

Into the Dangerous World

by

Julie Chibbaro

illustrated by JM Superville Sovak

published by Viking/Penguin Random House LLC

<http://www.intothedangerousworld.com>

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Study guide developed and written by Tanya Anderson (editortanya@gmail.com)

Table of Contents

About the Author / About the Illustrator	2
Pre-reading Activities	3
As You Read: Vocabulary	5
After You Read: Analyzing the Story	6
About the Story: It's a Relationship Thing	7
The Manifesto of Dado	8
Critical Thinking: All about the Art, Part 1	9
Critical Thinking: All about the Art, Part 2	10
Meet the Artists	11
Quotes from the Masters	13
Graffiti Through the Ages	14
Synthesizing: In Your World	15
Resources for More Research	16
Correlations to Common Core Standards	17

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About the Author

from her website:

Julie Chibbaro is the award-winning author of three books: *Into the Dangerous World* (Viking, 2015), a novel about a girl artist on the NY streets in 1984, *Deadly* (Simon & Schuster 2011, Scholastic 2012), a medical mystery about the hunt for Typhoid Mary in 1906, and *Redemption* (S&S 2004) a historical novel about a girl's unintended trip to the New World in 1524. All three novels received stellar reviews. *Into the Dangerous World* is a Junior Library Guild Selection. *Deadly* won the 2011 National Jewish Book Award, and was Top 10 on the American Library Association's Amelia Bloomer Project list. It was named a Bank Street Best Book, and an Outstanding Science Trade Book by the National Science Teachers Association and is now part of many schools' curriculum. *Redemption* (Simon & Schuster 2004), an epic tale of love, kidnapping, and white Indians, won the 2005 American Book Award.

You can read more about the author and her books at www.juliechibbaro.com.

About the Illustrator

from his website:

Jean-Marc is an artist who makes videos of his doppelgangers, collects antique bricks, draws portraits of lynch mobs, and gives guided tours of NYC housing projects. His work has been exhibited at the Aldrich Contemporary Art Museum, Socrates Sculpture Park, Manifesta 8 European Biennial of Contemporary Art, Murcia, Spain and the International Studio and Curatorial Program (ISCP) in New York City. His videos are distributed by Videographe, Inc., and have been screened worldwide. Jean-Marc is the recipient of an Emerging Artist Fellowship at Socrates Sculpture Park, a NYFA SOS Grant, and a Canada Council Travel Grant. He was selected as a Smack Mellon Hot Pick and has been a guest speaker at Shadow Festival 8 in Amsterdam, the New York Public Library, and Bard College. He is the illustrator of the award-winning novel *Deadly* by Julie Chibbaro. Their second book is *Into The Dangerous World*. He lives and works with Julie in Beacon, NY.

You can read more about him and see his work at www.supervillesovak.com.

Find much more about the book at www.intothedangerousworld.com.

Pre-reading Activities

Book Summary:

Seventeen-year old Ror comes from a commune and is tough as nails and all she really cares about is drawing and painting and making art. After a fire takes her home and her dad, she ends up in a ghetto of Manhattan in 1984, where she discovers that the walls, the subways, the bridges are covered with art. Before long, she runs into trouble with Trey, the ultimate bad boy and president of Noise Ink, a graffiti crew she desperately wants to join at all costs.

When Ror falls in love with Trey, she realizes she'll do just about anything to get up in the scene. She has some decisions to make: she wants to be a street artist but she doesn't want get shot by the cops; she wants her stuff in the museum but she doesn't want to die waiting to become famous; she wants to makes money selling her work in a gallery but she doesn't want to be a puppet at the mercy of a dealer. The book follows her descent into a dangerous world, where her drawings are her only salvation.

Understanding the Genre: Realistic Fiction

Realistic fiction is a genre that describes stories that could happen to real people, either in the present or near past. Some events may have actually happened, as is true in this book. After reading the summary above, answer the following questions:

1. What makes this book qualify as realistic fiction?

2. What other genre could this book belong in? Why?

Building Background and Activating Prior Knowledge

Answer the following questions using only information or opinions you already have. After you read the book, come back to these questions and answer them. Compare and contrast the answers.

1. How would you define *art*? What qualifies someone to be called an artist?

2. Describe graffiti you have seen in your (or another) city or neighborhood. What do you think of when you see it?

3. Make a list of things you think of when you hear someone mention the 1980s:

As You Read: Vocabulary

Learning New Words and Terms

Define each “art” term from the book based on context clues on the page where the term is found. If you can’t figure out the meaning that way, go to a dictionary for help.

1. geodesic dome (26)_____
2. gallery (30)_____
3. chromatic (44)_____
4. crosshatch (67)_____
5. ochre (79)_____
6. cadmium (79)_____
7. triptych (80)_____
8. Dadaist (102)_____
9. sepia (114)_____
10. Escher etching (121)_____
11. gum arabic (image on p. 138)_____
12. foam core (151)_____
13. sheaf (177)_____
14. _____
15. _____

Make a list of **any** new words, terms, or phrases you encounter as you read the book. Use the back of this page if you need more room for additional words.

After You Read

Analyzing the Story

Analyzing Point of View

The **point of view** of a story is all about who the narrator is. The most common ones are:

- **first-person:** The main character is telling the story.
- **third-person limited:** Someone outside the story is telling it, but only knows the thoughts and feelings of one character (usually the main character).
- **third-person omniscient:** Someone outside the story is telling it and knows and shares all the characters' thoughts and feelings.

1. What point of view does this book use?

2. How would the story have been different if the author had chosen a different point of view for the book?

Analyzing the Setting and Mood

The **setting** of a story tells when and where the story is taking place. The writer often uses sensory details to help readers see and feel the setting.

1. When does this story take place? How do you know this?

2. Where does it take place? _____

3. Use some of the details from the text to describe the setting of the story.

About the Story

It's a Relationship Thing

Into the Dangerous World includes some simple and some complex relationships between characters, groups, and even settings. Think about this as you answer the following questions:

1. Ror and her father had a unique relationship. Describe it. Then explain why you think she is so angry with him after the fire.

2. Ror has a different relationship with her surroundings at the commune than she does in the city. How does her experience in the commune help her survive city life?

3. Why do you think Ror is so drawn (pardon the pun) to Trey? In what ways are they alike?

4. How is Ror's perception of the police impacted by her father's beliefs at the beginning of the story? What is her perception of the police at the end of the story and what caused that?

5. Compare and contrast the relationships Ror had with members of the commune with those in the crew.

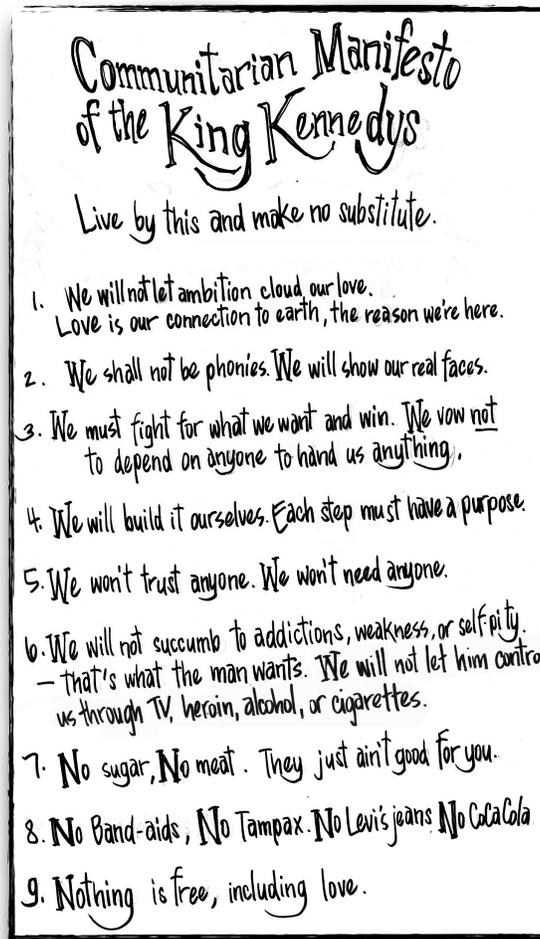
The Manifesto of Dado

1. Dado created a manifesto for those living at the commune. What do you think a “manifesto” is? Then look it up and see if your definition is accurate.

2. Which of the items on the manifesto tend to isolate the group from the rest of the world?

3. What do you think Dado meant in #8? Was he being literal or something else?

4. Highlight all of the ones that Ror broke after moving to Manhattan.



Critical Thinking: All About the Art, Pt. 1

Art: By Any Other Name

Read the following excerpts from the book and answer the questions about them.

Before the King Kennedys, Dado had tried to sell his sculptures. Rejection was like a torn-open wound in him. No gallery would ever take him. They'd never take him seriously. We talked about art, always, but he wouldn't talk about why the galleries ignored his work. . . .

He wanted to be known. He hated that he never was. (p. 21)

1. Why would Dado want to be known as an artist, even though he rejected the concept of being popular and rich? Why would rejection be so painful to him?

2. Do you believe that in order to be considered an artist, you have to have your work displayed in a gallery or to have sold your work? Explain your answer.

“You want to be a real artist?” [Jonathan speaking.]

Felt like he shoved me. I bristled. “What do you mean?”

“I see this—this *crapola*—messing up a good pad I gave you. You want to be a real artist, don't do this. Not this worthless trash from the street!” He acted as if we'd talked about this a bunch of times before. Who did he think he was, the art police?

My breath tore at my throat in protest. “I think it's beautiful!”

“It's not gonna get you anywhere! Kids writing their names over and over. What kind of talent you need for that?” (p. 136)

3. Why do you think it seemed to Ror like Jonathan had talked about this a bunch of times before? Do you think she should listen or disregard his advice?

Critical Thinking: All About the Art, Pt. 2

“How do people get into a museum, anyway?” I wondered.

“You gotta be rich, white, friends with the right people,” he [Trey] said. “Or you gotta be dead. We ain’t dead yet.”

“I’ve got one out of four,” I said.

“Yeah, but you’re a girl. You might as well be black like me.”

“Frida Kahlo’s a girl.”

“Married to a famous dude.”

I stopped short. (p. 133)

4. Do you agree with Trey’s perception of what it takes to become known as an artist? Why or why not?

5. Why do you think he believes this?

A good painting is one that makes you gasp inside. (p. 81)

6. What does Ror mean by this statement? Do you agree her? Are there other responses a “good painting” might cause in the viewer?

7. Which illustration or illustrations in this book made you “gasp inside”? Why?

Meet the Artists

William Blake—Artist and Poet (1757–1827)

Throughout the book, you were introduced to various artists, the first being William Blake. The piece below comes from his work, *The Marriage of Heaven and Hell*. The first line reads: “The ancient tradition that the world will be consumed in fire at the end of six thousand years is true, as I have heard from Hell.”

Compare that quote with the actions Dado took in Chapter One.



You can look at Blake’s work and read about him at The Blake Archive online: www.blakearchive.org. (The example above is from this site.)

Meet the Artists

Each of the following artists are mentioned in the book. Take some time to go online to look at samples of their work. Then go back to the book and find illustrations by JM Superville-Sovak that seem to reflect the style, mood, and/or theme. Write the page number where you found the illustration below its corresponding artist below. You may or may not find examples of all.

Andy Warhol (1928–1987)

www.warhol.org

Francis Bacon (1909–1992)

www.francis-bacon.com

Frida Kahlo (1907–1954)

www.frida-kahlo-foundation.org

Diego Rivera (1928–1987)

www.diegorivera.org

Barbara Kruger (1945–)

www.arthistoryarchive.com/arthistory/feminist/Barbara-Kruger.html

Audrey Flack (1931–)

www.audreyflack.com

Marcel Duchamp (1887–1968)

www.theartstory.org/artist-duchamp-marcel.htm

Salvador Dalí— (1904–1989)

www.thedali.org

Quotes from the Masters

Read each quote below. For each, choose a character from the book whom you believe would agree with the quote. Write his or her name on the line below the quote. Be ready to discuss your choice.

“An artist is above all a human being, profoundly human to the core. If the artist can’t feel everything that humanity feels, if the artist isn’t capable of loving until he forgets himself and sacrifices himself if necessary, if he won’t put down his magic brush and head the fight against the oppressor, then he isn’t a great artist.”

—Diego Rivera

“Don't think about making art, just get it done. Let everyone else decide if it's good or bad, whether they love it or hate it. While they are deciding, make even more art.”

—Andy Warhol

“I used to think I was the strangest person in the world but then I thought there are so many people in the world, there must be someone just like me who feels bizarre and flawed in the same ways I do. I would imagine her, and imagine that she must be out there thinking of me too. Well, I hope that if you are out there and read this and know that, yes, it's true I'm here, and I'm just as strange as you.”

—Frida Kahlo

“All artists are vain, they long to be recognized and to leave something to posterity. They want to be loved, and at the same time they want to be free. But nobody is free.”

—Francis Bacon (artist)

“I don't believe in art. I believe in artists.”

—Marcel Duchamp

“No masterpiece was ever created by a lazy artist.”

—Salvador Dalí

Graffiti through the Ages

Create a Timeline

Graffiti is not a new art form. Various forms—etchings, drawings, paintings, tiled murals—have been found that were created in ancient Egypt, Greece, and Rome. Besides art forms, graffiti also included poetry, inscriptions, simple thoughts, declarations of love, curses, political statements, and other writings.

Research the history of graffiti to the modern era and create a visual timeline to show the development of graffiti through the ages. Then do a presentation to share what you learned.

A Bit About Banksy

British graffiti artist Banksy was named one of the 100 most influential people in the world by *Time* magazine in 2010. No one knows who is behind the Banksy mask. His tags and art have appeared from the streets of Bristol, England, to New York City, to Israel, to Hollywood.

Due to a near-arrest early in his graffiti-painting years (marking on public buildings is considered vandalism in most cities), Banksy decided to adopt the use of stencils, much as Ror does in *Into the Dangerous World*. Cutting his own stencils, he started leaving his mark using less time, making it less likely he would be caught.

Some have embraced his work, while others continue to consider the work illegal and disruptive.

Read more about Banksy using the links below, or by finding resources at the library (or both!).

Set up a debate by arguing for and against the use of graffiti.

Sources:

www.banksy.co.uk

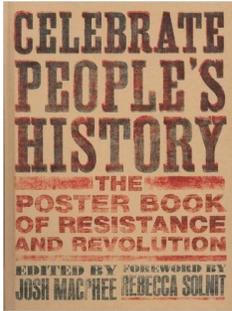
www.smithsonianmag.com/arts-culture/the-story-behind-banksy-4310304/?no-ist

www.newyorker.com/magazine/2007/05/14/banksy-was-here

magazines.scholastic.com/news/2015/03/Banksy-Visionary-or-Vandal

www.debate.org/opinions/is-banksys-work-vandalism

Resources for More Research



Celebrate People's History!: The Poster Book of Resistance and Revolution

by Josh MacPhee (editor)

Nonfiction; Hardcover: 256 pages

Publisher: The Feminist Press at CUNY (November 9, 2010)

ISBN-13: 978-1558616776



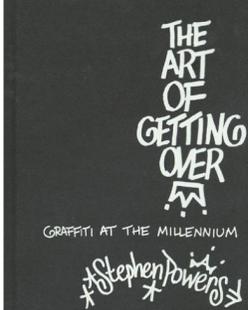
Keith Haring Journals

by Keith Haring

Nonfiction; Paperback: 464 pages

Publisher: Penguin Classics; Deluxe edition (January 26, 2010)

ISBN-13: 978-0143105978



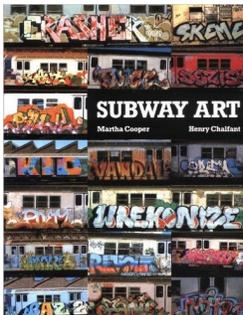
The Art of Getting Over

by Stephen Powers

Nonfiction; Hardcover: 160 pages

Publisher: St. Martin's Press; 1st edition (October 1, 1999)

ISBN-13: 978-0312206307



Subway Art

by Henry Chalfant

Nonfiction; Paperback: 104 pages

Publisher: Holt Paperbacks (September 15, 1988)

ISBN-13: 978-0805006780

Correlations to Common Core Standards

The following Common Core Standards for Grades 11–12 are met by using this guide:

LANGUAGE

CCSS.ELA-LITERACY.L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-LITERACY.L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

CCSS.ELA-LITERACY.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-LITERACY.L.11-12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11-12 reading and content, choosing flexibly from a range of strategies.

CCSS.ELA-LITERACY.L.11-12.4.A Use context as a clue to the meaning of a word or phrase.

CCSS.ELA-LITERACY.L.11-12.4.C Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

CCSS.ELA-LITERACY.L.11-12.4.D Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

CCSS.ELA-LITERACY.L.11-12.6 Acquire and use accurately 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 considering a word or phrase important to comprehension or expression.

READING

CCSS.ELA-LITERACY.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed.)

CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

WRITING

CCSS.ELA-LITERACY.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.W.11-12.2.A Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., tables, figures), and multimedia when useful to aiding comprehension.

CCSS.ELA-LITERACY.W.11-12.2.B Develop a topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

CCSS.ELA-LITERACY.W.11-12.2.D Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

CCSS.ELA-LITERACY.W.11-12.2.E Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

CCSS.ELA-LITERACY.W.11-12.2.F Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

CCSS.ELA-LITERACY.W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.W.11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and over-reliance on any one source and following a standard format for citation.

CCSS.ELA-LITERACY.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

HISTORY/SOCIAL STUDIES

CCSS.ELA-LITERACY.RH.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

CCSS.ELA-LITERACY.RH.11-12.9 Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.