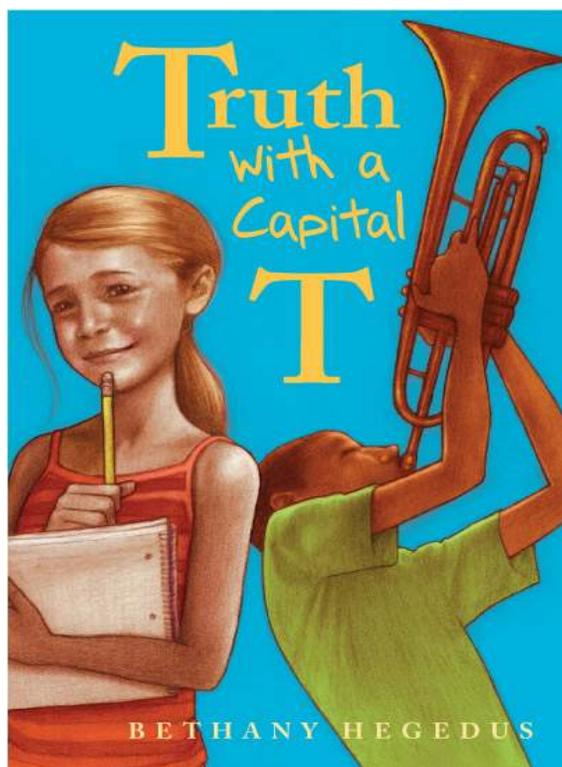


A Teacher's Activity Guide for  
*Truth with a Capital T*

Written by Bethany Hegedus



Published by Delacorte Press

Teacher's Guide Created by Debbie Gonzales

## A Table of Contents

*The format of this guide follows a 6 week course of study. Each section is comprised of discussion questions and follow-up activities for a designated group of sequentially listed chapters. The lessons in this guide are suitable for independent readers or group settings.*

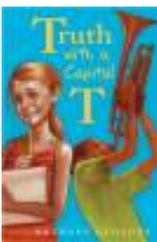
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## Reading Assignment Bookmarks

Listed on these bookmarks are the designated chapter groupings and a space allotted for a **Target Completion Dates**. A suggested format for a group or individual novel study is to assign weekly **Target Completion Dates** for students to finish reading prior to the weekly book discussion session.

Procedure:

- Print book marks on cardstock – one per student in novel study group.
- Trim the edges of bookmark.
- Give to student with the directions to:
  - Write their name on it.
  - Copy Target Completion Dates in designated space below assigned chapters to be read.
  - Keep the bookmark in the book for reference through the course of novel study.



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

Chapters 1 through 8  
\_\_\_\_\_

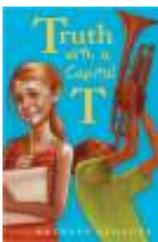
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Name: \_\_\_\_\_

Chapters 1 through 8  
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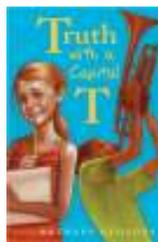
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Name: \_\_\_\_\_

Chapters 1 through 8  
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Chapters 9 through 17  
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Chapters 18 through 26  
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Chapters 27 through 36  
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Chapters 37 through 43  
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Chapters 44 through 51  
\_\_\_\_\_

## Discussion Questions for Chapters 1 through 8

*My best made me regular, not gifted or talented. I was normal, as in nothing special (4).*

1. Why do you think Maebelle T. Earl describes herself in this way?
2. What is her real problem? With school? With home?
3. What does her problem have to do with her relationship to her parents?
4. Who are her parents? What do they do for a living?
5. What does Maebelle really want?
6. Why do you think her list of 'Little Known Facts' is so appealing to Maebelle?

*We know a lot about each other. You're a psychic who likes to read and study and I'm a boy-crazy cartwheeler who likes snack mix and talk shows (12).*

1. What do you think about Ruth?
2. How is she different than Maebelle?
3. How are the two girls the same?
4. Do you think Ruth's description of Maebelle is correct? How was she able to come to this conclusion so quickly?
5. What does Ruth want?
6. Do you think the girls will become good friends? Explain your answer.

*"Thank you for keeping an eye on our Butter Bean here." She ruffled my hair and gave me a side hug. "We were stuck at the airport, picking up our grandson..." (23).*

1. Imagine how Maebelle feel being left at the bus station. How do you think she felt waiting all alone for her grandparents to pick her up?
2. And when they finally arrived, rather than a big, warm embrace her Granny initially greets Maebelle with a *head ruffle* and a *side hug*. What sort of physical message does this send to Maebelle?
3. Who is the grandson?
4. Does Maebelle know Isaac?
5. Do you think Isaac is a welcome surprise?

*Giles's eyes got wide looking at Isaac and then at Granny. I had a feeling it wasn't because Isaac what short and we were red-wood tree tall...(23).*

1. Explain the reason for Giles's expression.
2. Explain Granny's response to Giles's reaction.

*"Pre-Civil War, huh?" Isaac looked at the house. "As in back in the slave says, you mean? (40)"*

1. What is the setting of this story?
2. Do you think the setting will be important to the plot? How so?

## Readers' Theatre

### Truth with a Capital T

#### Objective:

Read the scene from the novel as you would a play. Since the novel is written in 1st person, from 11 year-old Maebelle's point of view, most of the narration lines, unless commenting on physical action can also be read with inflection and feeling. When casting the scene, you may choose to cast along gender norms, but Isaac and Maebelle may be played by kids of any color.

#### Characters:

Narrator 1 & Narrator 2 & Narrator 3: 1st person narrators from Maebelle's POV

Maebelle: Spunky, curious and frustrated girl—Southern.

Isaac: Alert, observant and new to town—Northern.

#### Cast:

Narrator One

Narrator Two

Narrator Three

Maebelle

Isaac

## Reader's Theatre Production

### Truth with a Capital T

#### Chapter 8

- Narrator One: Little Known Fact: In 1861, the Confederate Post Office (the South refused to use the U.S. Post Office!) introduced Rebel stamps. They cost five cents.
- If I could get my hand on one I'd sell it for a ton!
- Narrator two: Early the next morning, I let Cotton out from the screened-in porch so he could run around and do his morning business.
- Maebelle: Go ahead, boy.
- Narrator One: Cotton bounded onto the patio and then leapt of the small wooden incline so he could putter away in the lush grass. It was so green it looked like a golf course. Cotton disappeared behind a shrub—I reckoned he was private and didn't want me to see him do a doggie number two—so I pushed through the fence gate, propping it open. I explored the yard, knowing Cotton would follow me when he was good and ready.
- Narrator Two: Over here there were lilac bushes, green pointy-leafed shrubs, and a cascade of ivy that clung to a lattice work trellis that rested against the side of the house. I tried to peek into the window that looked like it was at the end of the locked wing. The drapes were a heavy fabric—maybe even velvet—and I couldn't see a thing.
- Narrator Three: I was going to get in there with old Aunt Edith wanted me to or not. Little known fact: Casanova, the lady killer (as in making the woman swoon, not as in murdering then, like Jack the Ripper) was a spy in Italy in the 1700s! I bet in his time he learned how to get in a locked castle or two.
- Narrator One: Cotton barked and ran ahead of me. I followed.
- The dewy grass was wet beneath my bare feet. It tickled my toes. I liked this part of the morning—early before anyone got up. It felt new and clean. Like a test paper before the teacher ordered you to put your name on it.
- Narrator Two: I circled around to the front of the house and went to grab the morning paper, the *Tweedle Gazette*, from the drive. I nabbed it and then starred up at the house. The veranda had four columns—Southern architects used them a lot,

copying the ones used by the Greeks in the ancient old days. (That was something I had learned in G&T.)

- Narrator Three: The two-story house came to a point way at the top, leaving room above the second floor for a high slopped-ceilinged attic. A white ironwork fence ran the length of the balcony, and there were even a few twisty iron pieces lining the bottom porch. A fancy black wrought-iron chandelier hung above the heavy wooden front door, which was framed by two smaller columns.
- Maebelle: Cotton, c'mere boy. Look at those columns, I was right when I thought this place reminded me of Tara from *Gone with the Wind*. I anything this house is antebellum. How cool is that?
- Isaac: What's antebellum?
- Narrator One: I about leapt right out of my skin. Heavens! It was Isaac up there in that tree. I hadn't even seen him, nestled between the tree branches, spying on me.
- Maebelle: You trying to scare the devil outta me?
- Isaac: Sorry. I've been up here a little while. Everyone was still asleep so I came out here to practice.
- Narrator Two: He held up his horn and it glinted in the morning sunlight.
- Maebelle: You planning on rousing the whole neighborhood?
- Isaac: I wasn't playing! I've just been practicing my fingering.
- Narrator Three: He tucked his trumpet under his arm and climbed down to a lower branch where he could easily leap to the ground. He squatted as he landed and popped to standing, quicker than a jack-in-the-box.
- Isaac: So what were you saying to that dog?
- Maebelle: 'That dog' has a name, and it's Cotton. He got named that 'cause he's so friendly he takes a Cotton to darn near everyone.
- Isaac: So what were you telling him? Cotton?
- Maebelle: Just that I think this house here is antebellum. That means it was built pre-Civil War.
- Isaac: Pre-Civil War, huh? As in back in the slave days you mean?

- Narrator One: I gulped, getting the point. Issac was black, and the Eberlees—including old, old Edith—were white. And back in the antebellum days things were *way* different than they were now.
- Maebelle: Don't even think it. My father traced his family's root, and none of the Earls owned any slaves. Nobody has gone digging in the dirt around the Eberlee family tree but none of those old time Eberlees owned any slaves either.
- Narrator Two: What was I saying? How could I be sure about a thing like that?
- Isaac: Oh really? Is that in that fact book of yours?
- Maebelle: I know you are new to the family and all, but we're not like that.
- Isaac: I didn't say you were *now*. But everyone back then was. That's what the war was about—the right for people to own other people. The North against the South. The North won.
- Narrator Three: I didn't need him to read the scoreboard for me. I had studied the Civil War in history.
- Maebelle: That they did. But lots of folks in the South didn't believe in slavery. Some folks were fighting for states' rights. You wouldn't know since you are a Yankee and all but Southerners are big on doing their own thing.
- Isaac: Yeah, Alice told me that.
- Narrator One: Why did he call Aunt Alice by her first name, and not Granny and Gramps by theirs?
- Maebelle: What else did she tell you?
- Isaac: Did you get a load of that guy at the bus station when Granny said I was grandson?
- Maebelle: Yeah, what about it?
- Isaac: When Granny first introduced me, I kind of got the feeling he didn't think we could be related because you're white and I'm black.
- Narrator Two: So Isaac had seen it too. That weird look that had crossed Giles's face that said it was okay if Isaac was a family friend, but not okay if he was family.
- Maebelle: I bet he was just surprised, you know. No one knew you were coming. Anyway, we're not related. Not by blood.

- Isaac: But we could be related. We could be today and we could have been back in the antebellum days or anytime in between.
- Narrator One: For a second Isaac's eyes welled up. I didn't know what he was getting so upset over.
- Isaac: It's not like stuff like that didn't happen, then or now. I saw a movie about some revolutionary dude who fathered kids with his slaves.
- Maebelle: That was Thomas Jefferson. So honest, I don't need a history lesson.
- Narrator Two: I tugged on Cotton's collar and stomped my way up the veranda stairs. Now even more than before I wanted to snoop around the locked wing. There had to be something in there to show Isaac I knew *my* family way better than he ever did—or ever would!

## How to Create Reader's Theatre Performance Piece

Allowing the student to create their own Reader's Theatre piece provides a remarkable opportunity to develop comprehension skills, literary analysis, and the chance to practice public speaking skills.

Follow the easy steps below to create a Reader's Theatre Performance Piece keeping in mind that the director and actors may not be familiar with the scene or the story. That being said, the student must be as clear about their intention for the piece as they can possibly be. They must be so completely familiar with the scene that they can describe exactly what the performers need to do to dramatize the scene.

The following steps listed below describe how a student can create their very own Reader's Theatre rendition of a favorite scene in **Truth with a Capital T**.

Procedure:

- Have the student read through *Truth with a Capital T* to discover a scene that interests them.
- Have them reread the scene several times to discover how that scene has been constructed. While rereading the student must consider the setting, characters, dialogue, narrative, back story, and mood.
- The student must create a list of characters present in the scene. Using one word or a short phrase, describe the character, remembering to include a narrator. A narrator communicates stage direction and a character's inner monologue – what the character is thinking, not saying.
- They must draft their presentation by looking closely at the structure of their chosen scene. Any description has to be communicated through the narrator. Any dialogue has to be communicated through a specific character. The characters also need stage directions expressing the dramatic actions or voice inflections.
- Lastly, review the Reader's Theatre piece written for Chapter 8 beginning on page 5 of this guide. The student must take note of the page formatting. Scripts written in this manner, with the speakers listed on the left side of the page and the dialogue spaced to the right, are easier for performers to read and act out.

Now that you know how to write a Reader's Theatre Performance Piece make a few promotional posters, light up the stage, pop a few bags of popcorns and let the show begin!

Use the rubric provided on the following page to assess the student's performance.

## Public Speaking Rubric for Evaluation

Student's Name \_\_\_\_\_ Date \_\_\_\_\_

### Procedure:

*Circle one number (1-5) for each category. Add the total and divide by 10 for an average score.*



### Evaluation Rubric:

Reader's Theatre piece is clearly written.	5	4	3	2	1
Reader's Theatre piece is organized logically.	5	4	3	2	1
Reader's Theatre piece contains logical transitions.	5	4	3	2	1
Student speaks clearly.	5	4	3	2	1
Student uses tone, speed, and volume as tools.	5	4	3	2	1
Student appears comfortable with audience.	5	4	3	2	1
Student gives audience eye contact.	5	4	3	2	1
Student uses gestures.	5	4	3	2	1
Student speaks energetically with interest.	5	4	3	2	1

Final Average \_\_\_\_\_

## Discussion Questions for Chapters 9 through 17

*“It’s like this. Some families throw their windows and screen doors wide open. Others have locked wings and barbed-wire fences” (47).*

1. Granny refers to her comment as being a ‘metaphor’- a word or phrase that implies a comparison with something else. What is Granny implying by saying that some families have ‘open windows and screen doors’ while other have ‘locked wings and barbed-wire fences’?
2. Do you think there are things that Maebelle’s grand-parents would like to remain hidden? What things could that be?

*“Yep, Maebelle’s top talent is her no-nonsense noggin’...Like yours in the trumpet” (54).*

1. Do you think Maebelle believes that her talent is her intelligence?
2. How do you she think she feels when Grampa praised her when she knows, deep inside, that she is no longer in the Gifted and Talented program?
3. How do you think she feels being compared to Isaac’s amazing musical abilities?

*“You leave my dad out of this.” Isaac objected too, His small shoulders hunched (55).*

1. Why do you think Isaac doesn’t want to talk about his father?
2. Do you think he has some secret he wants to remain private?
3. If so, what could it be?

*“Why, of course I, Isaac ‘Li’l Bit’ Johnson, would be happy to play with the Eberlee Explosion! (70)”*

1. What is Maebelle’s reaction to Isaac’s comment?
2. Does she have anything musical to contribute to the family performance?
3. Is there any way she can participate?
4. How would you feel if you were Maebelle?

*“...Just keep walking until you hit the Kiss-Me-Quick Bridge” (74).*

1. How did the Kiss-Me-Quick Bridge get its name?
2. Who was Josiah T. Eberlee?
3. How had his name come up prior to Maebelle’s conversation with Giless?
4. Who is Giless suggesting that Maebelle kiss under the bridge?

*“...I’ve asked him again about that letter Edith left him, but he won’t budge. He told me he put it in a safe-deposit box at the bank” (87).*

1. Do you think this letter is important to the story? How so?
2. Why is fun-loving Gramps not willing to let it be read?
3. What do you think the letter says?

## Metaphor Madness

A metaphor is a word picture using an imaginative comparison between two different things. The words used in the metaphor describe something very different – as if the words used serve as symbol for something else.

The metaphor “Some families throw their windows and screen doors wide open. Others have locked wings and barbed-wire fences” (47) has nothing to do with real windows or barbed-wire. The wide open windows and doors symbolize families who are open, free from hidden secrets. Barbed-wire fences symbolize guarding family secrets, keeping others out.

Later, when Maebelle guessed the meaning of the metaphor Granny told Maebelle that she “...hit the nail on the head (48)” – a metaphor symbolizing guessing the right answer.

Metaphors are fun and easy to write. They add liveliness and depth to your writing. Let’s write a few! In the spaces below write original metaphors for the listed phrases.

Write a sentence:

- Describing your room at home.

---

- How your house looked after your last birthday party.

---

- Telling about a scary dream.

---

- Describing the taste of medicine.

---

- Describing a haunted house.

---

- Describing how kids feel on the last day of school.

---

## Discussion Questions for Chapters 18 through 26

*Especially since my long-lost relative had told me where to pick the juiciest blackberries around (90).*

1. Hannah's directions on the ancient recipe guided Maebelle to an incredible patch of blackberries. Maebelle was almost walking in Hannah V's shadow. What are some of the ways that the two were connected?
2. How are Hannah and Maebelle alike?
3. How are they different?

*Outside, Granny had stopped singing and Gramps had stopped playing his acoustic guitar. Isaac was practicing his horn solo (98).*

1. Everyone is preparing for the Eberlee Explosion in their own way – Gramps, Granny and Isaac together musically and Maebelle alone baking in the kitchen. How do you think Maebelle feels about this arrangement? Why?
2. Maebelle's cobbler is taken to be shared for desert with the Hillibrands despite her plans to enjoy it privately with her family. What is her reaction to this? Does she have a voice in what is happening?

*Little Known Fact: The anteater is a solitary animal (101).*

1. How is this Little Known Fact a metaphor for Maebelle's reaction to being left behind by Isaac and the Hillibrand boys? By her parents?
2. Is she used to spending time alone like this?
3. What does she do when she is left out?

*"See! That's why I want to win a blue ribbon. I need to show people that I'm good enough. So I match with the rest of my family" (113).*

1. Can you see any reason why Maebelle could feel this way about her role in her family? What are the reasons?
2. Have you ever felt this way about your role in your family? Explain yourself.
3. How does Ruth respond to Maebelle's comment?
4. Does Ruth react in the way that a good friend might respond? How so?
5. Does Ruth like Maebelle? Does Maebelle like Ruth?
6. What do you think about Ruth? Is she someone you would like for a friend? How so?

*"Facts are set in stone," I said. "Once you know one, you know it forever. No one can take it away from you. Ever" (122).*

1. Why do you think memorizing facts is so important to Maebelle?
2. Is trying to prove something to her parents? To Gramps and Granny? To Isaac? To herself?
3. Do you think Maebelle is smart?
4. Does being smart always have to do with test scores and memorizing facts?
5. Is there a difference between being smart and being intelligent?

## The Music of Truth with a Capital T

*Though that song was silly, something in the back of my throat caught. Gramps was doing what he'd done when I was little. He used to sing to me and then tuck me in, whenever he could wrestle bedtime duty away from Mama, on their visits to our house (143).*

Throughout *Truth with a Capital T*, music and dance are important themes in the story. Below are links to YouTube videos celebrating the sights of and sounds featured in this wonderful book.

To access the links either type the video's URL into your internet browser or simply access this teacher guide online through author Bethany Hegedus' website at [www.bethanyhegedus.com](http://www.bethanyhegedus.com). Gather the kids around the computer, click and the 'For Educators' link on her website, scroll through the copy of this guide on line to find this page, and pretend that you're with Maebelle and Isaac back in Tweedle, Georgia!

### Video topics:

#### **Clogging**

<http://www.youtube.com/watch?v=cs2j8f7H2WY>

" YouTube - Best Bluegrass Clog Dancing Video Ever Made ." *YouTube - Broadcast Yourself*. . N.p., n.d. Web. 21 Aug. 2010. <<http://www.youtube.com/watch?v=cs2j8f7H2WY>>.

#### **The Dynamic Edition!**

<http://www.youtube.com/watch?v=SyBjt2xVl8I&feature=related>

" YouTube - Dynamic Edition - Fit Test [S03E02] ." *YouTube - Broadcast Yourself*. . N.p., n.d. Web. 23 Aug. 2010. <http://www.youtube.com/watch?v=SyBjt2xVl8I&feature=related>>.

<http://www.youtube.com/watch?v=gDI5kseHXlg&feature=fvw>

" YouTube - Dynamic Edition - Britney Spears [S03E03] ." *YouTube - Broadcast Yourself*. . N.p., n.d. Web. 23 Aug. 2010. <<http://www.youtube.com/watch?v=gDI5kseHXlg&feature=fvw>>.

**Patsy Cline**

<http://www.youtube.com/watch?v=K-wJNpWgss8>

" YouTube - Patsy Cline - Crazy ." *YouTube - Broadcast Yourself*. . N.p., n.d. Web. 21 Aug. 2010. <<http://www.youtube.com/watch?v=K-wJNpWgss8>>.

**Kenny Rogers**

<http://www.youtube.com/watch?v=9Qi2m6NyUP0>

" YouTube - Kenny Rogers - Coward Of The County ." *YouTube - Broadcast Yourself*. . N.p., n.d. Web. 21 Aug. 2010. <<http://www.youtube.com/watch?v=9Qi2m6NyUP0>>.

**Alan Jackson**

<http://www.youtube.com/watch?v=6nYX6QsXITE>

" YouTube - Chattahoochee - Alan Jackson ." *YouTube - Broadcast Yourself*. . N.p., n.d. Web. 21 Aug. 2010. <<http://www.youtube.com/watch?v=6nYX6QsXITE>>.

**Trumpet Jazz**

<http://www.youtube.com/watch?v=-hv7bC21nZs>

" YouTube - Jon Faddis - Jazz Trumpet ." *YouTube - Broadcast Yourself*. . N.p., n.d. Web. 21 Aug. 2010. <<http://www.youtube.com/watch?v=-hv7bC21nZs>>.

**Waylon Jennings**

<http://www.youtube.com/watch?v=hnEtRUcKGwc>

" YouTube - Waylon Jennings - Are you sure Hank done it this way ." *YouTube - Broadcast Yourself*. . N.p., n.d. Web. 21 Aug. 2010. <<http://www.youtube.com/watch?v=hnEtRUcKGwc>>.

**Acoustic Guitar**

<http://www.youtube.com/watch?v=cpm80XvnQhM>

" YouTube - Misty Stu Clark's own amazing solo acoustic guitar version ." *YouTube - Broadcast Yourself*. . N.p., n.d. Web. 21 Aug. 2010. <<http://www.youtube.com/watch?v=cpm80XvnQhM>>.

**Playing Spoons**

[http://www.youtube.com/watch?v=9C3gplwk\\_FQ](http://www.youtube.com/watch?v=9C3gplwk_FQ)

" YouTube - Vash playing spoons (solo) ." *YouTube - Broadcast Yourself*. . N.p., n.d. Web. 21 Aug. 2010. <[http://www.youtube.com/watch?v=9C3gplwk\\_FQ](http://www.youtube.com/watch?v=9C3gplwk_FQ)>.

## Discussion Questions for Chapters 27 through 36

*“You remind me of your mother. There wasn’t one bit of quit in her when she was your age. Still isn’t” (142).*

1. This comment comes as a surprise to Maebelle. Why so?
2. Do you think Maebelle ever thought of her mother as someone who things did not come easy for?
3. Do you think Maebelle is like her mother?
4. Do you think Maebelle has tenacity – courage, the ability to face challenges, unafraid?
5. If so, when has Maebelle demonstrated tenacity?
6. What about Issac? Ruth? The Hillibrand boys?
7. What about you? How do you respond to challenges? Are you tenacious? Do you know anyone who is? Describe them.

*“Look!” He pointed at this trumpet case, which was on the dresser next to the hamper. The diaper had landed SPLAT on top of the horn’s bell (153).*

1. Even though this scene is quite funny, the consequences are not humorous at all, are they? How so?
2. Maebelle had intentionally planned to smell up Isaac’s room. She has planned on causing him discomfort. Yet, it bothered her when she did so. Why?
3. Did Maebelle know that she would hurt Isaac so deeply?
4. Do you think, if she had known how much the smelly diaper episode was going to turn out the unfortunate way it did, she would’ve still thrown it in his room?
5. Have you ever done something like this? Have you ever played a prank that ended up hurting someone more than you had intended to? What did you do to make it right?
6. Can a bad situation ever turn out good?

*Issac did his best not to look hurt. “Well, I know you just put up with me because you have to” (156).*

1. Is that true? Does Maebelle tolerate Isaac because she has to or because she chooses to?
2. How does Maebelle react to this comment?
3. Is there anyone in your life you have to ‘put up with because you have to’? Do you think they know that? How do you think they feel about this? How do you feel?

*I did what I should’ve done all along. I opened my arms wide and gave Li’l Bit a big hug. “You know what, cuz? You are not alone anymore” (158).*

1. What has happened here? What has changed?
2. Who has changed?
3. What has Maebelle realized about Issac? What did she learn about him?
4. Do you think Isaac is glad for Maebelle’s change of heart?
5. Maebelle demonstrates compassion for Isaac. What does that mean?
6. Isaac demonstrates forgiveness. What does that mean?
7. Do you think this act of compassion and forgiveness will change the direction of the story? How so?

## Quilt Codes

*It was a kind of a riddle. The slaves wouldn't necessarily act after each quilt was shown. They would memorize the signals, signs, and directives for when the time came to flee for freedom (173).*

As research assistant for Mr. Phelps, Maebelle's primary task is to unravel the secret codes stitched into quilts leading slaves to freedom through the Underground Railroad.

It is your turn to study a few of the fascinating patterns of the remarkable quilts made with tenacity, courage, and the powerful will to live in truth and freedom. As you follow the directions below, try to put yourself in the place of not only the individuals who risked their lives to live in freedom, but also those brave people who also risked their lives to help along the way. Imagine being a part of the Underground Railroad!

### Materials:

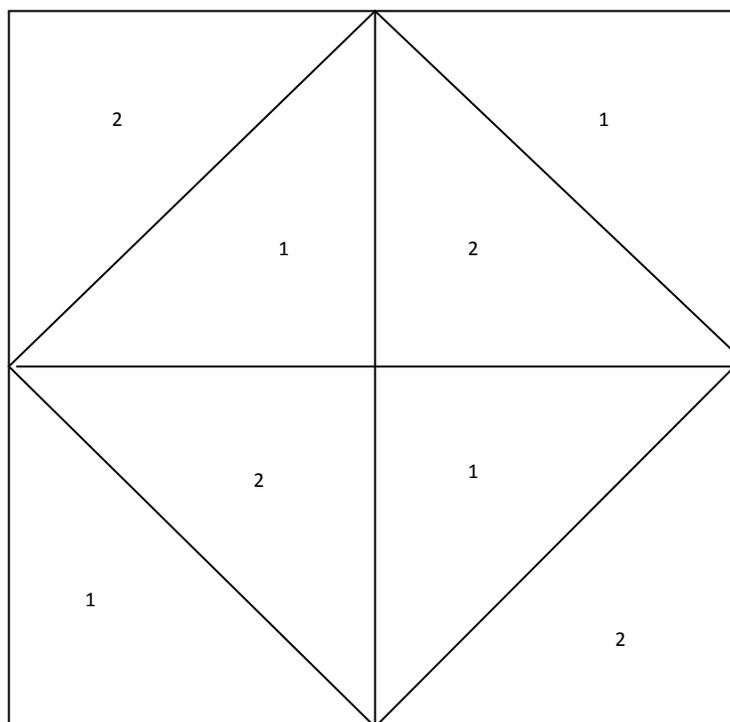
- Water color markers, crayons, or colored pencils
- Printouts of pages 16 and 17

### Procedure:

- Read the quilt pattern secret code
- Choose one color to represent Number One in the pattern to the left
- Choose an alternate color to represent Number 2 in the pattern to the left
- Color the quilt pattern using your designated color guide

### Reference:

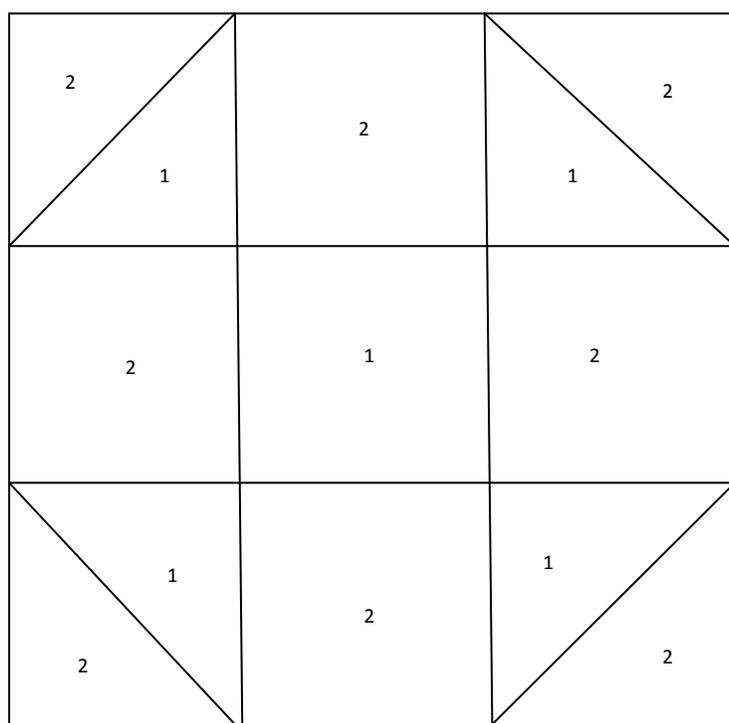
"Quilt Codes." *Owen Sound's Black History*. N.P., n.d. Web 18 Aug, 2010. <<http://osblackhistory.com>>



**Broken Dishes:** A symbol referring to a signal that involved broken crockery at some future landmark.

Color 1: \_\_\_\_\_

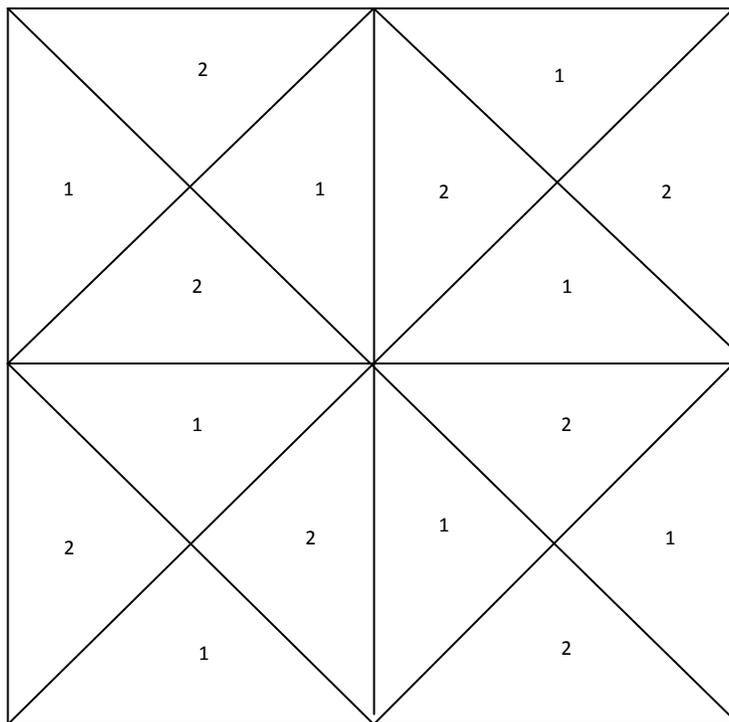
Color 2: \_\_\_\_\_



**Shoofly:** A symbol that possibly identifies a person who can help; a person who helped slaves escape along the Underground Railroad and who knew the codes.

Color 1: \_\_\_\_\_

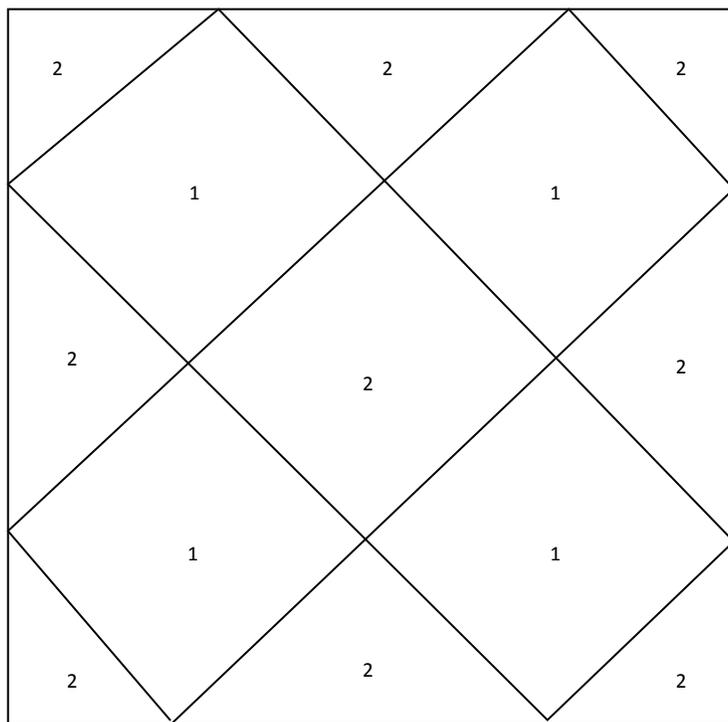
Color 2: \_\_\_\_\_



**Bow Tie (or Hourglass):** A symbol indicating it was necessary to travel in disguise or to change from the clothing of a slave to those of a higher status.

Color 1: \_\_\_\_\_

Color 2: \_\_\_\_\_



**Crossroads:** A symbol referring to Cleveland, Ohio, which was the main crossroads with several routes to freedom. On a less literal level, the term “crossroads” also means reaching a turning point in one’s life, where a choice must be made and then carry on.

Color 1: \_\_\_\_\_

Color 2: \_\_\_\_\_

## Discussion Questions for Chapters 37 through 43

*After what felt like forever I glanced at my watch, sure enough I had been concentrating on jimmying the old-timey door lock for at least an hour or more (186).*

1. What does Maebelle's determination to open the locked wing say about her character?
2. Is she a quitter?
3. Working a lock in the way Maebelle does requires focus, concentration, and commitment to getting the job done. What about intelligence?

*The ledger that lay spread open on the floor told an ugly truth. Josiah T., the Kiss-Me-Quick ladies' man, had been no abolitionist. He had been a slave owner (191).*

1. Describe how Maebelle must feel when she saw blackberry-cobbler-making Hannah V's name on the ledger list. How would you feel?
2. The words PROPERTY OF JOSIAH EBERLEE were printed in faded gold lettering. Listed in the ledger was an actual list of human beings owned by Josiah. Is this right? Is it an honorable thing to consider owning people as property?
3. Rather than being an abolitionist – someone who worked to end the slave trade – Maebelle discovers the truth about Josiah T. Eberlee. What truth did she discover? How does this discovery change things for Maebelle? For Isaac? For her family? For the entire community of Tweedle, Georgia?

*"Maybe my mom is psychic. She said that something life-changing was going to happen this summer. Did you discover a life-changing kind of thing?" Ruth asked (197).*

1. Is Maebelle's discovery life-changing? How so?
2. What do you think she will do with this information?
3. Keeping in mind that Maebelle has entered a forbidden place, what would you do if you were Maebelle?

*Our dance team did need a name, and after the top-secret day I'd just spent, I had the perfect one. "If there aren't any objections, I hereby dub us five the Clandestine Cloggers" (199).*

1. 'Clandestine' is a pretty big vocabulary word, wouldn't you say? Do you know it means?
2. What does this clever word choice say about Maebelle's intellect?
3. Do you think that she should still be considered as a G & T student?

*Little Known Fact:*

*The state motto of Texas is one word: Friendship.*

*If it wasn't my motto when I arrived in Tweedle, it was now (204).*

1. Little Known Little Known Facts very important to Maebelle. What has changed for her to choose to write this Little Known Fact in her treasured spiral notebook?
2. A motto is an expression of goals, ideals – a statement of qualities a nation, state, organization, or person cherishes and hold dear. For Maebelle, it is now friendship. What is your motto? What word represents your goals, values, personal desires?

## Little Known Facts Crossword Puzzle

*I stopped digging in my backpack and hauled out what I was hunting for: my hardcover copy of Little Known Facts on Just About Everything and the spiral notebook I carried with me where I jotted my favorite fact finds (4).*

The solutions to the Crossword Puzzle Clues below can be found in various **Little Known Fact** entries throughout *Truth with a Capital T*. The actual crossword puzzle can be found on the following page. Answers to the puzzle are printed on page 24.

### Little Known Facts Crossword Puzzle Clues

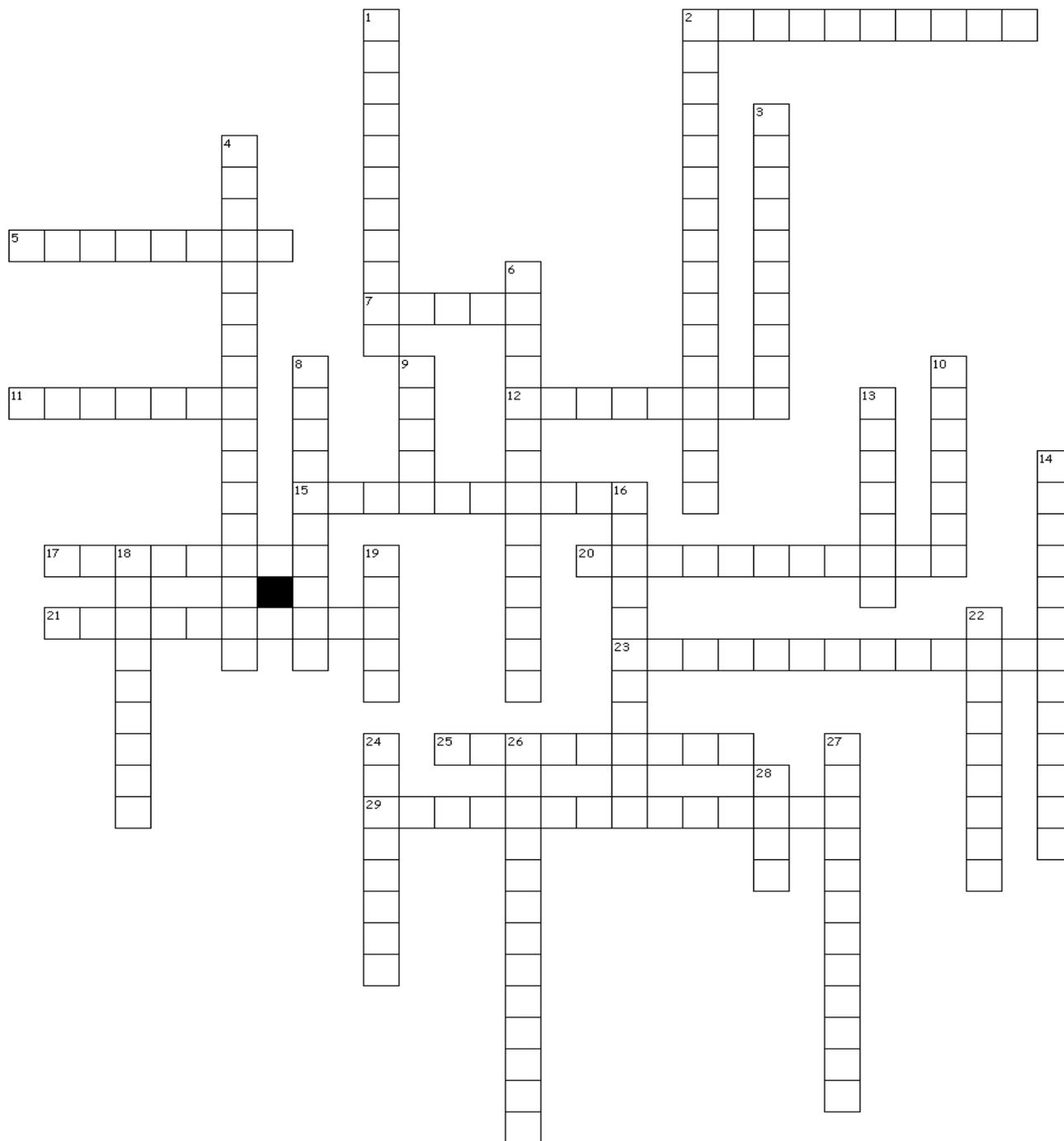
#### Across:

- 2 Lived in 19 different towns before she was 15
- 5 Mountain folk, Cherokee Indians, and Russians did it
- 7 The ex-planet
- 11 Sold only one painting in his lifetime
- 12 Have been around since at least 1500 BC
- 15 Dog identification
- 17 Sleep with one eye open
- 20 A southern landowner and abolitionist
- 21 ...and your Uncle Cream of Wheat
- 23 Pounds of food humans eat in a lifetime
- 25 Marian Morrison
- 29 Book turned down 24 times before it got published

#### Down:

1. Introduced by the Confederate Post Office in 1861
2. No kid has ever won this baking contest
3. Hum in the key of F
4. The world's most poisonous mushroom
- 6 The rainiest place in the world
- 8 The state motto of Texas
- 9 Rarely wore a coonskin cap
- 10 June 6<sup>th</sup> commemorates
- 13 In a dream he saw himself in a coffin
- 14 I am sorry
- 16 Wrote 37 plays and 154 sonnets
- 18 Flew solo nonstop across the Atlantic Ocean
- 19 Doesn't stop when you sneeze
- 22 Samuel Langhorne Clemens
- 24 Boston's nickname
- 26 Mailed from Richmond to Philadelphia
- 27 Twelve-year-old Nobel Peace Prize nominee
- 28 Only American to have a federal holiday all to himself

## Little Known Facts Crossword Puzzle



## Discussion Questions for Chapters 44 through 51

*“That jump was a celebration, joy over starting a new life” (221).*

1. Since coming to Tweedle, in what ways has Maebelle started a new life? With regard to friendships? Confidence? Family relationships?
2. How about Isaac? Has he started a new life? How so?
3. How have Isaac and Maebelle helped each other along the way?

*Me? I couldn't stop thinking about Ruth and Jimmy down at the Kiss-Me-Quick. Maybe, if only for a moment, the spirit of Josiah T. had been trying to tell me something (226).*

1. Could this be so? Could this be similar to the experience Maebelle had with Hannah V. and the blackberry cobbler?
2. Could it be that, possibly, Maebelle is beginning to develop another level of understanding? That maybe she is learning to understand Josiah T. as a person rather than a mere historical figure, a cruel slave owner, someone to dislike rather than understand?
3. What does this sort of deep consideration say about Maebelle's intellect?
4. What do you think about the statement Maebelle made earlier in the book – *I may have a T in my name...but in my case, my middle initial stood for NO TALENT. As in not a lick (3).*?

*Holy Cannoli! Ruby Red (228)!*

1. Explain Maebelle's connection between the color of the lipstick and whom Ruby Red might be.
2. In what way does her theory connect with the Harriet Tubman's disguises?
3. Do you think Maebelle is on to something? Do you think she is 'c-l-o-s-e, close to figuring everything out?' Explain your answer.
4. Trace the clues Maebelle has discovered to uncover the truth about Josiah T. Eberlee.

*Why those words in that letter – miscreant offspring – were so awful, even more awful than they first sounded (232).*

1. The word miscreant refers to someone who is evil, a villain, someone who is very bad. Is this a true statement? Is Isaac miscreant? Is he evil? A villain? Bad? How so?
2. Isaac's own grandparents labeled him miscreant. Can you imagine the depths of heartache this word caused Isaac to feel?
3. What is Maebelle's reaction to Isaac being referred to as miscreant?
4. What is your response to it? How do you feel about Isaac's grandparent's rejecting him?

*“Not only did he love this woman, this slave...he wanted to help her escape for freedom – to Canada-along with their child” (253).*

1. Do you think there is a correlation between the books' title **Truth with a Capital T** and Maebelle's public reading of this letter? Explain your answer.
2. Do you recall the metaphor 'jumped the broom'...leaping into a new life? How did Josiah T. help Hannah V. jump the broom?
3. Does Maebelle help Isaac leap into a new life? How so?
4. Does Isaac help Maebelle do the same? How so?

## Hannah V's and Maebelle T's Scrum-Delicious Blackberry Cobbler

Below is a instructional video demonstration highlighting the steps necessary to make a Blackberry Cobbler. To access the link below either type the video's URL into your internet browser or simply access this teacher guide online through author Bethany Hegedus' website at [www.bethanyhegedus.com](http://www.bethanyhegedus.com). Gather the kids around the computer, click and the 'For Educators' link on her website, scroll through the copy of this guide on line to find this page, and pretend that you're with baking a Scrum-Delicious Blackberry Cobbler with Hannah V and Maebelle T

### Baking a Blackberry cobbler

<http://www.youtube.com/watch?v=vdCVYoN301Y>

" YouTube - Betty's Bopping Blackberry Cobbler Recipe ."YouTube - Broadcast Yourself.. N.p., n.d. Web. 23 Aug. 2010. <<http://www.youtube.com/watch?v=vdCVYoN301Y>>.

Here's another version of Hannah V and Maebelle T's Scrum-Delicious Blackberry Cobbler.

Print recipe cards, cut them out and bake away!

Who knows...maybe you will win the Blue Ribbon at the Anniversary Spectacular!

Hint: Just keep your scrum-delicious cobbler away from the Hillibrands (109). ☺

### Fresh Black Berry Cobbler

#### Ingredients:

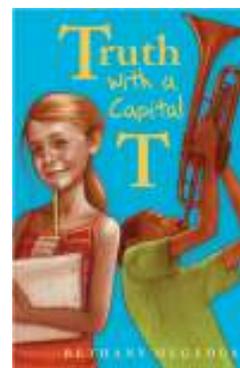
2 tablespoons cornstarch  
 1/4 cup cold water  
 1 1/2 cups sugar  
 1 tablespoon lemon juice  
 4 cups blackberries, picked over, rinsed & drained  
 1 cup flour  
 1 teaspoon baking powder  
 1/2 teaspoon salt  
 6 tablespoons butter, cold, cut in small pieces  
 1/4 cup boiling water

#### Preparation:

In a large bowl, stir together the cornstarch and 1/4 cup cold water until cornstarch is completely dissolved. Add 1 cup sugar, lemon juice, and blackberries; combine gently. Transfer to a cast iron skillet, about 8-inch.

In a bowl, combine the flour, remaining sugar, baking powder, and salt. Blend in the butter until the mixture resembles coarse meal. Add 1/4 cup boiling water and stir the mixture just until it a soft dough is formed.

Bring the blackberry mixture to a boil, stirring. Drop spoonfuls of the dough carefully onto the boiling mixture, and bake the cobbler on a baking sheet (line with foil to avoid a mess) in the middle of a preheated 400° oven for 20 to 25 minutes or until the topping is golden. Serve warm with vanilla ice cream or whipped cream.



## Acknowledgments

*Author: Bethany Hegedus*

<http://www.bethanyhegedus.com/>

*Teacher Guide Creator: Debbie Gonzales*

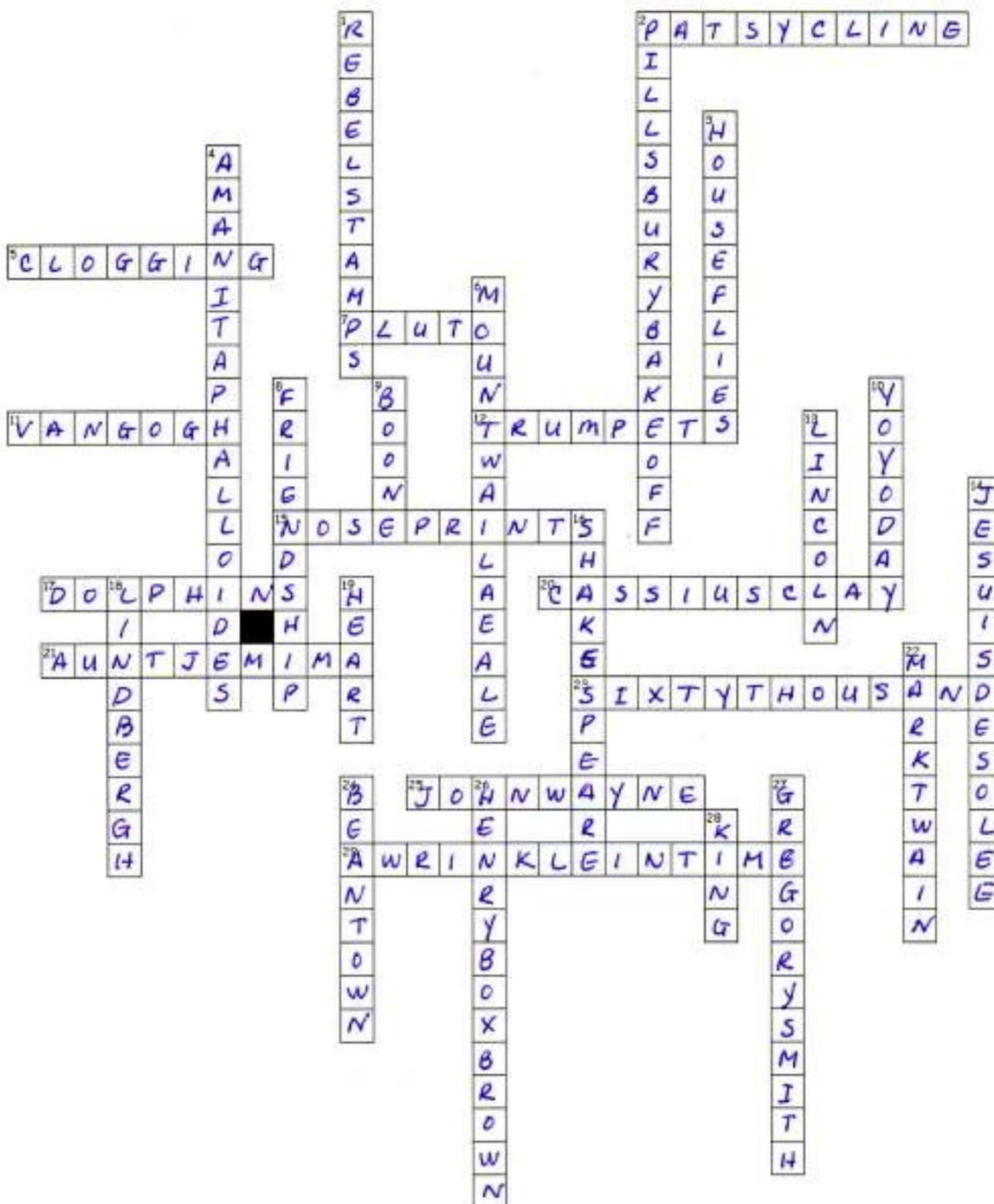
*Simple Saturday*

[www.debbiegonzales.com](http://www.debbiegonzales.com)

*ReaderKidZ*

[www.readerkidz.com](http://www.readerkidz.com)

## Answers to Crossword Puzzle



**Teacher Activity Guide**  
**TEKS Academic Alignment Annotation**  
**4<sup>th</sup> and 5<sup>th</sup> Grades**

**100.15.b.1:** Reading/Fluency. Students read grade-level text with fluency and comprehension. Students are expected to read aloud grade-level stories with fluency (rate, accuracy, expression, appropriate phrasing) and comprehension.

**100.15.b.3:** Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.

**100.15.b.5:** Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to describe the structural elements particular to dramatic literature.

**100.15.b.6:** Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.

**100.15.b.6.A:** Sequence and summarize the plot's main events and explain their influence on future events.

**100.15.b.6.B:** Describe the interaction of characters including their relationships and the changes they undergo.

**100.15.b.6.C:** Identify whether the narrator or speaker of a story is first or third person.

**100.15.b.8:** Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to identify the author's use of similes and metaphors to produce imagery.

**100.15.b.9:** Reading/Comprehension of Text/Independent Reading. Students read independently for sustained periods of time and produce evidence of their reading. Students are expected to read independently for a sustained period of time and paraphrase what the reading was about, maintaining meaning and logical order (e.g., generate a reading log or journal; participate in book talks).

**100.15.b.10:** Reading/Comprehension of Informational Text/Culture and History. Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to explain the difference between a stated and an implied purpose for an expository text.

**100.15.b.11:** Reading/Comprehension of Informational Text/Expository Text. Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding.

**100.15.b.14:** Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning.

**100.15.b.28:** Listening and Speaking/Speaking. Students speak clearly and to the point, using the conventions of language. Students continue to apply earlier standards with greater complexity. Students are expected to express an opinion supported by accurate information, employing eye contact, speaking rate, volume, and enunciation, and the conventions of language to communicate ideas effectively.

**110.16.b.3:** Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.

**110.16.b.3.C:** Explain the effect of a historical event or movement on the theme of a work of literature.

**110.16.b.5:** Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to analyze the similarities and differences between an original text and its dramatic adaptation.

**110.16.b.6:** Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.

**110.16.b.14:** Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning.

**110.16.b.27:** Listening and Speaking/Listening. Students use comprehension skills to listen attentively to others in formal and informal settings.

**110.16.b.28:** Listening and Speaking/Speaking. Students speak clearly and to the point, using the conventions of language. Students continue to apply earlier standards with greater complexity. Students are expected to give organized presentations employing eye contact, speaking rate, volume, enunciation, natural gestures, and conventions of language to communicate ideas effectively.

**110.16.b.29:** Listening and Speaking/Teamwork. Students work productively with others in teams. Students continue to apply earlier standards with greater complexity. Students are expected to participate in student-led discussions by eliciting and considering suggestions from other group members and by identifying points of agreement and disagreement.