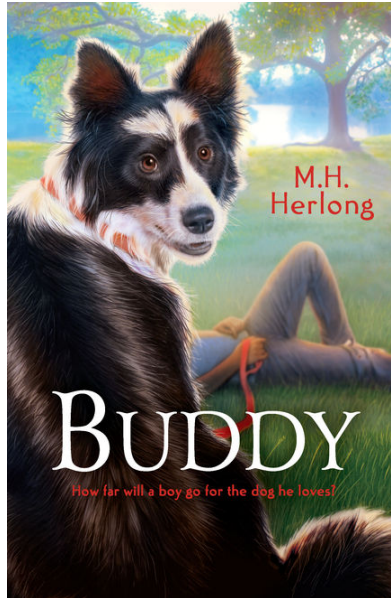


A Classroom Guide

for *Buddy* by M.H. Herlong



For Teachers

Dear Teachers,

On the following pages, I have tried to offer ideas that you can use in your classroom. These ideas are not organized by discipline or task and sometimes overlap. I hope you will skim the whole collection to find what is most useful to you.

I also hope that you will share your ideas with me. The best ideas come directly from hands-on teachers in the classroom. Please email me with anything you would like to share (my direct email address is [here](#), but you can also use my website's contact form [here](#). Both will work). I know that your goal is the best experience possible for your students and I would like to help you accomplish that.

As the writer, however, my personal goal is that students who read *Buddy* will want to hug all the dogs, ride bikes with Li'l T, and eat one of Mama's pralines. Failing that, perhaps they will be inspired to read the book again—or another one they find lined up on the shelf in your classroom.

Thank you for doing what you do.

M.H. Herlong

Focusing on the Student

The ideas described in this section are intended to engage the student personally with various subjects raised in *Buddy*.

Loving a Pet

Many students have pets. This is an opportunity to engage their thinking and creativity on the subject of their pets.

But what if a student does not have a pet? Naturally, this could create difficulties but the student could be encouraged to imagine a pet. Of course, some students will take this idea too far. One year, one of my son's teachers allowed students to take turns bringing their pets for brief class visits. Not having a pet, my son proposed bringing his brand new baby brother. The teacher was horrified but I thought it was funny. We settled on a class visit for the baby but as a baby brother, not as a pet.

Writing Projects

Write a newspaper account of an event in the pet's life. Students should be sure to answer the five "w's" of an interesting news account: Who, What, When, Where, and (W)how.

Write a fictional story from the pet's point of view. What does the world look like to a guppy? What is important to a newt?

Write a description of the pet that could (theoretically) be posted to a pet rescue site if the pet were lost. Students must observe the pet closely and write very clearly in order to be successful. It is not enough to describe a dog as "cute" or a cat as "lazy."

Art Projects

Draw or paint the pet, trying to be as realistic as possible. Then create an abstract art work that illustrates the pet's personality or how the student feels about the pet. Is there a way to combine both approaches?

Create a pastiche of magazine pictures or photographs of the pet.

Create a three-dimensional model of the pet.

Use clay to create a model of a three-legged dog that can stand!

Other Projects

Prepare a short speech for the class about the pet.

Research the pet's species. Students should use online resources PLUS resources from the library.

Create a time line of the pet's membership in the family. This project also could be an exercise in point of view. What if the pet were creating the timeline?

Facing Disaster

The potential for disaster exists all the time everywhere but we cannot live happily if we keep that knowledge uppermost in our minds. This potential, however, can provide the background for more abstract questions as well as for factual investigations into the real world around us.

What would you take if you had one hour and limited space?

This is a difficult and potentially evocative question, so evocative that one of my sons found it in the list of possible essays to write for a college application. He found it to be a snap because he had actually had to make these decisions in real life.

This question can be addressed in public through class discussion, speeches, and dramatizations or in private through an essay, a work of fiction (create a character and imagine the character making the decision), or a work of poetry. Some students will have already had to make these kinds of decisions. For them, the discussion or project may be more of an exercise in reporting or wishful rethinking. One teacher had each student choose one item and then as a class they played a form of "I went to the beach and I packed ____."

This question can also be addressed through the visual arts. One teacher, for example, had students create a pastiche from magazine cut outs. The pastiche could be an individual or a class-wide production.

Where would you go?

Students are not usually the ones making these decisions. If they've thought at all about the issue, they have probably thought in terms of a Zombie Apocalypse! But they can think of what would be the important considerations. It sounds strange but we made our decision in Katrina first on where we could get a fast internet connection that would allow us to continue work. When the evacuation became long term, schools became the critical issue. For other families, care for aging family members or medical concerns may predominate. Sometimes distance is critical because a family member needs to be close enough to return to take care of a business or because a family member cannot physically or psychologically tolerate confinement in a car for long periods.

Beyond these personal issues there are questions about the area in which students live. In a geography class, students can examine the details of their home area. How far does one have to travel to get to safety? What are the means of getting there? Students in New

York City will have a set of questions and options completely different from those of students in a small town in Arkansas.

What are the potential natural disasters of your area and how is your community prepared to meet them?

This could be a terrifying investigation or a reassuring one. It would involve research in the physical characteristics of the area as well as in local community resources. The latter investigation, especially, could involve class room visits by local organizations, field trips, or out-of-class interviews.

The Best City in the World

On page 37, Li'l T's teacher says that the students are lucky to live in New Orleans because it is the best city in the world. Before the storm, Li'l T often imagines going somewhere else but at the end of the book, he is happy to be home. For many of us, home—wherever it is—is the best city in the world. Students can research their own homes using the model of the website to organize topics and consider how to focus their research and provide support for their findings. This research could result in a webpage, book, or travel brochure that convinces others that the students' home is, indeed, the best place in the world.

Understanding the News

As adults, we understand that the news must be taken “with a grain of salt.” It may be in the news but it is not always true. Especially with the pressure to produce instant reportage, news organizations cannot always provide accurate information. The Newseum in Washington, DC, has an excellent display on this subject. The reportage in Hurricane Katrina is an example of the problem. Students might be interested to research some issues that were not reported with full accuracy. An good example is the events of the Superdome. In the immediate aftermath of the storm, horror stories were reported that were not accurate. Why did this happen? What evidence did the reporters have? How was the information corrected? Which story is the one most remembered? What difference does it make?

Focusing on the Text

The ideas described in this section are intended to engage the student directly with the text of *Buddy*. There are two sections. The first is “Topics.” Here, various questions for discussion, writing, or other activities are organized according to several specific topics. The second section is “Questions.” Here, the questions are not organized by topic but more by particular moments in the story. Often the two sections contain overlapping ideas.

Topics

Storytelling

“The universe is not made up of atoms. It is made up of an infinite number of tiny stories.”

To some extent, *Buddy* is about storytelling. The entire text is Li'l T's telling of his story, and other stories are embedded within the overall story. Why does anyone tell a story? Why do we listen? Why do we crave them (think of how much storytelling we experience daily even if we never read a book—television, computer games, movies, magazines, gossip)? Kenneth Burke said, “Stories are equipment for living.” I believe we use them not just to understand our lives but also to create our lives. We make our own lives meaningful within our chosen larger context when we tell our own stories. Everybody has a story. Everybody wants to hear one.

1. What exactly IS a story? How is a story different from real life? What does Granpa T mean when he says in church that he needs help with the end of the story? Why can't the end of the story just be, “And so we brought the dog to church.”
2. What difference does it make WHO is telling the story? For example, this book begins with Li'l T making the point that he, not his grandfather, is the storyteller here. If Granpa T had been the storyteller, how would the beginning be different? For example, is there any comment in Granpa T's imagined beginning that Li'l T might disagree with? If Granpa T were the storyteller, how would the whole story be different? For example, just looking at the imagined beginning of Granpa T's story, what does it suggest he might focus on that is different from what Li'l T focuses on? (See further ideas under Point of View below.)
3. Find several places in the text where Li'l T describes himself as telling a story. Who is he telling the story to? What is the purpose of telling the story? Is the purpose fulfilled?
4. Li'l T thinks of his Granpa T as a story-teller. What are some of the stories that Granpa T tells? Why does he tell them? How might the story be affected by the reason for telling it?

5. Tanya tells the story of her dream. Think about the way that each member of the family reacts to her story. To what extent do they see the story as a dream, a real event, a message, etc. What insight does this give us about each listener? What insight does this give us about the art of storytelling?

6. Think about Brother James' prayers. Can they be considered stories? What would be the purpose of such stories?

7. Lyric poetry is often described as having no story. It is an art form that captures a moment and expresses the emotion or sense experience of the poet. Yet often there is an abstract kind of story buried in the poetry. Consider Robert Frost's "The Road Not Taken." On a more challenging level, consider William Carlos Williams' "The Red Wheelbarrow." In both these poems, the reader is engaged at the narrative level in the sense that there is a beginning, middle, and end in the described experience. Students might be encouraged to read such poems and imagine or write the embedded story using the elements of fiction in their work.

8. Stories are also told through media other than words. Film instantly comes to mind although it often contains some dialogue. A notable current exception is the movie *The Artist* where dialogue is completely unnecessary. We can also certainly follow the story of a ballet such as *Swan Lake* without words because we watch the events unfold through time. The visual arts can mimic this unfolding with a triptych. After Katrina, one teacher had students create triptychs of their experiences and thus engaged them in the basic concepts of beginning, middle, and end.

9. Artists, however, do not always need three different works to create a story. Goya's painting *The Third of May 1808* is a story in one work. As the viewer, we mentally fill in the events that led up to the scene we are witnessing as well as the events that will follow. Powerful photographs accomplish the same type of storytelling. Students can be challenged to find artwork that tells a story or to create it.

10. The "unanswered questions" aspect of paintings like Goya's exists in other types of art work with which students will be extremely familiar—movie trailers and book covers. The goal of both is to tell enough of the story to get the audience interested in learning the rest.

- The *Buddy* trailer, available on Youtube [here](#), is a good place to start getting students to consider what parts of a story are important to reveal in a trailer. Schools with the facilities will be able to have students create trailers for other works (or create one they like better for *Buddy*).
- Students can redesign the book cover for *Buddy* or design a book cover for a different book (or for their own stories). What do they want the audience to know about the story based on the covers they design? If the entire class does the same book (or a selected few books), it is inevitable that the covers will be different. What does this say about how an artist interprets his subject? Some

students will be drawn to one cover and some to others. What does this say about audiences?

11. When we talk about news, we say to one another, “Did you hear that story on the news about —?” What is the difference between a news and a fictional story (besides the fact that one consists of invented facts)?

Writing letters

Letters appear frequently in this book. Perhaps in a day of instant communication and computers, letters seem like an anachronism. Factually, in terms of this particular story, there is no reason to believe that Li'l T or his family had access to a computer other than through school. Certainly after the storm, any access they may have had was gone. Factually it is also very accurate that no letter addressed to Li'l T after the storm would ever have reached him. In non-flooded areas, mail service did not become regular until March 2006. In flooded areas, mail service did not return for well over a year, if then.

1. How is letter writing related to storytelling?
2. How is letter writing different from a telephone call, email, Facebook message, or Twitter? Imagine, for example, that you were going to write a letter to a distant friend, knowing it would be a while before the friend read it. What details of your life would you choose to include? What would you decide was not important enough—or would not be important by the time the friend read the letter? One way to think about it is to think of letters as containing the facts that represent a sustained view of who you are and what your life is rather than the moment-by-moment or even day-by-day changes that other media represent.
3. It is not hard to imagine the letter Li'l T writes to Jamilla when he is Mississippi. Instead, imagine and write the letter that someone else in the story would send. For example:
 - Granpa T to Alice (either when he is a young man or during the evacuation)
 - Mrs. Washington to her nephew
 - Brother James to the man with the airplane tickets
 - Mama to Jamilla's aunt
 - Eddie to one of his buddies in Iraq

Point of View

Buddy is a first person narrative. When a writer writes a first person narrative, the writer is limited to the character's vocabulary. Moreover, the writer can only include events that the speaker is both knowledgeable about and willing to relate. Finally, the writer can only explain what the speaker himself understands. Nevertheless, the writer must always tell a story that includes much more.

1. Can you find an instance when Li'l T uses a word where you can definitely think of a better or clearer choice of words. (An easy example is when Li'l T claims that he is not a good "drawer" on page 20. "Artist" seems like an obviously clearer choice of words.)

2. Are there parts of the story that Li'l T is not able to tell because he didn't participate in them? Try writing (and maybe acting) some of these scenes. Will your point of view be one of the character's or a third person's?

- Granpa T speaks to Daddy about allowing Li'l T to have Buddy.
- Daddy speaks to Mama about allowing Li'l T to have Buddy.
- Jamilla gets Li'l T's first letter.
- J-Boy's mother gives him the five dollars to pay Li'l T.
- Mrs. Washington writes a letter to Eddie about Li'l T.
- Granpa T visits Mrs. Washington before the storm.
- Tanya plays and talks with her friends at the shelter.
- J-Boy and his mother evacuate to the SuperDome.
- Eddie in Iraq gets news about Hurricane Katrina.
- Brother James visits Eddie in jail.
- Brian and his mother get the letter from Li'l T and decide what to do.
- Brian writes Li'l T a letter after Li'l T goes home.

3. Are there parts of the story that Li'l T is not willing to tell? (A particular example would be the story of his skipping school.)

4. Are there parts of the story that Li'l T is not able to tell because he himself does not understand them. (Some examples might include his own motivations and feelings.)

5. A story is not just a series of events. It is a series of events told in a particular way. Thus, the same series of events that makes up *Buddy* might be told by somebody

else but it would be a very different story. Imagine how some scenes would change if they were told from a different point of view. Try writing some of these:

- Buddy's accident—from the Tomato Man's viewpoint
- Buddy's final checkup—from the vet's viewpoint
- Protecting the baby bird—from Buddy's viewpoint
- Dressing up Buddy—from Tanya's viewpoint
- Stealing the lawnmower—from J-Boy's viewpoint
- Selling the bike—from the "lady's" viewpoint
- Protecting Baby Terrell—from Buddy's viewpoint
- Life in the shelter—from Granpa T's viewpoint
- Daddy and Li'l T's first return to the church—from Brother James' viewpoint
- Finding rats in the bushes—from Rover's viewpoint
- Selling lunches out of a wagon—from Mama's viewpoint
- Two tickets to California—from Eddie's viewpoint
- Visiting the beach—from Brian's viewpoint

6. Another way to tell this series of events is in omniscient, third person. Using this technique, the first few moments might be rewritten this way:

It was a still, Sunday morning on St. Roch Avenue in New Orleans, Louisiana. All along the street, live oaks spread their dusty arms wide, casting dappled shadows over sidewalks lifted and split by the trees' bulging roots. A skinny, black dog passed in and out of the shadows and stepped carefully over the gaps in the sidewalk. He sniffed at an overturned garbage can. He had not eaten in twenty-four hours and all his senses were focused on finding his next mouthful. Across the street, a man sat at his vegetable stand gnawing at the last piece of fried chicken in his lunch. He dropped the greasy bone in a brown sack and licked his fingers. The dog's ears stood high and taut. He crept forward, his one white paw so dirty it was brown. The man crushed the sack in his hands and dropped it to the ground. Instantly, the dog lept into the street. The man looked up. Brakes screamed. A thud echoed off the quiet oaks. And all was still again.

Try rewriting another scene from omniscient, third person point of view. What can you know and say that Li'l T does not?

When talking is written to be read

Li'l T is telling his story, not writing it. Visit the "[How We Talk](#)" section on the website that accompanies *Buddy* for an introductory discussion of the various difficulties in writing and reading spoken language.

1. Colloquialisms

- Students can be challenged to isolate colloquial and idiomatic phrases and to translate them into Standard English. (This website's tab "[Colloquialisms and Idioms](#)" provides a list of some of these terms.) A reverse activity might be even more fun. Students could take a more formally written text and rewrite passages as if Li'l T or the students themselves were actually speaking.
- Multi-lingual students or students of foreign languages might also enjoy the challenge of translating Li'l T's speech into another language. Idioms, of course, do not directly translate. A French teacher told the story of asking her students to translate passages from a cops-and-robbers story. The students were stumped at the correct translation of "Freeze!"

2. Non-standard grammar

- If Li'l T turned in a paper in English class written the way he speaks, he would find hundreds of corrections marked on it. Some of his consistent non-standard usages include using the word "ain't," using double negatives, using "lay" instead of "lie," and using an improper form of the third person verb. Students may delight in playing teacher, discovering his mistakes, and correcting them.

3. Present Tense

- Students may not instantly recognize that one of the unusual aspects of Li'l T's spoken storytelling is that he tells his story in present tense. How does this affect the feel of the story? Why are stories usually told in past tense? Would a third-person, omniscient tale work in present tense? Can the students rewrite a section in past tense?

4. Onomatopoeia

- Li'l T's speech is full of onomatopoeia. Students will be able to find examples easily and then listen for onomatopoeia in their own speech or write—especially poetry—using it.

Making a plan

Li'l T likes to make plans. Because he and his family are Christians, he also thinks in terms of God's plan. But one does not have to believe in God in order to wonder about

the effectiveness of one's own actions to change one's world. Nor is it necessary to believe in God to understand as one matures that the picture one sees of events is not complete, that the importance that one personally assigns to something may not be shared by others, and that one's plans, even when successful, should be abandoned because the intended end is not the best end for everyone. Moreover, making plans must always be done in context. No matter how determined a person may be, some things cannot be changed and some choices are not the person's to make.

1. Find the instances where Li'l T makes a plan. What are his goals each time. What does his plan making show about his belief in his ability to affect his world? Is he completely right? Is he completely wrong?
2. A current popular phrase is "It is what it is." What does this mean? Can you find moments in the story where one of the characters expresses the same sentiment?
3. Several times Li'l T is told he doesn't get to choose or he doesn't have a choice or "we're not the kind of people that can—." How does Li'l T react to those statements?

Accepting responsibility

Owning a pet, living in a family, growing up—all of them involve accepting responsibility. Li'l T's job is to become more and more accepting of the responsibility that comes with his choices and his position as a member of a family, a community, and the world.

1. Li'l T says several times, "It's all on me." What does he mean when he says that? Think about the first time he says it in the story and the last time he says it. Compare and contrast those two moments. What is at issue in those moments? Would the Li'l T of the first moment have been able to accept the responsibility of the last moment? Why or why not?
2. Granpa T tells Li'l T the story of his courtship of Alice, Li'l T's grandmother. Why does Granpa T tell that story? Why does he tell it WHEN he tells it?

Questions

1. On page 20, Li'l T wants to make a paper airplane and fly it out the window—with himself on it. Li'l T goes flying several times in the story. Think about the different times this happens. When he says he is flying, what is he really doing? Why is it different after the storm (194)? How is "real flying" different? (264-265).
2. On page 179, Daddy cries upon finding his mother's wedding dress. Afterwards, he and Li'l T act as if it didn't happen. Li'l T says, "I figure that's for the best. It don't change nothing so it ain't never happened." He says and does something similar on page 258 after he gets a letter from Jamilla. Why would Li'l T say these things? Is he right? Is he saying exactly what he means?

3. When it “gets to be Valentine’s Day,” Mrs. Watson teaches letter writing to Li’l T’s class. Why does Li’l T write the letter he writes? What are his hopes for it? Why doesn’t he keep it when it comes back? Li’l T is telling this story; does he tell us the answers to all these questions? Does he know the answers? How do you know the answers?
4. On page 202, we find out at the same time that Li’l T’s family finds out that Li’l T is failing and skipping school. Why doesn’t Li’l T tell us before?
5. Li’l T begins the story playing with his GameBoy. What happens to that GameBoy? Why? When does a GameBoy show up again? Why? Is there any relationship between Li’l T’s involvement with his GameBoy and his want/need for his/a dog? Think about the apartment in Mississippi. What is happening with the GameBoy there?
6. When Li’l T is playing his GameBoy, he talks about “making it to the next level.” When he is in the apartment in Mississippi he beats all the levels and starts over. If you think of “making it to the next level” as meeting and succeeding at a challenge, what can it mean that he has to start all over in Mississippi?
7. What is a paradox? What does Li’l T really mean when he says these things: “He’s too old for this class but here he is anyway.” (20) “I can’t leave Buddy. I can’t not leave Buddy.” (122) “I can’t think about that but it’s the only thing on my mind.” (168)
8. Rover is a completely different dog from Buddy. Li’l T lists specific differences at one point and later describes others. What are some of the most important differences? Why are they important to Li’l T? His feeling about some of these differences changes. Why?
9. On page 118, Brother James suggests that Li’l T saved Buddy. Did he? Who saved whom? Can you think of other places in the story where the same questions might be asked?
10. Intertexts are texts used within another text. Li’l T is not a big reader but still he refers at least twice to another text. Where does the term “patience of Job” come from? When Li’l T refers to giving his “mite,” what other story is he referencing?

Focusing on Language

This section contains three lists. The first is a list of some colloquialisms and idioms used in *Buddy*. They are in page order. The second is a list of possible vocabulary words in alphabetical order with page numbers where they appear. The final is the same list of possible vocabulary words in page order.

Colloquialisms and Idioms

Phrase	Page Number
Piling out the car	4
Every which way	4
Like nobody's business	5
Street dog	6
Plenty enough	6
Watching Jamilla	11
Times were hard	13
Just up and moved	13
Keep Tanya off	14
All teeth	15
Down in his back	16
Passing a plate	18
Rolling in	18
Cross my fingers	19
Good drawer	20
Pretty bad off	21
Take on	21
Worrying his wound	23
Making do	23
His business	24
Come sniffing around	26
Ease on inside	27
Tippy-toeing	30
Pipes up	31
Leave out	32
Messing with	36
Tee-heeing	38
Like a rat's nest	40
Crossed the line	40
Ugly as sin	42
Like her hair's on fire	47

The blue blazes	48
For true	48
Just a-going	51
Turn over the reins	56
Barking up a storm	61
A mile a minute	63
Up a wall	65
Cold drink	74
Dawns on me	75
Lip curled up	81
Patience of Job	92
Making groceries	97
The living daylights	106
Feeling the air	129
Out of hand	148
Cute as a button	157
Bump on a log	162
Watch your lip	163
Have the stomach for	170
Like there's no tomorrow	212
Over her dead body	227
Make faces	233
An eyeful	239
Make a dent	253
Hot as Hades	253
Drum up business	256

Vocabulary Words in ABC Order

Vocabulary Word	Page Number	Chapter
Abandoned	234	30
Announcement	168	23
Balcony	154	21
Ballerina	91	13
Bandages	22	3
Barreling	180	24
Bass	107	15
Bawling	110	16
Blurts	7	1

Boardwalk	276	35
Bobcat	209	28
Bristly	76	10
Buck moth caterpillar	4	1
Budge	176	24
Cafeteria	156	21
Cantaloupe	289	37
Chock full	188	25
Chucking	59	7
Clucked	25	3
Collapsed	221	29
Commercials	66	9
Cone	22	3
Confused	263	34
Corduroy	22	3
Crippled	41	5
Cussing	47	6
Dangling	63	8
Double	11	2
Dregs	220	29
Droopy	31	4
Droppings	174	23
Electricity	169	23
Exhausted	288	36
Fiancé	145	20
Flicking	30	4
Front loader	171	23
Furnished	154	21
Gag	173	23
Galloping	59	7
Garage	292	37
Gumbo	128	18
Gumming	161	22
Gutter	21	3
Hatched	25	3
Headboard	290	37
Hiccups	48	6
Hind	5	1
Hinges	160	22
Hobbles	55	7
Huddle	247	32
Huffs (up)	265	34

Hunches	96	14
Hurricane	117	17
Hustles	9	1
Insisted	278	35
Jabber	180	24
Jaggedy	50	6
Jazz Fest	19	3
Knack	56	7
Khaki	156	21
Latching	159	22
Leopard	232	30
 LIABLE (to)	187	25
Limping	47	6
Mallet	212	28
Mandatory	119	17
Medicine	292	37
Metal detector	264	34
Mite	253	32
Mucking	205	27
Mumbling	186	25
Muttering	88	13
Natural	292	37
Nervous	292	37
Nip	9	1
Ointment	277	35
Panting	122	17
Poison	169	23
Policing	169	23
Potential	225	30
Pralines	11	2
Preacher	14	2
Principal	158	21
Putrefying	143	20
Raggedy	155	21
Rescuers	144	20
Resin	161	22
Resort	235	30
Ripple	144	20
Ruin	170	23
Rustle	122	17
Sanctuary	238	31
Sashays	69	9

Scum	178	24
Searchers	174	23
Seizure	287	36
Shrivel	259	33
Slobber	58	7
Smack	162	22
Snatches	22	3
Snickers	83	12
Snowball	35	4
Snuffling	196	26
Snugs	55	7
Spigot	244	31
Spiky	289	37
Sprinkling	4	1
Squalling	86	12
Squatters	226	30
Squealing	233	30
Squinched	81	11
Statue	277	35
Stoop	172	23
Stray	58	7
Swishing	44	5
Swivel	202	27
Swoll(en)	177	24
Tangled	288	36
Thugs	250	32
Toddler	12	2
Twinkling	50	6
Twitch	4	1
Uniforms	156	21
Veterinarian	17	2
Wadded	208	27
Wads	41	5
Wallop	299	37
Whacking	80	11
Whapping	52	6
Whimpering	9	1
Whisk	145	20
Whisked (away)	259	33
Whomp	45	5
Whops	68	9
Wobbling	25	3

Wobbly	55	7
Wrestle	292	37
Y'all	13	2
Yelps	6	1
Yip	29	4
Zydeco	264	34

Vocabulary Words in Page Order

Chapter 1	
Buck moth caterpillar	4
Sprinkling	4
Twitch	4
Hind	5
Yelps	6
Blurts	7
Hustles	9
Nip	9
Whimpering	9

Chapter 2	
Double	11
Pralines	11
Toddler	12
Y'all	13
Preacher	14
Veterinarian	17

Chapter 3	
Jazz Fest	19
Gutter	21
Bandages	22
Cone	22
Corduroy	22
Snatches	22
Clucked	25

Hatched	25
Wobbling	25

Chapter 4	
Yip	29
Flicking	30
Droopy	31
Snowball	35

Chapter 5	
Crippled	41
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