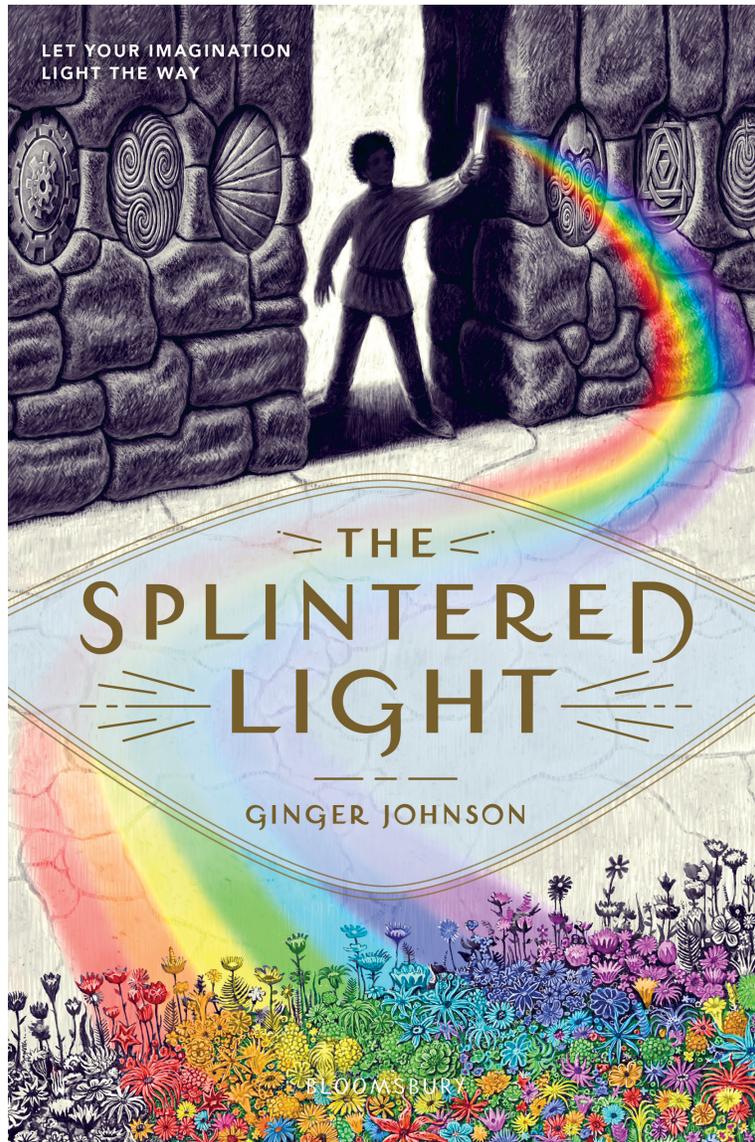

EDUCATOR'S GUIDE



This downloadable guide for educators can be used to navigate classroom discussions about *The Splintered Light* or kindle ideas for independent and group projects. It includes pre-reading questions, group discussion questions, and STEAM activities suitable for grades 4-8.

ABOUT THE BOOK

THE SPLINTERED LIGHT

By Ginger Johnson

Published by Bloomsbury

ISBN: 978-1681196237

Age range: 8-12

Grades 3-6

Eleven-year old Ishmael lives in a world without color, a world with only black and white and shades of gray. Life is gray, too, filled with a deep grief that seems endless and unfathomable. After his father's untimely death—for which Ishmael blames himself—the work of the farm is left to Ishmael. His older brother Luc would have taken that responsibility if he had been there, but Luc left years ago and Ishmael hasn't seen him since.

As he goes about his chores on the farm, Ishmael sees a ray of light that splinters into a spectrum of color he never knew existed. He wishes he could share that beauty with someone, but no one else can see what Ishmael sees.

Searching for a way to alleviate some of the grief in his gray world, Ishmael decides to search for Luc. Luc's return to the farm would solve so many problems, and truly, Ishmael just misses his older brother.

Ishmael finds Luc in the Hall of Hue, one of seven creative workshops at a mysterious, magical place called the Commons where landscapes are shaped, built, colored, and filled with scent, sound, and taste that become glorious new worlds. Though he just wants to bring Luc home, Ishmael is caught up in the work of the Commons in a way he had never anticipated. When the rules of creation are threatened and the bonds of brotherhood are tested, Ishmael must learn when to let go of the past, when to trust the path ahead, and when to believe in himself.

Original and gorgeously crafted, this debut middle-grade fantasy will speak to readers' creative impulses and collaborative efforts.

ABOUT THE AUTHOR



Ginger Johnson spent her early life investigating the Halls of Motion, Hue, Shape, Sound, and Gustation. Most of her time was spent reading, though, and she earned Bachelors and Masters degrees in English, studying literacy and teaching writing. She was formerly a teaching artist for Arts in Education, training teachers and visiting elementary schools in western New York to bring the arts in an interdisciplinary manner to elementary-age students. She created and implemented a summer literacy program (including aspects of both written and spoken literacies for inner-city children participating in the Youth in Arts summer camp at the Madame Walker Theater Center in

Indianapolis. She was an Indiana Teachers of Writing (ITW) Writing Project Fellow. After earning an MFA in Writing for Children and Young Adults from Vermont College of Fine Arts, she turned to writing full time. She lives in the seacoast region of New Hampshire with her husband and two sons. *The Splintered Light* is her debut novel.

INTRODUCTION FROM THE AUTHOR

When my oldest son was a baby, I spent a lot of time pushing a stroller and walking the neighborhood streets in a sleepless haze. Gradually, as time passed and I became less bleary-eyed, I was able to see everything around me in a new way during those walks: trees, sky, clouds, snow. I began thinking about the act of creation and the role collaboration might play in it. From these thoughts sprang the story of *The Splintered Light*.

The themes in the book touch upon a multiplicity of human experiences and personal strengths, and are meant to be universal. Above all is the belief is that we each have a creative force within us, ready and waiting to generate solutions, thoughts, ideas, concepts, designs, interpretations, theories, and understanding. It is my hope that this educator's guide will be thought provoking and will assist in making the book accessible to all students, enabling them to recognize their value and see themselves as creative agents, and ultimately, that it will prompt readers to immerse themselves in the vivid and resonant world of creativity.

Essential Questions

- ❖ How does color affect our lives? What if people could only see in shades of black and white?
- ❖ What does it mean to create? What kinds of things can we create?
- ❖ Can a person create his or her own world?
- ❖ If a person only had the ability to control or feel one sense, which one would be the most important?
- ❖ What is the relationship between collaboration and creation?
- ❖ What is a creative community? What shapes our creative communities? Are there limitations or boundaries we set for those communities?
- ❖ What role does individuality play in those communities? What role does imagination play? What role does duty play?

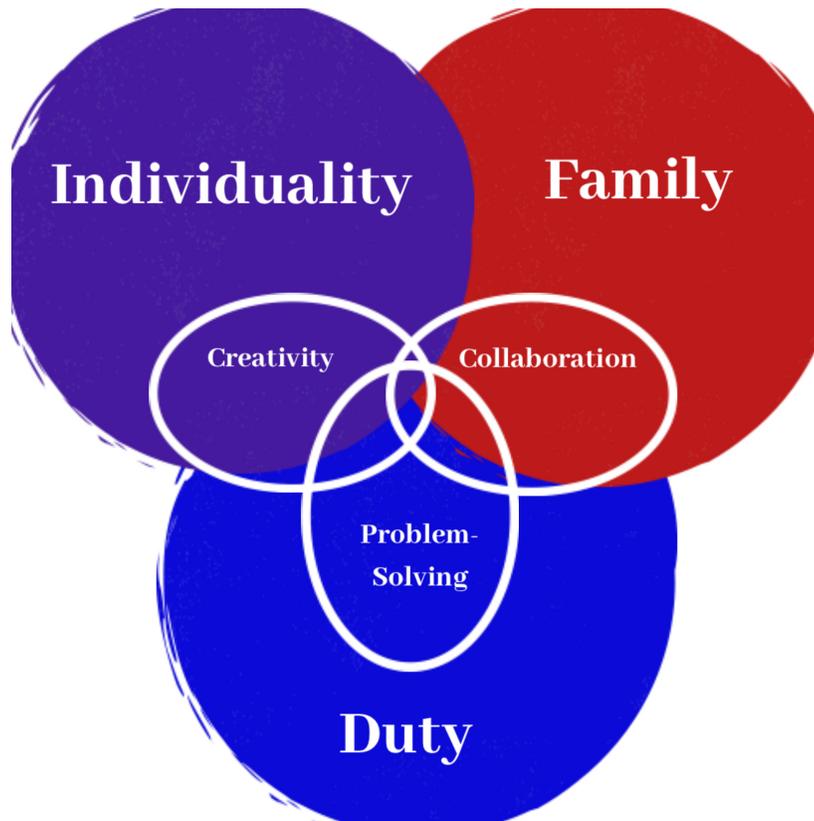
Some definitions:

Collaboration: the act of working together

Individuality: something that makes a person distinct or different from everyone else.

Community: a group of people with common characteristics, interests, or purposes

Themes



Common Core Standards

READING: LITERATURE: CCSS.ELA-LITERACY.RL.5-7.1, RL.5-7.2, RL.5-7.3,

WRITING: CCSS.ELA-LITERACY W.5-7.2.A, W.5-7.2.B, W.5-7.2.C, W.5-7.2.D, W. 5-7.2.E, W.5-7.4, W.5-7.5, W.5-7.6

SPEAKING AND LISTENING: CCSS.ELA-LITERACY.L.5-7.1, SL.5-7.1.A, SL.5-7.1.B, SL.5-7.1.C, SL.5-7.1.D, SL.5-7.3, SL.5-7.4, SL.5-7.5, SL.5-7.6

LANGUAGE: CCSS.ELA-LITERACY.L.5-7.1, L.5-7.3

Book Trailer

- <https://youtu.be/hQd534g9Se0>

Teacher Self-Reflection Questions

1. How has color affected you? What colors are you drawn towards? What colors do you avoid?
2. What sort of creative exploration have you been involved in? What kinds of things have you created? List twenty things. Then list 10 more. Think outside the box.
3. Do you find yourself uncomfortable in situations requiring creativity? Or do you thrive in it?
4. If you think of your classroom as a world, what environment does it have?
5. What sort of collaborative activities have you done? Were they successful? What makes for successful collaboration?
6. Have you been involved in any creative communities or do you create alone? Are these creative communities been positive or negative experiences?
7. What can you glean from these experiences that can be useful for your students?

Team Teaching

The Splintered Light is dense with cross-discipline possibility. We recommend that you partner with other educators before teaching this book to explore the themes of the book and to maximize its potential to reach all types of learners. We particularly recommend you partner with science, art, music, language arts, and social studies teachers.

After you've begun teaching the book, continue to have conversations with the other teachers. Consider discussing the following questions:

- What has been surprising about teaching the book?
- What has been wonderful?
- What were your expectations?
- What have you learned about your students?
- What has been challenging?
- What other support would be helpful?
- What other information do you need?

Keep in mind that some kids have already begun thinking they have no creative ability. Spend time identifying a broad range of strengths. Point

out the creative abilities of each Hall, and be sure to encourage students to reframe their definition of what creativity is. Allow a space where all creative abilities are valued. Model that behavior by participating in creative play with your students.

Here are some resources to support this exploration:

Color:

- When Did Humans Start to See the Color Blue?
<http://bit.ly/2ECXhYI>
- Why This Rare Lobster is Colored Like Blue Cotton Candy
<http://bit.ly/2GUqbGi>
- The Color of the Sea <http://bit.ly/2T4jJmC>
- When Green Was Poisonous: <http://bit.ly/2TpsTJy>
- The World's Oldest Color: <http://bit.ly/2EnnadI>
- How Japan is Helping Students with Color Deficiency:
<http://bit.ly/2Nyvqff>
- The Pinkest Pink versus the Blackest Black: An Art Fight
<http://bit.ly/2U7H0Ax>
- Van Gogh's Sunflowers are Changing Color <http://bit.ly/2TjpCf0>
- Macro Room: Ink in Water Slow-Mo video.
<https://youtu.be/ICxC5ekWnUc>
- Understanding Color at the Cooper Hewitt Design Museum
<http://bit.ly/2H94CRt>
- In living color: Brightly-colored bacteria could be used to 'grow' paints and coatings. First study of the genetics of structural color.
<http://bit.ly/2Lazu3Z>
- An Early 19th-Century Flower Painter's Guide to Identifying Colors of the Natural World <http://bit.ly/2UcH7Lf>
- What Is the Perfect Color Worth? "The idea that colors exert powerful, often subliminal forces on the human mind is at once Eiseman's ardent belief and her professional stock in trade."
<https://nyti.ms/2NA7JDI>
- An Atlas of Rare and Familiar Color. The Harvard Art Museums' Forbes Pigment Collection <http://bit.ly/2StYtl2>
- The Anonymous Project: 70-year old Color Slides Get New Life
<http://bit.ly/2Vo9wxX>

- Red State, Blue State: How Colors Took Sides in Politics <http://bit.ly/2EiTKO6>
- How a Food's Color Affects its Taste. <http://bit.ly/2NA2unc>
- OK Go "This Too Shall Pass" Rube Goldberg <http://bit.ly/2Tlpuvn>
- OK Go "The Writing's On the Wall" <http://bit.ly/2XuQvfd>
- Ward, Jamie. "The Curious World of Synaesthesia." TED Talk. <Http://bit.ly/TEDSynesthesia>

Shape:

- Photos of Topiary Gardens <http://bit.ly/2T94uJd>
- Land Art <http://bit.ly/2EmVA0d>
- Creating the Never-Ending Bloom <http://bit.ly/2Uky3DS>
- The Art of Movement: Dancers in Motion <http://bit.ly/2GRuZMI>
- Mecanique de l'Histoire. Pantheon <http://bit.ly/2Vso0Se>
- OK Go "This Too Shall Pass" Rube Goldberg <http://bit.ly/2Tlpuvn>
- OK Go "The Writing's On the Wall" <http://bit.ly/2XuQvfd>
- Trahan, Shea. "The Architecture of Sound." TED Talk <http://bit.ly/ArchitectureofSound>

Manufactory:

- Land Art <http://bit.ly/2EmVA0d>
- Creating the Never-Ending Bloom <http://bit.ly/2Uky3DS>
- Mecanique de l'Histoire. Pantheon <http://bit.ly/2Vso0Se>
- OK Go "This Too Shall Pass" Rube Goldberg <http://bit.ly/2Tlpuvn>
- OK Go "The Writing's On the Wall" <http://bit.ly/2XuQvfd>
- Trahan, Shea. "The Architecture of Sound." TED Talk <http://bit.ly/ArchitectureofSound>

Scent:

- TED Ed "How Do We Smell?" Rose Eveleth <https://bit.ly/TEDEdSmell>
- Scratch and sniff stamps. <https://www.cnet.com/news/usps-wants-you-to-smell-its-new-scratch-and-sniff-popsicle-postage-stamps/>
- Art for the Nose. <http://bit.ly/2T4SmZA>
- Can Birds Smell and Taste? <http://strib.mn/2NBwNK1>
- A Scent Exhibition in Dubai <http://bit.ly/2VslHd0>

- Saltz, Holladay. "Why Smell is More Important than You Think" TED talk. <http://bit.ly/TEDScnt>
- For more, see Luca Turin, "The Science of Scent" TED talk <http://bit.ly/TEDLucaTurin>

Motion

- Water ballet on Vimeo. <http://bit.ly/2SyWsE1>
- Creating the Never-Ending Bloom <http://bit.ly/2Uky3DS>
- The Art of Movement: Dancers in Motion <http://bit.ly/2GRuZMI>
- Savion Glover, sound and motion <http://bit.ly/2Tn6Fle>
- Mecanique de l'Histoire. Pantheon <http://bit.ly/2VsoOSe>
- OK Go "This Too Shall Pass" Rube Goldberg <http://bit.ly/2Tlpuvn>
- OK Go "The Writing's On the Wall" <http://bit.ly/2XuQvfd>
- Rubinstein, Michael. "See Invisible Motion, Hear Silent Sounds." TED Talk. <http://bit.ly/TinyMotions>

Sound

- NASA and Sounds of Space. "...space can be noisier than one would expect for a cold, dark void—you just have to listen." <http://bit.ly/2U96365>
- Historical recordings of famous authors. <http://bit.ly/2tH3v3w>
- Savion Glover, sound and motion <http://bit.ly/2Tn6Fle>
- OK Go "This Too Shall Pass" Rube Goldberg <http://bit.ly/2Tlpuvn>
- OK Go "The Writing's On the Wall" <http://bit.ly/2XuQvfd>
- Trahan, Shea. "The Architecture of Sound." TED Talk <http://bit.ly/ArchitectureofSound>

Gustation

- How a Food's Color Affects its Taste. <http://bit.ly/2NA2unc>
- Why Popcorn Tastes Better When You Eat it with Chopsticks <http://bit.ly/2EC9Pjp>
- Neuroscientists Study the Involvement of the Brain, Senses in Taste <https://n.pr/2Vo3M7q>
- Can Birds Smell and Taste? <http://srib.mn/2NBwNK1>
- Montejo, Alejandro Salgado. Food, Brain, and Sensory Illusions. TED talk. <Http://bit.ly/SensoryIllusions>

Characters

Ishmael is the main character in *The Splintered Light* and an apprentice color keeper in the Hall of Hue. He desperately wants to do the right thing, but he's not always sure what the right thing is.

Luc is Ishmael's older brother and a master color keeper at the Hall of Hue. His color is yellow and he is all that yellow represents: cheer, optimism, energy. But if a speck of dirt gets into yellow, how quickly its cheer is obscured.

Color Master is head of the Hall of Hue. Ishmael's first impression of her is of a disapproving tall, thin woman whose robe blazed ferociously. However, first impressions can, and often do, change.

The Stones surround the Commons and spend their time opening and closing spaces to make room for posticums. They are penitent and want to make amends to Ishmael for the death of his father.

Phoebe is a novice from the Hall of Sound, but because of a grave mistake, she spends her time assisting in the Hall of Hue.

Aaron, also from the Hall of Sound, has the duty and privilege of ringing the bell morning and evening. He loves this small role he plays in the workings of the Commons.

Thomas, a novice in the Hall of Hue, is tall and thin, enthusiastic though somewhat awkward. He collects proverbs and is excitable. His color is orange.

Hannah, a novice in the Hall of Hue, is calm and perceptive, wise beyond her years and a true friend to Ishmael when he desperately needs one. Her color is blue.

Michael, from the Hall of Manufactory, wants to create something far greater than the sum of its parts. He wants to make something grand once the designs from the Hall of Shape are passed to him.

Rebekah, a novice in the Hall of Hue, is cheerful and optimistic. She brings a warmth and emotion with her wherever she goes. Her color is yellow and she has a crush on Luc.

Head Master is the director of the Commons. He appreciates what has come before him, and he looks forward to the future. He announces the Jubilee and holds the figurative keys to the Commons and all that happens there.

Jacob, a novice at the Hall of Hue, has a tightly coiled energy, with nothing soft or uncertain about him. He has an energizing influence. His color is red.

Matthew, a novice in the Hall of Hue, has a quiet manner and a concern for others. When he gets nervous, he is afflicted with hiccups. His color is violet.

Dora, an apprentice in the Hall of Shape, knows that all creation begins with an idea or a shape. She deals in dimensions and in discovering how to make those dimensions useful. Dora prefers the dot or circle to a straight line.

Gabriel, a Gustation apprentice, has a deep and abiding love for flavor, although he loathes bland flavors, preferring something with a touch of zip.

Keturah, a Scent apprentice, believes as Nabokov did that “Smells are surer than sights or sounds to make your heartstrings crack.” She especially likes the scent of possibility and newly born babes.

Lilith, a novice in the Hall of Hue, comes from a privileged background and feels a large degree of social responsibility. She is full of compassion and fire. Her color is indigo, a complex color just as she is a complex person.

Thaddeus, an apprentice from the Hall of Motion, appreciates both motion and stillness, but has a particular affinity for the motion of waves. He has a mischievous side to him and is curious, but deliberate.

Ethan, an apprentice from the Hall of Manufactory, is optimistic and helpful. He's a good person to have around in a crisis, particularly since he has such a thorough understanding of how things work.

Discussion Questions and Activities

Pre-Reading Questions

1. Take a look at the cover. What sort of clues does the illustrator give you about the setting?
2. What predictions can you make about the main character?

Extension Activity

Splinter light with a prism. In a dark room, shine a flashlight onto a prism, rotating the prism until it catches the light and separates into a rainbow. Can you see the delineation between the colors? Take a second prism and place it so that it reconstitutes the colored rays back into white light.

Chapters 1-4 (pages 1-24) Part I: Cottage

1. The story begins with a description of Ishmael's home. Would the story be different if it took place in a different setting? *Could* the story be the same if it took place in a different setting?
2. What is Ishmael's first memory? Why do you think that's important to the story? What's your first memory? Do you think that's important to your story?
3. What does Ishmael see? What does it make him feel? How does that affect the choices Ishmael makes? Use an example from the text to support your answer.
4. What is Mam's response to the splintered light? What about Jerusha? How do their perspectives differ from Ishmael's perspective?
5. Ishmael looks for a name for what he sees, finally settling on splintered light. What are some names for color that you can make?
6. The title of the book is *The Splintered Light*. Do you think a better title for the book would have been *The Splintered Colors*? What is the relationship between light and color? (RL. 3.4)

Extension Activity

On page 16, Ishmael wishes he could "grace his whole drab life, from top to bottom" with color. If you could grace your life from top to bottom with color, what would it be? Draw a picture.

Chapters 5-8 (pages 25-56) Part II: The Commons

1. Why would the stones feel a sense of obligation to Ishmael?
2. What did Ishmael expect to see in the Commons? What would you expect to see there?
3. How does Ishmael try to fool Color Master? What might be all the ways he could have fooled Color Master? Were there any surprises in the testing? Give your favorite example from the text. What contributed to making that your favorite?
4. What's Luc's response to Phoebe, the Sound novice? What's Ishmael's response? What could/would you have done?
5. Ishmael is troubled by Color Master's invitation to become a novice because he feels needed at home. Do you ever feel conflicted about something you want to do and something you feel you should do? What advice would you give him to help him feel better?

Extension Activity

Experiment with magnets. See their conflict (separation) and their resolution. Explore the science of magnets and magnetic force.

Chapters 9-11 (pages 57-78) Part II: The Commons

1. On page 59, Ishmael thinks he has no right to be curious about Luc's process of coloring the plants. Do you agree or disagree?
2. On page 62, Ishmael asks Luc what description would be written on his plaque. What description would be written on your plaque if you had one?
3. On page 63, Ishmael asks if he can go to the posticum again the next day. Why do you think he does this even though he's already decided to go home?
4. What does Ishmael learn about Luc's intended future with his posticum? If you were in Ishmael's shoes, what would you do?
5. The Sound apprentice can "hear sound, yes, but he could see it and taste it, too. He could smell it, feel it glide through him, and wrap around him." Look up the word synesthesia in the dictionary. Have you ever experienced this?
6. On page 75, Luc says that he hopes the sound will be worthy of the color. Why is this sort of thinking dangerous?

Extension Activity

On page 65, Color Master says, "It's not always easy to see that our contributions to the world are worth the personal sacrifice, even when they take us beyond what we see as our duty." What is sacrifice and what sorts of contributions to the world are worth personal sacrifice? Give three examples of people who have made contributions to the world in the face of personal sacrifice.

Chapters 12-14+ (pages 79-104) Part II: The Commons

1. Make up a proverb. You can use many things for inspiration: pets, hobbies, sports, food, pests.
2. On page 82, Ishmael asks Hannah what she thinks he should do. She replies, "I couldn't say. It's not like one choice is right and the other is wrong." What would be right about Ishmael going home? What would be wrong? What would be right about Ishmael staying at the Commons? What would be wrong?
3. When Michael unleashes his imagination, it darts through the land of invention. Where does your imagination go when you unleash it?
4. On page 87, Ishmael feels very alone without Luc by his side. What makes you feel alone? How do you conquer that feeling? Or do you like being alone? What do you think the difference between "being by yourself" and "being alone" is?
5. Head Master encourages the apprentices to return to the foundations of their history and to study the works of their founder, Godfrey Wright. If you were to do the same thing (return to the foundations of *your* history), whose work would you study?
6. Do you think a dot or a straight line is more valuable? Explain.
7. Gabriel has an elevation map of flavors. Of the seven types of flavors in his map, what flavors are you drawn to?

Extension Activity

Explore the science of taste. Test each of the common flavor profiles. Mix and match to create different flavors. Draw an elevation map of your own.

Chapters 15-19 (pages 105-150) Part II: The Commons

1. Describe Lilith's dissatisfaction with her life at home.

2. On page 108, Matthew says, "Compassion is the first step to solving problems." What is compassion? Do you agree with Matthew? Do you see this concept at work in the story? Give examples.
3. The Gustation apprentice struggles with knowing when a project is finished on page 118. When is "good" not "good enough"?
4. Why do you think Color Master was disappointed in Luc's posticum?
5. Michael adds a horn to the prototype he is making because he thinks it needs a useful tool. If you could add something to your body to use as a tool, what would it be?
6. How does being part of a spectrum make Ishmael feel?

Extension Activity

Write about a time when you were a part of a group—a team, a dance troupe, a band, an assigned unit, a club or other organization. How did you come to be a part of this group? What was your role in it? How did you work together to accomplish your goals?

Chapters 20-24 (pages 151-182) Part II: The Commons

1. Why do you think Ishmael is so struck by Luc's image in the tower? Why do you think Luc didn't do this sort of color in his posticum?
2. What is Luc's intention when he tries to convince Ishmael to stay at the Commons? How does he try? What affect does he have on Ishmael?
3. Describe Ishmael's reaction to the Cairns on pages 162-165. Discuss why he reacted that way.
4. Aaron the Sound apprentice feels honored to be a link in the chain of bell ringers. What kind of chains are you a link in? What do you connect? (i.e., family, friends, sports teams, etc.)
5. Even though Ishmael knows being a color keeper is a higher calling, he's going to leave anyway because he promised Mam he'd come back. Which is more important—a promise or a prospect? Do you think Ishmael is making the right choice?

Extension Activity

Choose a decision to be made (auditioning for a play, going on an overnight school trip, etc.) List on one side of a folded sheet of paper all the benefits for one position. On the other side list all the benefits for the other position. At the bottom list the deeper beliefs and emotions that are at the core of those choices. Compare. How are they similar? How are they different?

Chapters 25-27+ (pages 185-211) Part III: Creation

1. When you first met Ishmael, what was your impression? Did you like him? Why or why not? Is it important for characters to be likeable?
2. How does Ishmael change throughout the story? How does Luc change? Do any of the other characters change?
3. Each of the characters has a certain skill or a gift—an inclination to some form of creativity. Are you drawn to one of the Halls? Which one? Why?
4. If you could travel to the Commons and bring one item from the modern world, what would it be and why? Would modern technology work in the Commons?

Extension Activity

1. Pretend you are a Shape apprentice. Draw as many shapes as you possibly can. Choose three and design something with them. For example, an animal or a plant or something to eat.
2. If you were to create a place like the Commons, what Halls would you include? Draw a map of your Commons.
3. Are you a supertaster? Test to find out. Gather blue food dye, a mirror, q-tips, tweezers, hole punch reinforcers (or wax paper with a hole punched out), magnifying glass, taster chart, flashlight, damp cloth or tissues. See instructions at <http://bit.ly/SLsupertaster>
4. Write a letter to Head Master to request admission to the Commons. Why do you think you belong there? What Hall do you belong in?
5. Set up the good vibrations experiment: <http://bit.ly/VibrationExperiment>

Chapters 28-31+ (pages 212-239) Part III: Creation

1. Phoebe joins the Hall of Hue temporarily due to her mistake. How do the Hall of Hue apprentices react? How do you feel when someone who is different from you joins a group you belong to?
2. Because of the posticum opening, Head Master announces the winning artisans. Would you have picked differently?
3. Scent Master shows Ishmael the new posticum. What do you think will happen next in the story? What are some clues that point you in that direction?
4. How does the author develop the point of view of the apprentices from the other Halls?

Extension Activity

1. In Chapter 30 (page 225), Luc takes the phrase “what should have been” and makes partial anagrams with it to express some of his emotions. Take a phrase (e.g., a news headline or a book/chapter title) and see how many anagrams you can make. Choose several to express an emotion. Make a poem out of your choices.
2. On page 232, it says, “Ishmael was completely lost, which was odd, considering he had won. Winning, losing. Finding, losing. One, but not the other. Won, but not the other.” Analyze the impact of these specific word choices on meaning and tone.

Chapters (Sound-Manufactory) 32-35 (pages 240-265) Part III: Creation

1. How does the addition of the inter-chapters (from the points of view of apprentices from the other Halls) add to the story?
2. On page 248, in a fit of anger, Ishmael kicks over Phoebe’s scrub bucket, spilling dirty water everywhere. On pages 226-227, Luc turns destructive as a response to his anger. Compare their two responses. How are they similar? How are they different?
3. Ishmael practices blowing the colors in preparation for coloring the dawn. Can you think of a time when your practice paid off?

Extension Activity

On page 260, Ishmael is dumbfounded that the Hall of Manufactory would be able to build the coastline in a week. Head Master says that what the “apprentices propose has been done in

similar ways before.” This is a concept called Theme and Variation. Look at Picasso’s series of self-portraits, Monet’s series of Rouen Cathedral, or Van Gogh’s Sunflower series. What is different? What is the same? What changes as each artist attempts another version?

Chapters (Scent) 36-38 (pages 267-298) Part IV: Collaboration

1. After watching Ishmael color the dawn, Gabriel, the Gustation apprentice, feels inspired. What sorts of things inspire you?
2. When Ishmael proposes coloring the posticum in a different, more collaborative way on page 283, the other novices greet his plan with a lack of enthusiasm. What reasons did they give?
3. When Ishmael views the posticum for the first time, there was only a dim, empty vastness. When he views the posticum the second time, he sees an overwhelming expanse of foundation and shoreline. Compare these two responses. Contrast with Luc’s response.
4. On page 294, Ishmael and the other novices discover something that can help them deliver the color. What is it?

Extension Activity

Make an inspiration board. Collect images, colors, shapes, photos, words that inspire you. Write a journal entry about it.

Chapters 39-42+ (pages 299-322) Part IV: Collaboration

1. Chapter 39 begins with Michael admiring the work his fellow Manufactory apprentice has done. Ishmael wishes he could appreciate Ethan’s work in the educated way Michael does. Michael offers to teach him. Do you think that should be permitted at the Commons? Why or why not?
2. Ishmael makes a snap decision to finish the foundation immediately. What leads him to decide this? What decision would you have made?
3. Ishmael’s decision doesn’t turn out the way he plans, leading him to seek out Luc for advice. What kind of advice might you expect Luc to give?

4. Ishmael decides to hide his color. Have you ever attempted to hide the results of your actions when it didn't turn out the way you wanted?
5. On page 320, Dora has a realization: Ishmael labels her as a Shape apprentice, incapable of understanding anything else. On the next page, she realizes she had done the same thing with Michael, the Manufactory apprentice. How could these interactions have been different if Ishmael and Dora had not made these assumptions?

Extension Activity

Play with dots of wet color. Begin as Ishmael did with dots of green, then add dots of yellow, then indigo. When you have covered your surface with dots of color, use a brush to mix them all together. What color do you end with? If you add more red, what happens to the color? What happens if you add more yellow?

Chapters 43-46 (pages 323-349) Part IV: Collaboration

1. Ishmael turns to his spectrum for help and support, but once Luc makes his true intentions for the posticum known, it seems as if their help is not enough and that Ishmael needs additional help. What are the sources of help he turns to?
2. Phoebe asks the Hue novices if they can hear the music in the wind on page 337. None of them can. How do you approach something that is completely out of your experience? How can you come to an understanding of it?
3. When Sound Master refuses to let the Sound novices help, Ishmael thinks that Phoebe can teach him to sing so he can spread the color himself. What character traits lead Ishmael to that conclusion?

Extension Activity

On page 341, Ishmael closes his eyes in an attempt to sense the other things around him. Take away one of your senses, and spend some time noticing your environment through your other senses. Use a blindfold or ear plugs. Test scent without taste, or taste without scent. Listen or touch without sight. What do you notice? Write a five minute poem based on your observations.

Chapters 47-49 (pages 350-374) Part IV: Collaboration

1. When Ishmael goes to see Head Master, he notices a curious machine. Head Master shows him how it works, then says that even though the ball ends up back where it was, the circumstances around it have changed. How have the changing circumstances of Ishmael's life affected him?
2. Head Master asks Ishmael what he wants. He thinks before he answers. What is it that *you* want from school, from family, from friends, from yourself, from life?
3. Do you think Luc's punishment is just and appropriate? Would you have given him a different punishment? Why or why not?

Extension Activity

Research Rube Goldberg and design a machine of your own. Build a prototype and list any mistakes, or as Head Master says, "stepping stones" that you make, and tell how you solved problems.

Chapters 50-52 (pages 375-402) Part V: Close

1. Ishmael comes to the conclusion that he needs help in ways that he can't yet comprehend. He asks apprentices from other Halls if they could contribute in some way. What suggestions do they each give that are specific to their Hall? Dora, Hall of Shape; Thaddeus, Hall of Motion; Gabriel, Hall of Gustation, Keturah, Hall of Scent.
2. How does the collaboration affect each of them? How does it change them?
3. Do you think Ishmael should have allowed the Hall of Hue novices to return to the posticum to color the animals? Why or why not?

Extension Activity

1. What do you think happens inside the posticum after it closes? What do you think happens at the Commons after it closes? Choose one location and outline what might happen.
2. What was your favorite part of *The Splintered Light*?
3. What questions are you left with?