

# TEACHER'S GUIDE

## TRAPPED IN A VIDEO GAME

RETURN TO  
DOOM  
ISLAND

FREE Virtual  
Author Visit!

See page 11



## TRAPPED IN A VIDEO GAME 4 RETURN TO DOOM ISLAND



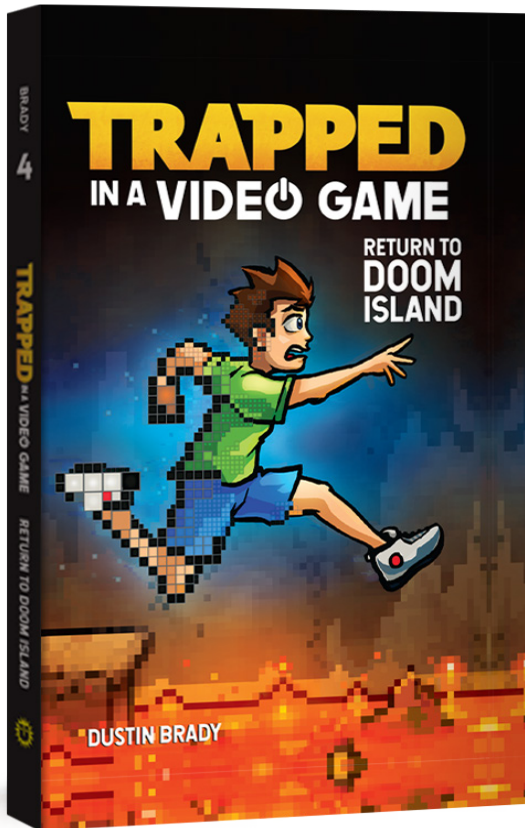
By Tracy Edmunds, M.A. Ed.  
Reading With Pictures

**Classroom Activity and Discussion Guide**

The activities in this guide align with Next Generation English Language Arts Standards for grades 3–5.



Andrews McMeel  
PUBLISHING



## Trapped in a Video Game 4

Dustin Brady

AMP I Kids

Andrews McMeel Publishing

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**GRADE LEVEL: 3–5**

### CURRICULUM CONNECTIONS

Language Arts—Reading, Language, Science, Programming

### Content Standards

Language Arts

Common Core State Standards: [www.corestandards.org](http://www.corestandards.org)

## VOCABULARY

*Note: Page numbers denote the first appearance of each word.*

agency (viii, 4)	oxygen (77)	masterpiece (103)	realization (122)
conspiracy (5)	glitch (89)	unfazed (104)	unrealistic (124)
phase (7)	guillotine (92)	furiously (109)	defensive (125)
investigation (10)	foiled (94)	sarcastic (111)	stance (125)
mesmerized (18)	applause (97)	motivation (113)	sprinted (125)
momentum (22)	doughy (97)	unaffected (113)	catapulting (129)
demeanor (33)	cubicle (97)	humanity (114)	onslaught (131)
boulder (41)	rickety (98)	plume (119)	programming (136)
orb (55)	circumstances (100)	emerged (119)	gibberish (136)
invincibility (56)	billionaire (100)	gnarled (119)	plead (138)
snorkel (70)	disheveled (103)	foyer (120)	intercom (140)
cruel (73)	hoarse (103)	thicket (121)	

# DISCUSSION QUESTIONS AND ACTIVITIES

## LANGUAGE ARTS

- Several times in the story Charlie has to determine if what appears to be his father is indeed his dad or if it is a menacing robot in disguise. How does he do this? What information would you use if you had to determine if your friend or family member was “real”?
- Throughout the book the boys talk about “spy stuff” like a spybot (p. 5), spy watch (p. 7), code words (p. 9), and dead drop (p. 19). These tools of the trade are based on the work of real-life spies and are used a lot in a genre of writing called “spy fiction.” Have you ever read a spy book, like maybe *Harriet the Spy* or the *Alex Rider* series? As you read *Trapped in a Video Game: Return to Doom Island*, write down all the spy words and phrases you find. Try reading some other spy books, too!
- At the beginning of the story, Jesse is trying to get Eric to ride the Zipper with him. He describes the ride vehicles as “two-person spinning coffins” (p. 1). Are they really coffins? Why do you think Jesse uses that word? A *metaphor* is a figure of speech in which you describe something in a way that isn’t literally true, but helps explain an idea. Jesse uses the metaphor of “coffins” to show that he is afraid of the ride and hopes he doesn’t die! Can you find any other metaphors in the book?
- Another, more specific figure of speech that author Dustin Brady uses is *synecdoche* (Sih-NECK-doh-kee): using a part of something to represent the whole thing. How does Jesse always refer to the agents? He calls them “suits.” That’s a synecdoche—he’s using just part of their appearance (*suit*) to mean the whole person (*agent*). Can you find any other synecdoches in the book?

Here are some examples of synecdoches:

- Wheels (car)
- Plastic (credit card)
- Brain (smart person)
- The White House (the executive branch of government)

- Max Reuben calls his virtual world the “Reuberverse.” That’s a portmanteau—a new word made by smashing parts of two words together. The word *Reuben* is combined with the last part of *universe*—the “uni” part is left out. Bionosoft is also a portmanteau. What parts of other words are used to make it?

spy + robot = spybot (-ro left out)

- Some people call portmanteaus “Frankenwords.” Can you see why? Can you find other portmanteaus in the book?
- You may know about *compound words*—whole words put together to make a new word, like putting *star* and *fish* together to make *starfish*. How are portmanteaus different from compound words? In a compound word, two **whole** words are put together, and in a portmanteau **parts** of words are combined—something is always left out. On the student page *Portmanteau vs. Compound*, you can practice working out the difference. It’s also fun to make up your own portmanteaus, like “ginormous” or “chillax!”
- Here is a fun video about portmanteaus: <https://www.youtube.com/watch?v=DbI3wrEQI00> Maybe you can make your own portmanteau comics or videos!

## PORTMANTEAUS

Note: Page numbers denote the first appearance of each word.

spybot (5)  
reactovision (25)  
Bionosoft (98)  
teleportation (105)  
Reuberverse (112)  
Walmart (135)  
intercom (140)

## COMPOUND WORDS

Note: Page numbers denote the first appearance of each word.

supervillain (73)  
glitchquake (91)  
superpower (107)  
brainstorm (121)  
cannonball (130)  
keystroke (139)

## SCIENCE & TECHNOLOGY

### BIOLOGY

- In the game *Doom Island*, the first two levels are based on *ecosystems*. An ecosystem is all the living (*biotic*) and nonliving (*abiotic*) things in an area that interact with each other. Read through chapters 8, 11, and 12 and record any text evidence you find that shows which ecosystem each level is based on.

(Answers: Jungle level includes snakes, rivers, crocodiles, toucans, vines. Ocean level includes water, oxygen, coral, sharks, swordfish, squids, octopuses)

- If you were designing the *Doom Island* level based on a jungle ecosystem, what else would you add? Remember, an ecosystem has both living (*biotic*) and nonliving (*abiotic*) factors.

(Possible answers: any jungle animals and plants, trees, sunlight, water, soil, air)

- What would you add to the ocean level?

(Possible answers: any ocean animals and plants, microscopic organisms, sunlight, sand and rock, waves and currents)

- Design a new *Doom Island* game level based on a different ecosystem, such as a desert, grassland, or forest. Do some research on your chosen ecosystem and include as many biotic and abiotic factors as you can. Once you have chosen your ecosystem factors, you can use the “Drawing with Pixels” activity (pp. 154—155) to create your own 2-D pixel items for your new game level.

- When Jesse first goes into the game *Doom Island*, he describes his new body: “I screamed when I realized what those little tan blocks were. They were my hands. With no fingers. I tried to bring them up to my face to get a better look, but I couldn’t bend my elbows. I started to freak out” (p. 41). What kinds of things would be hard or impossible to do without fingers or elbows? You certainly would have a hard time brushing your teeth! Imagine you wake up one morning without fingers or elbows. Write a narrative (story) about how you would get through your day.

### TECHNOLOGY

- When Jesse is in the *Doom Island* game, he realizes that he can “only walk forward and backward, not left or right. That’s probably because *Doom Island* was a 2-D, side-scrolling game. I could walk anywhere I wanted in the other games because they were 3-D, like the real world” (p. 42). What is the difference between 2-D and 3-D? Have you played games in both? Write an informative text (newspaper article, blog post, etc.) explaining the difference between 2-D and 3-D games.



# COMPUTER PROGRAMMING

• The “More to Explore” section in the back of *Trapped in a Video Game: Return to Doom Island* will help students begin to understand binary.

– The first part of the word binary comes from the root *bi-* which means *two*. Some other words that start with *bi-* are *bicycle* (two wheels) and *binocular* (two eyes).

– A *bit* is a single binary digit (a 1 or a 0).

– For example 10011 is five bits long. And, guess what—*bit* is a **portmanteau**!

Binary + digit = bit (*-nary* and *dig-* are left out)

• Once students have read about binary on pages 152—153, distribute copies of the “Drawing with Pixels” (pp. 154—155) and “Translating Binary” (pp. 156—157) pages and have students complete these activities. Then, try some of these follow-up activities:

– Video introduction to binary from Khan Academy and Code.org:

<https://www.youtube.com/watch?v=ewokFOSxabs>

– This video and lesson plan extends the “Drawing with Pixels” activity by having students communicate in binary:

<https://studio.code.org/s/course4/stage/17/puzzle/1>

– Learn to count in binary on your fingers—it can be used as secret spy code communication!

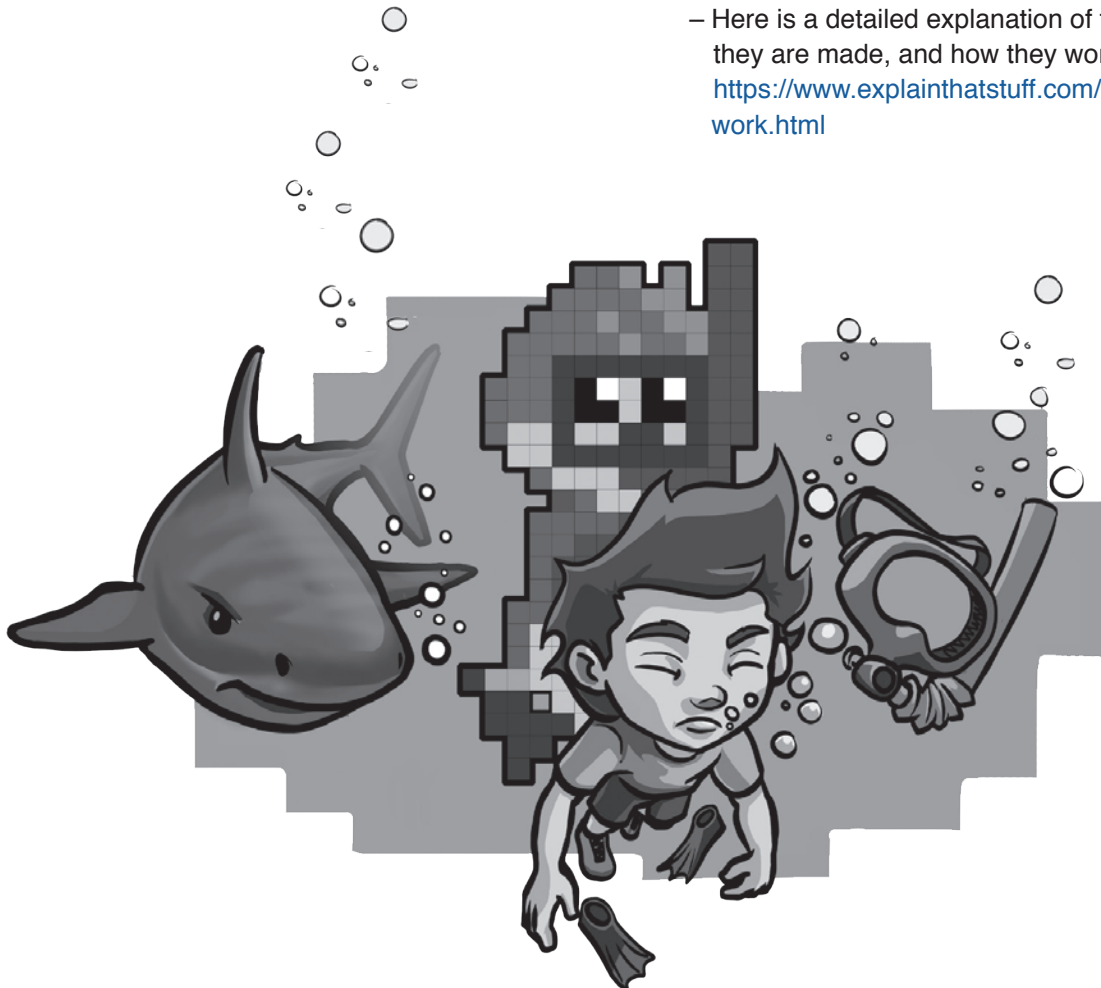
<https://www.mathsisfun.com/numbers/binary-count-fingers.html>

– Binary bracelets:

<https://studio.code.org/s/course2/stage/14/puzzle/1>

– Here is a detailed explanation of transistors, how they are made, and how they work:

<https://www.explainthatstuff.com/howtransistorswork.html>



**ENGLISH LANGUAGE ARTS/LITERACY**

**GRADE 3:**

**Reading**

Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

[CCSS.ELA-LITERACY.RL.3.1]

Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

[CCSS.ELA-LITERACY.RL.3.4]

**Writing**

Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

[CCSS.ELA-LITERACY.W.3.2]

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

[CCSS.ELA-LITERACY.W.3.3]

With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

[CCSS.ELA-LITERACY.W.3.4]

**Speaking and Listening**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

[CCSS.ELA-LITERACY.SL.3.1]

**Language**

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

[CCSS.ELA-LITERACY.L.3.4]

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

[CCSS.ELA-LITERACY.L.3.5]

**GRADE 4:**

**Reading**

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

[CCSS.ELA-LITERACY.RL.4.1]

Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

[CCSS.ELA-LITERACY.RL.4.4]

**Writing**

Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

[CCSS.ELA-LITERACY.W.4.2]

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

[CCSS.ELA-LITERACY.W.4.3]

Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

[CCSS.ELA-LITERACY.W.4.4]

**Speaking and Listening**

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

[CCSS.ELA-LITERACY.SL.4.1]

**Language**

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

[CCSS.ELA-LITERACY.L.4.4]

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

[CCSS.ELA-LITERACY.L.4.5]

## GRADE 5:

### Reading

Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

[CCSS.ELA-LITERACY.RL.5.1]

Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

[CCSS.ELA-LITERACY.RL.5.4]

### Writing

Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

[CCSS.ELA-LITERACY.W.5.2]

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

[CCSS.ELA-LITERACY.W.5.3]

Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

[CCSS.ELA-LITERACY.W.5.4]

### Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

[CCSS.ELA-LITERACY.SL.5.1]

### Language

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

[CCSS.ELA-LITERACY.L.5.4]

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

[CCSS.ELA-LITERACY.L.5.5]

Next Generations Science Standards

<http://www.nextgenscience.org>

3-PS2-2 Motion and Stability: Forces and Interactions

Make observations and/or measurements of an object's motion to provide evidence that a pattern can be used to predict future motion.

4-PS3-1 Energy

Use evidence to construct an explanation relating the speed of an object to the energy of that object.



Name \_\_\_\_\_ Date \_\_\_\_\_

### Portmanteau vs. Compound

A *portmanteau* is a word made by combining parts of other words. Something always gets left out.

A *compound word* is a word made by combining two whole words. Nothing gets left out.

Directions: Below are some words from *Trapped in a Video Game: Return to Doom Island*. Write the root words that are put together to create each word. Then, write any part or parts of the root words that have been left out. Finally, circle either *portmanteau* or *compound* to show what kind of word it is.

1. \_\_\_\_\_ + \_\_\_\_\_ = Reubinverse  
Left out: \_\_\_\_\_  
Portmanteau      Compound

2. \_\_\_\_\_ + \_\_\_\_\_ = supervillain  
Left out: \_\_\_\_\_  
Portmanteau      Compound

3. \_\_\_\_\_ + \_\_\_\_\_ = keystroke  
Left out: \_\_\_\_\_  
Portmanteau      Compound

4. \_\_\_\_\_ + \_\_\_\_\_ = spybot  
Left out: \_\_\_\_\_  
Portmanteau      Compound

5. \_\_\_\_\_ + \_\_\_\_\_ = intercom  
Left out: \_\_\_\_\_  
Portmanteau      Compound

6. \_\_\_\_\_ + \_\_\_\_\_ = brainstorm  
Left out: \_\_\_\_\_  
Portmanteau      Compound

7. Create your own *portmanteau* or *compound word*.  
Root words: \_\_\_\_\_ + \_\_\_\_\_ = \_\_\_\_\_  
new word

Was any part of a word left out? \_\_\_\_\_

Is your new word a *portmanteau* or a *compound word*?      Portmanteau      Compound



# ANSWER KEY

## PORTMANTEAU VS. COMPOUND

1. Reuben + universe = Reubenverse  
Left out: uni-  
Portmanteau
2. super + villain = supervillain  
Left out: (none)  
Compound
3. key + stroke = keystroke  
Left out: (none)  
Compound
4. spy + robot = spybot  
Left out: -bot  
Portmanteau
5. internal + communication = intercom  
Left out: -nal, -munication  
Portmanteau
6. brain + storm = brainstorm  
Left out: (none)  
Compound
7. Check for appropriate answers.

## FREE AUTHOR VISIT

### THANKS FOR BRINGING MY BOOK INTO YOUR CLASSROOM!

I hope your students have had just as much fun reading it as I did writing it. One of the best things I get to do as an author is connect with classes that have read my book. If you've added *Trapped in a Video Game* to your classroom library or you've read it together as a class, I'd love to meet your students! Here's how:

1. Have your students complete the worksheet on the next page.
2. Upload your students' questions to [dustinbradybooks.com/index.php/interview](http://dustinbradybooks.com/index.php/interview).
3. I'll record my answers and send back a private video just for your class.

The "visit" will be 100 percent free and won't require any technology beyond the ability to show a YouTube video. Can't wait to see what your students come up with!

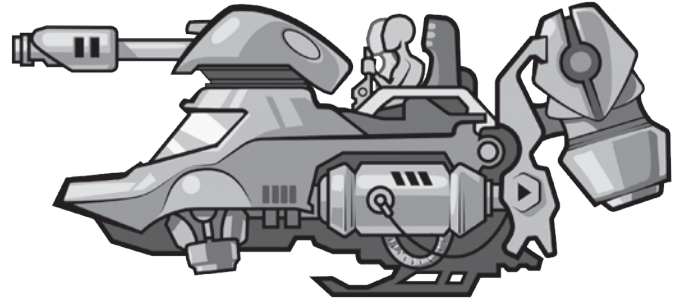
—Dustin Brady



# INTERVIEW AN AUTHOR

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

Grade: \_\_\_\_\_



## HERE'S YOUR CHANCE TO INTERVIEW DUSTIN BRADY, AUTHOR OF *TRAPPED IN A VIDEO GAME!*

To be a great interviewer, let your curiosity lead you, avoid yes or no questions, and get creative. It's OK to cover the basics, but the best interviewers always try to think of at least one question that no one else has asked.

### QUESTIONS ABOUT WRITING

*Example: Where do you find inspiration for your stories?*

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_

### QUESTIONS ABOUT *TRAPPED IN A VIDEO GAME*

*Example: How did you decide what the Full Blast game would be like after Jesse gets trapped inside?*

3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_

### QUESTIONS ABOUT THE AUTHOR

*Example: Do you have any pets? Would you rather be trapped in a video game or never play video games again?*

5. \_\_\_\_\_  
\_\_\_\_\_
6. \_\_\_\_\_  
\_\_\_\_\_