of the box office changing," she argues, "not the decisions of legacy studios."

## **An influx of international content**

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Dancers perform 'Naatu Naatu' from "RRR" onstage at the 95th Annual Academy Awards. Rich Polk—Variety/Getty Images

What we watch *has* fundamentally shifted in the last few years. Back in 2020, when he won the Golden Globe for Best Foreign Language Film for *Parasite*, Korean director Bong Joon Ho said in his acceptance speech, “Once you overcome the one-inch tall barrier of subtitles, you will be introduced to so many more amazing films.” He could not have known then how quickly Americans would heed his advice. *Parasite* went on to win Best Picture at the Oscars and proved to be a box office phenomenon in the U.S.

Around the time of *Parasite*'s history-making Oscars win, streaming services, particularly Netflix, were taking a more international approach to producing and acquiring content. Audiences seemed decreasingly deterred by those pesky subtitles. Crossover hits like the Korean show *Squid Game* and the Indian film *RRR* have become some of the streamer's biggest hits. (*Squid Game* set a record for the most watched show on Netflix ever and ranked No. 1 in more than 90 countries across the world.

"Netflix is spending literally billions of dollars in K-content and Indian content," says Chen. "Korea and India, in particular, are becoming the dominant successful exporters of pop content." The studio has invested in massive production infrastructure in Korea and is increasingly focused on doing the same thing in India in addition to acquiring original content in those countries.

Netflix is certainly the most globally minded of the American studios. "Bela Bajaria is way out in front as the Chief Content Officer at Netflix," says Smith. "As a woman who comes from an underrepresented background, she's hitting it out of the park in terms of curating global talent. The entire industry is following her league." The Annenberg Inclusion Initiative has previously found that Netflix performs better than traditional Hollywood studios on representation metrics, both in the U.S. and globally.

Beyond streaming, content from Asian countries has become increasingly dominant on TikTok and YouTube, platforms where Gen Z especially consumes most of its content. Younger viewers who hail from multicultural homes and are increasingly connected to people across the globe through social media don't have the same bias toward a single language that past generations do.

In film, Katherine Pieper, program director at the Annenberg Inclusion Initiative, says the pandemic helped accelerate the shift toward international content as viewers sought out new content while stuck on our couches at home rather than relying on whatever Hollywood was putting in movie theaters for entertainment. "With the change in the box office from 2020 to 2022, we saw a couple of types of broad categories of films in the top 100 that had been relatively minimal in previous years," she says, "namely anime films, Bollywood films, and international films set primarily in South Asia or in Japan with primarily Asian characters."

Pieper and Smith attribute the influx in Asian representation largely to those foreign films suddenly overtaking their American counterparts at the domestic box office rather than any major change in how the traditional studios make decisions. "Each year there's between five and eight films that meet those descriptions that we hadn't seen before 2021, in addition to a couple of films from the U.S. that might have played the role, like *Raya and the Last Dragon*, *Shang-Chi and the Legend of the Ten Rings*, and *The Eternals*."

But of course, those few North American releases can have an impact as well. The Canadian show *Kim's Convenience* found a significant American audience on Netflix and launched the career of [Simu Liu](#), who became the first Asian man to lead a major American superhero film in Marvel's *Shang-Chi*. That movie, in turn, afforded him opportunities in other mainstream movies, like *Barbie*. The impetus shouldn't be only on creators of color to write for and cast non-white actors.

"If an Asian writer-producer is producing a piece, there are probably going to be some Asian characters. But if a non-Asian one is, what is their propensity to write an Asian character and why?" asks Chen. "My best inference is that writers' rooms have become more diverse in general—though there's still a long way to go obviously."

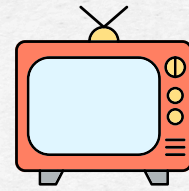
That progress, of course, ties directly to issues being raised by the actors and writers on strike in Hollywood. [The WGA has revealed](#) that while the proportion of underrepresented writers has grown in the last several years, they largely occupy lower-level positions and are

the first to be put in financial straits when studios decide to forgo writers' rooms or make major cuts. "Creators of color are the first people to be penalized in these strikes for all sorts of systemic reasons," says Chen. Both Smith and Chen are eagerly watching the strikes to see how changes to writers' rooms might impact long-term trends. The ultimate goal, they say, is to empower writers and actors of color to continue to tell their own stories—and pressure studios to back their visions.

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NAME:

# TV / MOVIE Analysis



TITLE OF TV SHOW OR MOVIE:

What is the TV show or movie about?

Name the main and secondary characters and their identity group characteristics such as race, ethnicity, gender, gender identity, sexual orientation, age, ability/disability, religion, socioeconomic status, etc. (For example: on *Black-ish*, Andre Johnson, African American, male, straight, parent, middle-age.)

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Is the topic of diversity discussed or addressed in some way? Are any characters portrayed in stereotyped ways? Explain.

Diversity:

Stereotypes:

Choose ONE of the articles from Canvas to read. Jot down important notes/statistics and why ACCURATE representation in media is important.

*Notes & Statistics:*

*Representation Matters:*

Websites to sort through for JLC:

<https://www.hostos.cuny.edu/oa/book/book2/guideat.htm>