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EASY MARKING™ ANSWER KEY

GRAPHIC ORGANIZERS

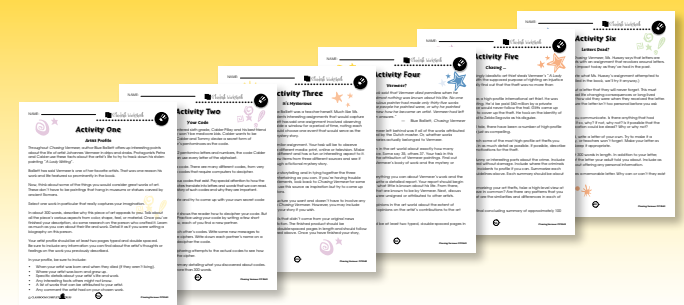
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Blue Balliett

Born Elizabeth Balliett in 1955, the future author was referred to by the nickname Blue almost from birth. Her father, Whitney Balliett, wrote for the *New Yorker*. Her mother, Elizabeth Platt, was also a writer. Balliett grew up in New York City in an apartment close to Mt. Sinai Hospital. As a child, Balliett often spent time watching and taking things in. She often lost herself in books. From the time she was eight years old, Balliett knew she wanted to be a writer. She would spend time playing with words in her mind. When she was a teenager, Balliett and her friends visited renowned museums such as the Metropolitan and the Guggenheim. Since entry was so inexpensive for children, they spent many after-school hours at the museums. This is where Balliett developed a love of art—in particular, the works of Johannes Vermeer and Alexander Calder. Both of whom would play roles in Balliett's later works.



became a third-grade teacher at the University of Chicago Laboratory Schools. She would remain in the position for 10 years and that experience would prove instrumental in her future writing.

After graduating high school, Balliett attended Brown University. For several years she wrote poetry, worked as a waitress, grill cook, and ran an art gallery. After living for a time on Nantucket Island in the 1980s, Balliett published two oral histories surrounding Nantucket ghost stories, later released as the book *Nantucket Ghosts*. During this time, she met her husband, urban planner Bill Klein. They lived there for several years with their three children. After a time, the family moved to the Hyde Park neighborhood of Chicago. Balliett

After 10 drafts, Balliett published her most renowned work, *Chasing Vermeer*, in 2004. She followed the successful art mystery novel with a sequel, *The Wright 3*, in 2006. Another sequel, *The Calder Game*, followed in April 2008. Balliett continues to garner awards and praise for her writing. Her work is published in 35 languages around the globe.

Did You Know?

- *Chasing Vermeer* was illustrated by Brett Helquist, who also illustrated the *A Series of Unfortunate Events* series.
- *Chasing Vermeer* won the 2005 Edgar Award for Best Juvenile Mystery Novel.
- Author Blue Balliett graduated with an art history degree from Brown University.

Chapters Six to Seven

Answer the questions in complete sentences.

1. Predict whether the woman Petra saw will play into the plot as the story continues.

2. What piece of art do you think Calder will choose to write about? Why?

Vocabulary Complete each sentence with a word from the list.

resembled	expression	decoded	irritated
mediocre	inlaid	sympathy	stumble

1. The corners were covered with _____ silver vines.
2. A tool that _____ a compass was held lightly in his right hand.
3. His _____ looked as though he'd been thinking important thoughts.
4. Calder felt a sense of understanding, of _____ for this man.
5. She'd seen Mrs. Sharpe _____ and sink to the curb.
6. Mrs. Sharpe looked _____.
7. Calder _____ the message.
8. Maybe this was an opportunity not to be a _____ kid.



Chapters Eleven to Twelve

1. Put a check mark (✓) next to the answer that is most correct.

- a) What did Ms. Hussey say had happened to her arm?
 - A She had an arm attack.
 - B Her nightlife.
 - C She'd fallen.
 - D Lawn Darts.
- b) According to the letter, the greatest art belongs to who?
 - A Keanu Reeves
 - B The viewer.
 - C The world.
 - D Banksy
- c) What did Ms. Hussey's classroom become a combination of?
 - A School and museum.
 - B Museum and laboratory.
 - C Laboratory and newsroom.
 - D Golf course and movie set.
- d) What was carved into Mrs. Sharpe's chairs?
 - A Odin's raven.
 - B A muskrat.
 - C Lions' heads.
 - D None of the above.
- e) Why did Mrs. Sharpe get rid of Lo?
 - A She'd lost it.
 - B She'd only borrowed it from Powell's.
 - C It got wet.
 - D She was finished with it.



Chapters Seventeen to Nineteen

Answer each question with a complete sentence.

1. What was the name of the book that was released about the crime? How was it made unusually affordable? What motive might someone have to support the book?

2. What were three positive impacts the book about the crime highlighted?

3. What conclusion does the author of "*The Vermeer Dilemma*" come to about the impact of the crime? Use examples to support your answer.

4. What issue with the book do Calder and Petra discuss on the way to school?

5. What coincidence leads Petra to believe they've found the painting?

6. Describe how Petra feels as she leaves Della Dell Hall. Why might she feel this way?

Journaling Prompt

Mrs. Sharpe tells Calder and Petra "Charles Fort would have said something to you like, 'Who's to say that art isn't alive, anyway? Who's to say what's real? If frogs can fall from the sky, why can't paintings communicate?'" Consider this idea. What do you think this means? Do you believe art can communicate? What is communication? Is art alive?



Chapters 11 to 12

Buzzing

In *Chasing Vermeer*, Calder's and Petra's class and entire school get swept up in the shocking news that the Vermeer painting has vanished. Stolen by an art thief who claims to be righting a longstanding wrong in the art world.

Can you remember an event that was so intriguing it had your whole school talking? Your parents? Your neighborhood? Choose an event that captivated people. Try to keep it fun, for example, a story about a local hero might make a good subject.

Describe in detail what the event was. What was the reaction it received from people you know? Why do you think the event received so much attention? Examine how your event compares to what has happened in *Chasing Vermeer*.



Chapter 13

Ads for a Thief

The thief has taunted the police. They have encouraged the public to question their ideas about art. They've done this through a series of newspaper advertisements. Examine some of these advertisements. Try to understand what made them effective in conveying their message. How does the thief use language to help make his point? What effect do fonts and font sizes have in the ads?

Consider these questions. Come up with an ad of your own. It should convey the same sort of message and emotion. Your ad can be for this crime as outlined in *Chasing Vermeer*. Or, it can be for a fictional art theft of your own creation.

Your finished product should be about one hundred words long. Use poster board to make a print version of your full page advertisement.



Word Search Puzzle

Find the following words from the story. The words are written horizontally, vertically, diagonally, and some are written backwards.

betray	decoded	lurch	publicity
buzzing	emerged	mediocre	ridiculous
concealed	envied	mere	sinister
creepy	fame	midst	suspicious
curiosity	graceful	oddball	teleportation

m	s	o	e	k	e	y	d	e	l	a	e	c	n	o	c	r
e	j	d	u	c	d	n	q	j	p	i	f	o	y	m	i	
d	p	d	q	p	c	m	v	w	y	a	h	d	i	a	d	
i	m	b	w	e	v	a	c	l	p	m	b	p	d	x	p	i
o	f	a	i	y	o	q	o	r	e	w	h	s	y	n	e	c
c	n	l	g	d	e	c	o	d	e	d	t	h	t	h	v	u
r	z	l	t	e	l	e	p	o	r	t	a	t	i	o	n	l
e	a	k	s	o	y	t	i	m	c	y	i	u	s	m	b	o
g	c	q	f	a	n	g	r	u	t	e	w	t	o	r	i	u
f	n	x	r	x	e	x	i	b	r	b	x	i	d	n	s	
h	z	t	k	g	t	a	c	k	v	z	g	e	r	y	h	v
s	e	s	u	s	p	i	c	i	o	u	s	b	u	m	c	e
b	a	z	i	k	l	j	s	j	z	z	y	u	c	l	r	r
t	k	n	o	b	r	t	l	u	f	e	c	a	r	g	u	e
w	i	l	u	s	c	f	r	l	t	d	d	g	l	u	l	m
s	v	p	d	e	g	r	e	m	e	g	n	i	z	z	u	b

Comprehension Quiz

Answer each question in a complete sentence.

- Who were the three people who received letters from the thief?

- What was the name of the stolen painting?

- What was the real name of the art thief?

- What quote from Picasso relates to the story's theme?

- What initially gets Calder and Petra thinking about coincidences and the possibility they could mean something?

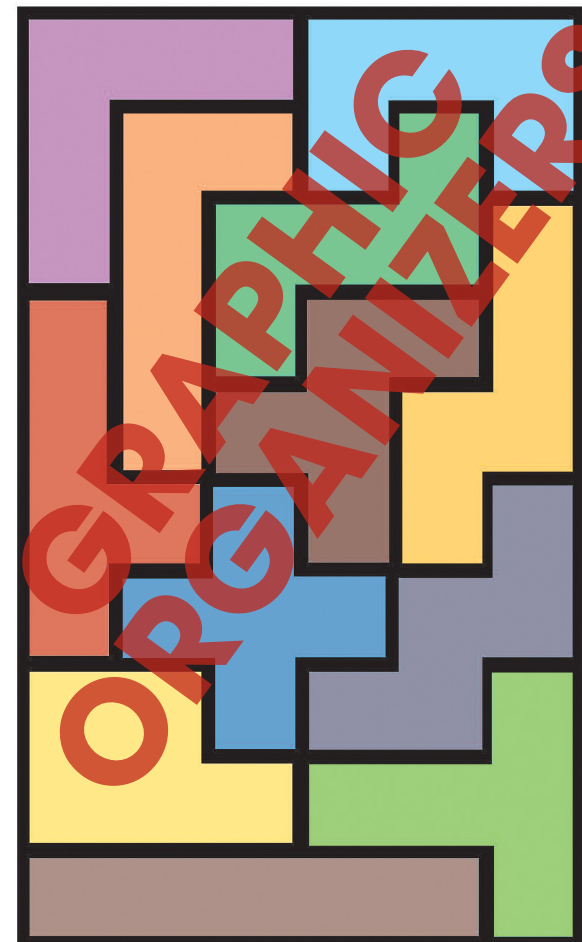
- What number ultimately plays a significant role in the book?

- What two Vermeer paintings feature prominently in the book?

SUBTOTAL: /13

12 Pieces

Calder uses his pentominoes to try to find out more about situations. He tries to find out what he and Petra should do next. Now, the pentominoes will tell us about them. Use each of the 12 pentomino letters as the first letter in an adjective. These should describe either Petra's or Calder's character. For example, the pentomino "I" could stand for "Inquisitive".



NAME: _____

After You Read 



Chapters Eleven to Twelve

Answer each question with a complete sentence.

- Now that the painting has disappeared, what does Petra say the pair should do?

- Who do Calder and Petra see walking into Powell's? Who does this person leave with?

- What does the letter in the *Chicago Tribune* explain about the disappearance of "A Lady Writing" ?

- What evidence might suggest the letter is correct about the works of Vermeer?

- How does Calder describe chatting with Mrs. Sharpe?

- What clue does Petra think they might have?

EASY MARKING



Journaling Prompt

Petra and Calder have begun to collect clues in a notebook. Imagine you are part of their investigative team. Continue to collect clues that you think you have uncovered in a journal. Beside each clue, include a descriptive paragraph detailing why you believe it is a clue and what impact it could have on the case overall.



<p>1. Petra says "what Charles Fort would do. Pay attention and keep our heads."</p> <p>2. They observe Ms. Hussey walking into the bookstore. She leaves with Mr. Watch holding a package.</p> <p>3. The letter suggests the painting will be returned once "the lies that surround the lifework of Johannes Vermeer have been corrected." The letter says Vermeer only painted 26 of the 35 paintings attributed to him. The letter suggests that most were done under his direction or influence.</p> <p>4. Answers will vary, but may include: Calder said previously that Vermeer only signed some of his paintings.</p> <p>5. It was kind of like playing with a dangerous animal.</p> <p>6. Imagining a safe place to hide a small painting. She thought of wooden drawers, cupboards, and cabinets. She felt an odd certainty that it was dark wood they were looking for.</p>	<p>1. Answers will vary.</p> <p>2. Answers will vary.</p> <p>Vocabulary</p> <ol style="list-style-type: none"> undercurrent queasy tremendous publicity relief indelible massive blurted lame ridiculous 	<p>1. a) F b) F c) T d) F e) T f) T</p> <p>2. a) 5 b) 6 c) 2 d) 1 e) 3 f) 4</p>	<p>1. Ms. Hussey asks what her students might have done if the thief had written them a personal letter before the theft took place, a letter delivered to their home. This suggests Ms. Hussey was one of the three people to receive a letter.</p> <p>2. It became clear that despite their discussions earlier in the year, the letter as a form of communication was very much alive.</p> <p>3. Mrs. Sharpe's large standing wardrobe.</p> <p>4. Petra says her father was doing some kind of research for his department. She says it's strange it had to be so secret.</p> <p>5. Calder and Petra have to rescue Tommy.</p> <p>6. Calder's father reveals Mrs. Sharpe's husband was a Vermeer scholar.</p>
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ANSWER KEY



Chasing Vermeer – Gr. 5-6

- **RSL.5.1** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- **RSL.5.2** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- **RSL.5.3** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text.
- **RSL.5.4** Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.
- **RSL.5.5** Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.
- **RSL.5.6** Describe how a narrator's or speaker's point of view influences how events are described.
- **RSL.5.9** Compare and contrast stories in the same genre on their approaches to similar themes and topics.
- **RSL.5.10** By the end of the year read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.
- **RSL.6.1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **RSL.6.2** Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- **RSL.6.3** Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
- **RSL.6.4** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
- **RSL.6.5** Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
- **RSL.6.6** Explain how an author develops the point of view of the narrator or speaker in a text.
- **RSL.6.10** By the end of the year read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- **RSFS.5.3** Know and apply grade-level phonics and word analysis skills in decoding words. **A)** Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology to read accurately unfamiliar multisyllabic words in context and out of context.
- **RSFS.5.4** Read with sufficient accuracy and fluency to support comprehension. **A)** Read grade-level text with purpose and understanding. **B)** Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings. **C)** Use context to confirm or self-correct word recognition and understanding, rereading as necessary.
- **WS.5.1** Write opinion pieces on topics or texts, supporting a point of view with reasons and information. **A)** Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose. **B)** Provide logically ordered reasons that are supported by facts and details. **C)** Link opinion and reasons using words, phrases, and clauses. **D)** Provide a concluding statement or section related to the opinion presented.
- **WS.5.2** Write informative/explanatory texts to examine a topic and convey ideas and information clearly. **A)** Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting, illustrations, and multimedia when useful to aiding comprehension. **B)** Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic. **C)** Link ideas within and across categories of information using words, phrases, and clauses. **D)** Use precise language and domain-specific vocabulary to inform about or explain the topic. **E)** Provide a concluding statement or section related to the information or explanation presented.
- **WS.5.3** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally. **B)** Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations. **C)** Use a variety of transitional words, phrases, and clauses to manage the sequence of events. **D)** Use concrete words and phrases and sensory details to convey experiences and events precisely. **E)** Provide a conclusion that follows from the narrated experiences or events.
- **WS.5.4** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- **WS.5.7** Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.
- **WS.5.8** Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
- **WS.5.9** Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
- **WS.6.1** Write arguments to support claims with clear reasons and relevant evidence. **A)** Introduce claim(s) and organize the reasons and evidence clearly. **B)** Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text. **C)** Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons. **D)** Establish and maintain a formal style. **E)** Provide a concluding statement or section that follows from the argument presented.
- **WS.6.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. **A)** Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting, graphics, and multimedia when useful to aiding comprehension. **B)** Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. **C)** Use appropriate transitions to clarify the relationships among ideas and concepts. **D)** Use precise language and domain-specific vocabulary to inform about or explain the topic. **E)** Establish and maintain a formal style. **F)** Provide a concluding statement or section that follows from the information or explanation presented.
- **WS.6.3** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. **A)** Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. **B)** Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. **C)** Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. **D)** Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. **E)** Provide a conclusion that follows from the narrated experiences or events.
- **WS.6.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **WS.6.7** Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.
- **WS.6.8** Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.
- **WS.6.9** Draw evidence from literary or informational texts to support analysis, reflection, and research. **A)** Apply *grade 6 Reading standards* to literature. **B)** Apply *grade 6 Reading standards* to literary nonfiction.

NAME: _____



Chapters Six to Seven

Answer the questions in complete sentences.

1. Predict whether the woman Petra saw will play into the plot as the story continues.

2. What piece of art do you think Calder will choose to write about? Why?

Vocabulary

Complete each sentence with a word from the list.

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sympathy

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Chapters 11 to 12



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Chapter 13



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