



Lesson Plans

PERSPECTIVES



Unit discussion: page 1

► Who is the person in this picture and what is he doing? (He is a bass drummer in a marching band, and he is looking at someone, probably waiting to see when to march or play.)

From what perspective are you seeing him? (from above and behind him)

Is this the normal perspective from which you would view a marching band member? Why or why not?

► Sometimes looking at things from a different perspective changes how we view things. Look at the titles in this unit in the table of contents and see if you can guess from whose perspective the stories are told.

From whose perspective do you think “Jake Sparks and the Case of the Missing Monkey” is told?

Proverbs 29:18

Where there is no vision, the people perish.

How many stories would have been told differently if the situation had been viewed from another angle? How many wars, court decisions, and relationships would have had different endings if the facts had been fully known and seen? Perspective is all-important, especially for the Christian, who must learn to look at each life-challenge through the “eyeglasses” of God’s Word. The folktales “The Apple of Contentment” and “The Squire’s Bride” take a colorful look at human behavior and achieve a satisfying outcome for their readers. The narrators of “Jake Sparks and the Case of the Missing Monkey” and “Aunt Mazey Ain’t Crazy” give interesting views of two elderly women who help children and in turn are helped by them. Humor and fancy give “Listening to Katey,” “Mowgli’s Brothers,” and “Wind-Wolves” interesting perspectives. In “A Tree for the Wilderness,” “The Scullery Boy,” and “The Greater God,” the right views actually preserve human life.

INTRODUCTION

Materials

- *READING 6 for Christian Schools: As Full as the World*, for each student
- Teaching Visuals 1 and 2: *The Author's Purpose* and *Reading with Purpose*

Lesson	Worktext pages
1	1–2

PURPOSES FOR WRITING AND READING

2 Skill development: Book format

Distribute Reader 6, *As Full as the World*, to the students.

Allow the students to locate the various parts of the book as you discuss the following information.

- The *title page* gives the name of the book and usually lists the book's author and publisher.

How did this book get its title? (Guide the students in discovering the title as you read the poem "As Full as the World" from the title page or the back cover of the book.)

- The *table of contents* lists the stories as they appear in the book and gives the names of the authors. It also tells the type of story for each selection.

Do you have a favorite genre or type of story? (Guide the students as they scan the story titles and types of stories, building anticipation for some that they might look forward to in a special way.)

- The *glossary* lists unfamiliar words from the stories and defines them.
- The *index* lists selections and authors alphabetically. Selections beginning with the words *a* or *the* are alphabetized by the second word of the title.

3 Skill development: Visual 1—The Author's Purpose

- Different authors have different purposes for writing a story. We can learn how to tell what the author's purpose is.

Choose a student to read from the visual the four purposes for writing.

- What could be an author's purpose for writing a story—
 - about the history of baseball? (*to inform*)
 - about the hilarious experiences of a mischievous monkey? (*to entertain*)
 - to make you eager to go sky-diving? (*to persuade*)
 - about someone who tries to earn money fast but earns nothing? (*to teach a lesson*)
- Is it possible for an author to have more than one purpose for writing a story? (yes) Give an example. (Possible answer: The story about someone trying to earn money fast could entertain as well as teach a lesson.)

The student should tear out and take home Worktext page 347, *A Message to Parents*.

OBJECTIVES

LESSON 1

The student will

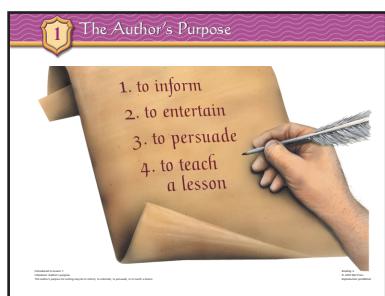
- Identify parts of a book's format.
- Identify authors' purposes for writing.
- Scan text to determine the author's purpose.
- Discern purposes for reading.
- Recognize a need for personal selection criteria.

1 Introduction

- You were probably very excited today to catch up with some friends that you haven't seen since last school year. What kinds of things have you talked about?

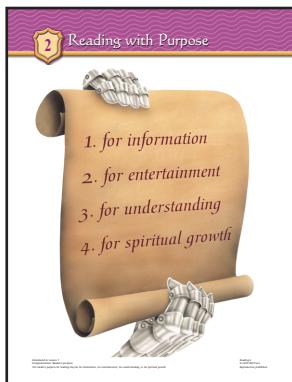
What do we call what people are doing when they are sharing words, thoughts, or ideas with each other? (possible answers: talking; communicating)

Communicating is an important part of life. And communicating is an important part of reading. Reading is getting someone else's message—the author's message. Authors express their thoughts and feelings through writing. When an author writes a story, he has a reason or purpose. Writing is the author's way of talking to you.



4 Skill application

- Turn to the table of contents in your reader.
What is the title of the first story? (["Jake Sparks and the Case of the Missing Monkey"](#))
What do you think this story is about? (Elicit that since the title has the word *case* it is probably a mystery.)
- Read the title of the second selection. What type of writing is it? ([an interview](#))
What do you think a humorist is? (Elicit that it is a writer of humorous fiction.)
What could the author's purpose be for writing this selection? ([possible answers: to inform; to persuade](#))
- The next selection—"The Squire's Bride"—is retold from a folktale.
Turn to the folktale on page 17 and scan a few pages to determine what this author's purpose could be. ([possible answers: to entertain; to teach a lesson](#))



5 Skill development: Visual 2—Reading with Purpose

- We now know why authors write, but why do people read?
Allow time for discussion before displaying Visual 2. Choose a student to read from the visual the four reasons for reading.
- When might you read for information? ([possible answers: researching to write a report; reading a newspaper or a magazine](#))
If you were writing a report about Spain, where could you read information about that topic? ([possible answers: Internet; encyclopedia; book](#))
- What kinds of stories do you read for entertainment? ([Answers will vary.](#))
Have you ever read a story for entertainment and also gotten a better understanding of a topic or a problem? ([Answers will vary. Elicit the idea that an author whose purpose is to teach a lesson or to persuade or even to give information may do it through a story that entertains.](#))
- When might you read to gain spiritual growth? ([possible answers: reading your Bible during devotions; reading your Bible assignments for school; reading about other Christians' lives](#))
- Do you think it matters what kinds of books you read? Why or why not? ([Answers may vary. Point out that some authors are not very knowledgeable and may be incorrect in what they write. Some authors may be unwise or evil and try to persuade readers to believe ideas that are the opposite of what God's Word teaches, and some authors encourage sin by making it appear "not so bad."](#))

WORKTEXT OBJECTIVES

The student will

- Use the table of contents and index to locate information.
- Identify the author's purpose in paragraphs.

Study skills:

Worktext page 1



- Where in your reader can you find the table of contents? ([in the front of the book](#))

How are the stories listed in the table of contents? ([in the order the stories appear in the book](#))

- Where in your reader is the index located? ([in the back of the book](#))

How are the stories and authors listed in the index? ([alphabetically](#))

Read the instructions for the page together. Direct the students to complete the page.

Literature:

Worktext page 2



Before the students begin the page, elicit the four purposes for an author's writing—to inform, to entertain, to persuade, and to teach a lesson.

JAKE SPARKS AND THE CASE OF THE MISSING MONKEY

Barney, Miss Hancock's pet monkey and the library mascot, is missing. The entire town is searching for him, and no clue can be discarded—not even Bridget's most unlikely one. Jake sighs. Could his little sister really know where the missing Barney is hiding?

Lesson	Reader pages	Worktext pages
2	2–7	3–4
3	8–13	5–6

Materials

- A lost pet notice offering a reward (e.g., a notice from a grocery store, a newspaper advertisement, or a handmade example)
- Vocabulary sentences for display (e.g., on the chalkboard or on sentence strips). Use the prepared sentences from pages 6 and 12 to introduce the vocabulary words in context at the beginning of each lesson.

INTRODUCTION

The price of rewards

Display the prepared reward notice. Read aloud the information on the notice.

- Have you ever needed to post a notice asking people to help you find a lost pet?
How do you think a person feels when he posts the notice?
How would you decide on the amount of the reward?
- Would you help a stranger find a pet if he were not offering a reward?
- Today you will begin reading a story about an unusual missing pet.

OBJECTIVES

LESSON 2

The student will

- Note the narrator of the story.
- Note the author's use of a character to provide foreshadowing.
- Identify the author's use of details to provide imagery.

LESSON 3

The student will

- Identify growth and change in a character.
- Interpret a character's motives.
- Identify cause-and-effect relationships.
- Identify foreshadowing used by the author to make a mystery believable.
- Note the author's use of humor.

Correlated Activities

- Vocabulary Notebook, Activity 1: Word Hunt
- Connections, Activity 1: Party Planner

See "Classroom Management for Grouping" in the Appendix.

LESSON 2 No Time to Lose!

COMPREHENSION

VOCABULARY

Jill didn't tell her secret to anyone except her favorite **confidant**. (p. 4)

Ben stood **transfixed**, unable to move a muscle, as he watched the bookshelf fall. (p. 6)

For a variety of teaching strategies to use when introducing the vocabulary words of a lesson, see the Vocabulary section of the Introduction to this teacher's edition, page xiii.

Before silent reading: pages 2–5

Motivation

- What will happen on the first day of school?

After silent reading

Overview discussion: pages 2–5

- [literal] What are some things that make this first day of school seem the same as every other first day of school Jake had ever seen? (possible answers: brand-new clothes; squeaky-clean backpacks; Jake and Nathan's counting their steps to the library; their joining the Library Club)

[interpretive] What is different about the first day of school this year? (The librarian's pet monkey is missing.)

[interpretive] Why does Jake want to find Barney quickly? (Elicit that he knows how much Miss Hancock misses Barney.)

- [interpretive] Who is the narrator in this story—the one telling the story? (Jake) How do you know? (Answers will vary, but elicit that the reader sees things as Jake sees them. We read

No Time to Lose!

Jake Sparks and the Case of the Missing Monkey

Sharon Hambrick
illustrated by Paula Cheadle

Jake Sparks leaned back in the soft brown recliner. He locked his hands behind his head and stared at the old photograph of his great-grandfather, Edmund Wilton Sparks, that hung on the living room wall. The photograph was fading behind its glass, but Great-Grandfather Sparks's stern face gazed intently at Jake.

"Okay, Great-Grandpa," Jake said aloud. "I've got a new mystery for you. How would you find a missing monkey?"

"Great-Gramps can't hear you, Jake," his little sister Bridget said. "He's been dead sixty years."

"Sixty-five."

"Anyway," Bridget said, "you know he didn't help you with the last

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Jake's thoughts and follow him through his day rather than following Bridget or some other character.)

Follow-up discussion:
page 2

- [literal] What mystery is Jake trying to solve this time? (He's trying to find a missing monkey.)

[critical] Why does Jake talk about the mystery to his great-grandfather's picture? (Accept any answer.)

- [literal] Who helped Jake solve his last mystery? (his little sister, Bridget)

[appreciative] Would you want to admit that your little sister helped you solve a mystery? Why or why not?

mystery you solved. I did that!" Bridget beamed triumphantly at Jake.

It was true, and Jake knew it. It had been Bridget who'd nudged him in the right direction last time when he had been searching for the lost goldfish.

"I admit it. But I'm going to solve this one. I'm bending all my mental powers on this one problem. You'll see; I'll figure it out."

Bridget mumbled something about Jake thinking he had all the answers. Then she grabbed a doll from underneath the couch and wandered out of the living room. Jake leaned back in the chair and thought about how the case of the missing monkey had begun.

[interpretive] What does Jake mean by saying "I'm bending all my mental powers on this one problem"? (He's thinking only about how to solve the mystery.)

Select two students to read aloud the conversation between Bridget and Jake. Instruct them to read with Jake's tone of concentration and Bridget's innocent teasing tone.

The vocabulary words used in context sentences are underlined in red on the reader page of this teacher's edition the first time they appear. (See page 8 of this teacher's edition.)

It was the first day of school. Jake thought it seemed like every other first day of school he'd ever seen. There were the brand-new clothes and the squeaky-clean backpacks. There were schoolbooks that still looked shiny and new shoes that were not yet scuffed up.

Jake and his friend Nathan walked from the sixth-grade room at Philpot Christian School to the Philpot Public Library as they had done the first day of school for the last two years. They counted their steps as they walked. Last year, it took nine hundred and seventy-five steps, but this year, since their legs were longer, it didn't take as many.

"Nine hundred fifty-two!" Jake and Nathan said together as they stomped up to the front door of the library. "Hi, Miss Hancock," Jake said, and, "We're here!" Nathan said, probably a little too loud for a library.

"It's good to see you," Miss Hancock replied. She tucked a wisp of her gray hair behind her ear and smoothed her skirt down. "Are you going to be joining the Library Club again this year, Nathan?"

"Yes, ma'am," Nathan said smiling. "That's why I'm here. Mom says it's my civic duty to help you and to read to little kids."

"And what about you, Mr. Sparks?" Miss Hancock asked. "Are you joining the library club too?"

"Yes, ma'am," Jake said. "Mom says I can join if I'm home in time to do my chores in the evening."

"That will be perfectly fine," Miss Hancock said. "What chores do you have to do?"

"I feed the chickens. I tend a big plot of tomatoes. I'm supposed to, anyway. Dig out the weeds, watch for bugs, that sort of thing. Plus keeping the garage cleaned up, practicing, doing homework. You know, all the regular stuff."

"Sounds like a lot of regular stuff," Miss Hancock said, smiling. Jake loved the library, and he loved Miss Hancock. Miss Hancock would help you find any book you needed, and if you wanted to keep it longer than it was checked out for, she didn't care. She could also help you with your homework and could work out long division problems in her head.

Miss Hancock had been the Philpot Library's librarian since before Jake was born. But she wasn't the only wonderful thing about the library. There was also Barney, Miss Hancock's pet monkey. Usually Barney would sit on the floor doing nothing, but sometimes he would shriek suddenly and scare everyone, though they usually ended up laughing when they calmed down from the fright. Jake knew there probably wasn't another public library like Philpot's in the whole country.

Jake Sparks and the Case of the Missing Monkey 3

See the Comprehension section of the Introduction to this teacher's edition, pages xiv–xv, for the explanation of highlighted questions.

As you prepare to teach each lesson, you may want to highlight (on the reader pages shown in this teacher's edition) the passages you will ask the students to read aloud. This will help you to locate the passages quickly as you lead the students in the discussion of the story.

Follow-up discussion: page 3

- [interpretive] When did the problem begin that Jake is trying to solve? ([after school on the first day of school](#))

Read aloud the details the author gives that help you see and feel what the first day at school was like.

- [literal] Where do Jake and his friend Nathan go in the afternoon after school? ([the Philpot Public Library](#))

[interpretive] Why do they join the Library Club? ([This is a way that they can be of service to others in their community.](#))

[appreciative] Can you think of some ways that you could be of service to the people in your community?

- [literal] What requirement must Jake meet in order to be able to join the Library Club? ([He must be home in time to do his chores.](#))

Read aloud Jake's explanation of his responsibilities at home.

- [critical] Do you think Miss Hancock is a good librarian? ([yes](#)) Why do you think so? ([Possible answers: She's very knowledgeable; she's been there a long time; she helps the children with their homework; she seems to care for the children.](#))

- [interpretive] Why does Jake think that there is probably no other public library like the one in Philpot? ([Possible answer: There are no other librarians quite like Miss Hancock and none that have a pet monkey that comes to the library.](#))

Follow-up discussion: page 4

- [literal] What are the responsibilities of the Junior Library Club members? (reshave the returned books, read to little children, do whatever they can to make the library a happy place)

Read aloud in an official tone Miss Hancock's explanation of the Junior Library Club members' responsibilities.

- [interpretive] Why does Miss Hancock tease the children about Barney's eating their homework? (Possible answers: She wants to encourage them to do right; she is trying to be light-hearted and funny after telling them their responsibilities.)

[interpretive] How do you know that Miss Hancock doesn't seem alarmed right away that Barney is missing? (She says he'll be back in time for dinner.)

- [literal] What do the children think has happened to Barney? (Some think he's lost, and others think he's been stolen.)

[interpretive] Why would a reporter come to interview Miss Hancock? (Possible answers: The missing monkey will make an interesting story; he wants to help Miss Hancock tell people so they can help find Barney.)

[interpretive] Why is Jake having a hard time focusing on what he is doing at the library? (Possible answers: He is worried about Barney; he thinks there is no time to lose or waste in hunting for Barney.)

[interpretive] How do you know Jake cares about Miss Hancock? (He is upset about seeing her cry.) [BAT: 5a Love]

Read aloud the paragraph that explains why Jake thinks there is no time to lose. Let us hear the urgency in your voice.

"Well, don't stand outside in the heat," Miss Hancock said. "Come on in." She held the door open for them, and they walked into the cool of the library.

A few minutes later the first meeting of the Junior Library Club at the Philpot Public Library was called to order. Miss Hancock tapped a wooden gavel¹ on her desk.

"This meeting will come to order," she said. "I'd like to officially welcome you to this year's Library Club. I'm counting on all of you to help me reshave the returned books in the right places, read to little children in the children's room, and generally make the Philpot library a happy place. Are we all agreed?"

Fifteen heads nodded yes.

"Good. Now, let me call Barney. As you know, Barney's my dear friend and confidant.² If I hear you've been naughty, I'll whisper it in Barney's ear, and he'll eat your homework!"

All the kids laughed, and Jake wondered if Barney wasn't the only thing unique about Philpot's library. Maybe Miss Hancock was a bit out of the ordinary too.

"Barney," Miss Hancock called. There was no answer, so she tried again. "Barney!"

Jake and the other kids got up and looked around, but Barney was nowhere to be found.

"Well, don't worry," Miss Hancock said, "he never misses din-

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ner, and tonight I'm serving his favorite salad and a big bowl of mashed potatoes. He'll be home in time for that, I know!"

Barney did not return by dinner time, and the next day found Miss Hancock fluttering with anxiety. She was unable to speak to the library clubbers, though she smiled at them as they went about their tasks of putting books back on shelves and straightening magazines.

"He's lost," some kids said.

"He's stolen," others whispered.

By the second day, there was no doubt. Barney was missing for good. A reporter from the *Philpot Stew* showed up at the library for an interview with Miss Hancock. Jake Sparks watched from the children's room where he pretended to be interested in reading a book to several toddlers when what he really wanted to be doing was rushing out to tell the reporter to sound an urgent alarm for the return of Barney. There was no time to lose! The fact was, he'd seen Miss Hancock crying, and he didn't like that one bit.

That was the night Jake sat in the recliner and asked his long-deceased³ great-grandfather's picture for help. Of course, no help came.

¹gavel—a mallet that a judge strikes on his desk for order or attention

²confidant—one to whom secrets are told

³deceased—no longer living; dead

Words that might hinder students' comprehension are numbered and defined at the bottom of the reader page. All of these vocabulary words are included in the glossary. Some of the vocabulary words also are used in context sentences to be introduced to the students at the beginning of the lesson. (See page 6 of this teacher's edition.)



**Follow-up discussion:
page 5**

► [literal] Where in the library do the kids look for Barney? (under the table; on top of the bookshelves; behind the shelves)

[appreciative] Do you think it would be difficult to find a missing pet in a library? Why or why not?

Before silent reading: pages 6–7

Motivation

- ▶ What will Miss Hancock do to try to get Barney back?

After silent reading

Overview discussion: pages 6–7

- ▶ [literal] What does Miss Hancock do to try to get Barney back? (She offers a two-hundred-dollar reward for his return.)

[interpretive] Why do you think Miss Hancock offers money for Barney's return? (Possible answers: She thinks more people will look for him; if someone has stolen him, he might give Barney back to get the money.)

[interpretive] Why does Jake want to find Barney now? (to collect the reward money)

- ▶ [literal] What comment does Bridget make during the conversation at supper? (She says that Barney is in the tomatoes.)

[critical] Why doesn't Jake listen to Bridget? (Possible answers: He isn't really paying attention to her; he doesn't understand her comment; he thinks he knows more than Bridget does.) Do you think he should listen to her? Why or why not? (Accept any answer.)



The next morning, Jake was transfixed⁴ by the front page of the *Philpot Stew*. Above the news of a hurricane in Alabama and a fire in Montana was a picture of a distressed Miss Hancock and this headline: "Beloved Librarian Offers Two Hundred Dollars for Barney's Safe Return!"

That evening Jake absentmindedly poured Italian dressing on his French fries and ketchup on his salad. He said "yes" when his father asked how his day had been, and handed his mother the pitcher of lemonade when she asked him to please pass the tomato slices. Bridget giggled into her hand, but didn't say anything.

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"Is something wrong, Jake?" Mr. Sparks asked.

"Tuesday," Jake said.

"Jake, look at me," his father said. Jake looked up. "Are you all right?"

"Yes, sir; sorry sir," Jake said. "I'm thinking about Barney and how I can find him. If I rush out right after dinner tonight, I think I can find him. Dad, there's a two hundred dollar reward!"

"What about your chores?" Mr. Sparks asked. "If you're monkey-hunting, when will you finish them? And what about your homework and your trumpet practice?"

⁴transfixed—motionless in amazement

Follow-up discussion: pages 6–7

- ▶ [interpretive] Why does the author tell us that the article about the missing monkey appears *above* the news of a hurricane and a fire? (Elicit that she is letting us know that the missing monkey is important news in the small town of Philpot.)
- ▶ [interpretive] Why is Jake so absent-minded at the dinner table? (He's thinking about how he can find Barney and collect the reward.)

[appreciative] Have you ever been so preoccupied with your thoughts that you did or said something silly? Tell us about it.

- ▶ [literal] What objection does Mr. Sparks raise when Jake says he wants to go look for Barney? (Jake has responsibilities such as his chores, homework, and trumpet practice.)

Select two students to read aloud the conversation between Mr. Sparks and Jake as they discuss looking for Barney. Instruct them to read with Mr. Sparks's firm voice and Jake's determined voice.

"But, Dad, what's a couple of days of homework or practice when you consider two hundred dollars? I could start my college fund. I could buy a new skateboard. I could—"

"He's in the tomatoes," Bridget said.

"Who?"

"Barney."

Jake poked at the sliced tomatoes on the plate and said, "No, Sis; he's not. Look, Dad, I've figured it all out. Monkeys are jungle animals, right? That means they want to be in the jungle. Philpot isn't exactly a jungle, so Barney's run away from the library to find a jungle. All we have to do is look in the jungliest-looking place around here, and there will be Barney."

He wiped his mouth with his napkin and beamed around the table at his family.

"See, it's simple, Sis," he said to Bridget. He tapped his head. "You've just got to use your noggin."

Jake stood up. "So, I'm off to the park, Dad," he said. "I've got a monkey to capture."

"Not so fast, Son," Mrs. Sparks said. "There's the small detail of your evening chores."

"Chores, s'mores," Jake said. "When I've got that two hundred dollars, I'll hire a maid for you, Mom. I'm doing this for all of us."

Dad turned a stern gaze on Jake. Jake swallowed hard. "Sorry, Mom,"

he said. "What I meant to say was, 'May I please look for Barney after I do my chores?'"

"After your chores and after your homework if it isn't too late."

It was too late. By the time the chickens were fed and the weeds were pulled, it was eight o'clock. By the time Jake had practiced and finished up his math homework, it was bedtime.

Maybe tomorrow, he thought.



Jake Sparks and the Case of the Missing Monkey 7

Follow-up discussion: page 7

- [interpretive] How do you know that Jake thinks he's pretty smart? (Possible answers: He beams at his whole family because he thinks he has the problem all figured out; he tells Bridget she just has to use her head.)

Read aloud in your most convincing tone Jake's explanation of where Barney can be found.

[literal] When does Dad turn a stern gaze on Jake? (when he answers his mother in a way that makes light of her request)

[appreciative] Would you have received a stern gaze from your dad if you had spoken to your mother in that way?

Read aloud Jake's apology to his mother. Let us know he is truly sorry. [BAT: 2a Authority]

- [literal] Why isn't Jake able to look for Barney after supper? (It is bedtime by the time he finishes his chores, practice, and homework.)

Looking ahead

- Will Jake be able to look for Barney tomorrow? Will he find Barney?

WORKTEXT OBJECTIVES

The student will

- Recall and infer facts and details.
- Match characters and dialogue.
- Use the parts of a glossary to determine information.

Comprehension:

Worktext page 3



Study skills:

Worktext page 4



LESSON 3

WHAT'S THE REWARD?

COMPREHENSION

VOCABULARY

Katie's **diminutive** fingers could barely reach a span of six piano keys. (p. 10)

Which would be the quickest way to **prosperity**: cutting grass or digging for treasure? (p. 10)

Before silent reading: pages 8–11

Motivation

- Why are Jake's friends looking for Barney?

After silent reading

Overview discussion: pages 8–11

- [interpretive] Why won't Jake listen to Bridget? (Accept any answer.)
- [interpretive] Why is Miss Hancock distracted at the library? (She keeps hoping to find Barney.)
- [interpretive] What is everyone besides Jake doing on Friday? (looking for Barney) Why? (They hope to collect the reward.)

[interpretive] What valuable lessons does Mr. Sparks want Jake to learn? (possible answers: to do right regardless of what others do; to be responsible; to do things for the right motive) [BATs: 2c Faithfulness; 2e Work]

Follow-up discussion: page 8

- [interpretive] Why do you think Bridget keeps saying that Barney is in the tomatoes? (Possible answers: Maybe she has seen him; she is just teasing Jake.)

[interpretive] Why do you think Jake doesn't admit that he actually looked in the tomatoes before school? (Accept any answer.)

What's the Reward?

The next day was the same. While other kids poured out into the afternoon in bunches of threes and fours to look for Barney, Jake trudged home with Bridget so they could do their chores and their homework, their music practice, and their family devotions.

"Never mind, Son," Mr. Sparks said. "Your job is not to get rewards. I'm sure Barney will be found soon. Your job is to do your work well and trust God to take care of all your needs."

"But Dad, I'd get two hundred dollars if I found him."

"And if you didn't find him, you'd be behind on your homework, behind on your trumpet practice, and behind on your chores. The vegetable garden would completely fall apart, and your chickens would starve to death."

"But, Dad—"

"No buts. There are plenty of kids looking for Barney. We need your help here at home. No wild monkey chases for you."

"What about me, Daddy?" Bridget said. She was sitting in the rocking chair, braiding her doll's hair. "Can I find Barney? He's in the tomatoes."

"The tomatoes?"

"She said that last night," Jake said. He snickered, but he didn't

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admit that he'd looked all through the tomato plants before school that morning. There was no monkey there, just a few broken plants where a dog must have run through and some half-eaten tomatoes the birds had been after.

The Library Club hadn't met since Barney got lost. Miss Hancock was distracted and frantic. She roamed around the library looking in corners and peering out the windows. She cried often. Jake felt uncomfortable around her and stayed away.

On Friday, Nathan caught up with him as he walked home from school. Nathan carried a large cage made of chicken wire and led an enormous dog on a leash.

"Come on, Jake," Nathan said. "See, I've got a monkey-catching cage and my rottweiler Hamlet. We're going to plop the cage on top of Barney and then make Hamlet sit on it until the police arrive."

"Sorry," Jake said. "I can't. Chores."

Another boy ran by with a rope. "I've been practicing with the lasso. I'm going to catch that monkey by his tail and drag him into town."

Saturday's *Stew* revealed that although hope was growing dimmer for Barney's safe return, many people were still looking diligently.

- [interpretive] The story doesn't tell what Jake's family does on Saturday and Sunday. Why do you suppose they don't join the search on those days? (Possible answers: They are busy with family and church activities; family activities and church take priority; Jake's dad really doesn't want him to search just to gain the reward.)

[literal] What does Jake think has been in the tomatoes? (a dog and some birds)

[appreciative] What do *you* think has been in the tomatoes?

- [literal] What kinds of schemes do some of the kids think up to try to catch Barney? (trap him in a cage; lasso him)

[appreciative] How would you go about trying to find Barney?

Read aloud a paragraph in which one of the kids explains how he plans to catch Barney. Read with a boastful voice.



Jake Sparks and the Case of the Missing Monkey 9

**Follow-up discussion:
page 9**

► [interpretive] How do you think Barney would react if a cage were thrown on top of him or a lasso were thrown around his tail? (Possible answers: He might try to get away; he might chatter and scream.)

Follow-up discussion: pages 10–11

► [interpretive] Jake knows it is right to obey his father, even if he feels foolish about not helping to look for Barney. What would happen to Jake's testimony if he disobeyed? (Answers may vary, but elicit that he would break his father's trust in him, and his friends would all know he was disobedient.) [BAT: 2a Obedience]

► [interpretive] Why does Nathan say "I can feel it in my bones"? (It's an expression that means he believes he'll find Barney today.)

► [interpretive] Why does Jake glare at Bridget for repeating that Barney is in the tomatoes? (Possible answers: He's getting annoyed with Bridget; he doesn't think Barney could possibly be there.)

► [interpretive] Why would the town council want to help Miss Hancock find Barney? (Miss Hancock has been an important part of the community for a long time.)

Read aloud the article from the newspaper. Read it as if you were a news reporter.

► [literal] What does Mrs. Sparks suggest they do if Jake finishes up early with his responsibilities? (Their whole family will look for Barney.)

[critical] Is there anything wrong with getting a reward for doing something good? (no) Why do you think Jake's parents refuse to let him try to get the reward? (Answers may vary, but elicit that the lesson of doing right just because it is right [not for gain] will last much longer than the five-hundred-dollar reward.) [BAT: 5a Kindness]

Jake felt foolish that he couldn't help out, but he knew he had to obey his father. He felt worse when he read that the reward money had been increased by Miss Hancock's assistant librarian and now stood at three hundred dollars.

"Coming with us today?" Nathan asked on Monday.

"You know I can't," Jake said. "My dad says I have to do my regular homework and chores."

"That's too bad," Nathan said, "because I can feel it in my bones—today's the day I'm going to sneak up on that critter and bag him!"

"What happened to your cage and the big dog?"

"It was too flimsy," Nathan said. "Hamlet sat on it and crushed it. Besides, I never did see Barney."

While his friends went monkey-hunting that day, Jake Sparks studied alone in the Philpot Library. He wrote his spelling words into sentences, made a list of thirty-five adjectives, and filled in blanks on a worksheet about the ancient Sumerians.

He didn't say much at dinner. There didn't seem to be anything to say. Everyone else had been out looking for the monkey, and he had been tossing corn to chickens! Bridget said, "He's in the tomatoes," again, but Jake glared at her.

Tuesday's edition of the *Stew* featured a color picture of Mayor Stubbs

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and the town council smiling over the diminutive⁵ form of Miss Hancock. The caption read, *Council Aids Leading Citizen*. Jake read the article and sighed deeply. The leadership of Philpot had pitched in to help.

"She has been a pillar⁶ in the community of Philpot as long as any of us can remember," Mayor Stubbs was quoted as saying. "Barney was a gift of the Junior Library Club several years ago. He has been a wonderful companion for Miss Hancock, and we are deeply grieved that he is missing. We have all contributed to the Find Barney Fund, which has now reached a total reward of five hundred dollars for the safe return of Barney, Philpot's most prized monkey."

Jake swallowed hard. Five hundred dollars! Even his father would have to admit that was worth having!

"Mom, did you see this?" Jake held out the picture. "How can I get Dad to let me join the search teams?"

"Yes, I saw it Jake, but I don't think Dad's going to change his mind. Rushing out to make a quick dollar isn't the way to prosperity⁷ for most people. Dad wants you to be steady and responsible. Maybe if you finish everything up early tonight, we can all go out and look around for that monkey, but not for the money."

⁵diminutive—of very small size; tiny

⁶pillar—(figurative) one who has an important position

⁷prosperity—success, especially in money matters

"Why not for the money?"
"That's not why you should look
for Miss Hancock's monkey, Son."
The next day, Jake went to see
Miss Hancock.



Jake Sparks and the Case of the Missing Monkey 11

"I'm sorry about your monkey,
Miss Hancock," Jake said.
The two of them sat in the library
on plush couches. Miss Hancock
always said it was better to read in
comfort than in pain.

"I don't think he'll come
back, you know," she said.
"He's been gone a long time
now, and, after all, maybe a
monkey should be free.
Maybe he didn't like living in
a house alone with an old
lady like me. You know I'm
almost seventy years old,
Jake, and maybe a lady of
seventy shouldn't tie her af-
fections up in a monkey.
Maybe Barney knew it was
time to make his own way in
the world."

Jake laughed a little, but
sadly.

"I'd look for him, but my
Dad won't let me," he said.
"He said I should work hard
at my regular chores and
homework and not rush off
for get-rich schemes."

"Get-rich schemes?" Miss
Hancock sat up straight. "Do
you mean the kids are all
looking for Barney just for
the reward, not because I miss
him? Not because he's lost?"

Jake cringed under her gaze.
"I guess so," he said. "I don't
really know."

Follow-up discussion: page 11

► [interpretive] Why is Jake the only
one sitting in the library with Miss
Hancock? ([The other Junior Library
Club members are looking for
Barney](#).)

[literal] Why does Miss Hancock
think that Barney won't be coming
back? ([Possible answers: He's been
gone a long time; she thinks Barney
doesn't like living with her any-
more.](#))

[interpretive] Why does Miss
Hancock sit up straight when Jake
explains why he isn't looking for
Barney? ([She realizes that the only
reason people are looking for Barney
is for the reward money.](#))

Select two students to read aloud the
conversation between Jake and Miss
Hancock as Jake explains why he isn't
looking for Barney. Instruct them to
read with Miss Hancock's sad, sur-
prised tone and Jake's sympathetic
tone.

Before silent reading: pages 12–13

Motivation

- Will Bridget help Jake solve another mystery?

After silent reading

Overview discussion: pages 12–13

► [interpretive] Why does Jake change his attitude about wanting to find Barney? (Accept any answer, but elicit that he realizes that people are more important than money.) [BAT: 5a Love]

[critical] What is wrong with Nathan's motive for looking for Barney? (He is only willing to do so if he will gain something for it.)

[literal] Although it would have been nice to earn the reward money, why is Jake content? (He is glad to see Miss Hancock happy again.) [BAT: 5b Unselfishness]

► [interpretive] What clues does the author use to foreshadow the end of the mystery? (We learn at the beginning of the story that Bridget solved the last mystery; all through the story, Bridget keeps talking about the tomatoes.)

[appreciative] How would you have felt about the ending of the story if the author had omitted Bridget as a character and Jake had "just happened" to find Barney in the garden? (Accept any answer, but elicit that the author's plan for the plot makes the end of the mystery believable.)

Follow-up discussion: page 12

► [interpretive] Why does Miss Hancock seem even sadder and older than the day before? (Not only does she think she'll never see Barney again, but she also is disappointed that people are looking for Barney only because of the reward.)

► [literal] Why does Jake want to find Barney now? (to help Miss Hancock)

"Can you believe she canceled the reward and called the search off?" Nathan said. The Library Club was full again, and the kids put books back on shelves and read stories to small children instead of spending their afternoons on the monkey search. "That money was practically in my pocket," he said. "I know I was just about to find old Barney."

"Never mind that monkey," a girl said. "It's over, so it's over. Let's read."

Jake looked over at Miss Hancock who sat behind the book check-out counter. She seemed older and sadder than she had been the day before.

"Dad, I've got to find that monkey," Jake said at dinner.

"What's the reward up to?" Mr. Sparks asked.

"No reward," Jake said. "But Miss Hancock really misses Barney. She needs him."

Mr. Sparks looked up from his dinner plate and gazed deeply into Jake's eyes. Jake was a little bit afraid of what his father would say—after all, this was the third time he'd asked permission to look for Barney—but he didn't look away.

Mr. Sparks smiled. "Let's clean up dinner and think about where a monkey would hide. We'll do this together. For Miss Hancock."

"He's in the tomatoes," said Bridget.

"Stop with the tomatoes, okay?" Jake said, his voice rising. "Why do you keep saying that?"

"Because he's in the tomatoes. I saw him."

"You saw him?"

"I've been trying to tell you all along!"

Half an hour later, Mr. and Mrs. Sparks, Bridget, and Jake sat quietly in the back yard, each of them at a corner of the large tomato plot. They sat perfectly still. Time ticked slowly by. No one spoke.

At last a dark something moved quickly through the plants. Jake's heart pounded. He heard a sharp gasp from Bridget, but knew not to say anything. They must all be as quiet as possible.

Snap. Splat.

There! Ten feet away from him sat Barney the monkey chewing tomatoes!

Snap. The tomato branch broke. *Splat.* Barney bit right through the juicy tomato.

Jake saw his mother's shadowed figure slip quietly back toward the house. It was her job to call Miss Hancock if they spotted Barney.

It seemed like forever, but probably only a very few minutes passed before Jake sensed the small presence of Miss Hancock standing next to him. She was trembling with excitement.

Read aloud in your most convincing voice what Jake says as he asks permission for the third time to go look for Barney.

[interpretive] Why does Mr. Sparks finally agree to let Jake look for Barney? (He knows that Jake has learned his lesson about helping others.)

[literal] Why does Jake listen to Bridget now? (She tells him that she has actually seen Barney in the tomatoes.)

[interpretive] Why has Barney been coming to the tomato patch all this time? (to get food)

[interpretive] Why does Mrs. Sparks call Miss Hancock rather than try to capture Barney? (Answers may vary, but elicit that the family doesn't want to frighten Barney.)

► [appreciative] What elements of humor does the author include in the mystery? (possible answers: Jake's talking to his great-grandfather's photograph; a pet monkey in the library; Jake's absentminded comments and actions at dinner; Bridget's comments about Barney's being in the tomatoes; Bridget and Jake's teasing)

"Barney boy," she whispered, "come to Mama. Come on, sweetheart. It's time to come home."

The snapping and splatting stopped.

"Barney, sweetie," Miss Hancock said, "Don't you want to come home now?" Her voice was quivering. Jake thought she might burst into tears.

And then, all in a rush, Barney flung himself onto Miss Hancock, and Miss Hancock wrapped him up in a great hug. He twined his arms around her neck and shrieked, his mouth wide open in a great monkey grin.



"It's not fair," Nathan said. He tossed his school books down on the library's reading table and elbowed Jake in the ribs. "If she'd kept the reward on, we would've kept looking for him too."

Jake Sparks and the Case of the Missing Monkey 13

Jake smiled. He knew that Miss Hancock's joy in having Barney back was gift enough, though if he was strictly honest, he would have to admit that five hundred dollars would have been nice.

"Don't worry about it, Jake," Bridget said that evening as the two of them sat in the living room playing checkers. "You can't help it if you've got a brilliant little sister living down the hall."

Jake leaned back in the soft brown recliner and looked at Great-Grandpa Edmund hanging as stern as always on the wall.

"Hey, Grandpa," he said, "do you have any advice for dealing with smart little sisters?"

"He can't hear you," Bridget said. "He's been dead for sixty years."

"Sixty-five," said Jake.

Follow-up discussion: page 13

► [interpretive] Why is Miss Hancock's voice quivering as she calls to Barney? (Possible answers: She's not sure he wants to come home with her; she's afraid he might run away again; she's so happy to see him.)

Read aloud in a quivering, quiet voice what Miss Hancock says to Barney.

► [appreciative] Which boy would you want for a friend—Jake or Nathan? Why?

► [interpretive] What would have happened if Jake had listened to Bridget the first time she said that Barney was in the tomatoes? (Possible answer: They would have found Barney much sooner.)

[interpretive] Why does Jake correct Bridget one more time at the end of the story? (It's hard for him to admit that Bridget is ever right.)

Select two students to read aloud in teasing voices the conversation between Jake and Bridget.

WORKTEXT OBJECTIVES

The student will

- Identify the elements of a mystery.
- Match words and definitions.

Literature:

Worktext page 5



SKILL OBJECTIVE

The student will

- Identify the main idea of a paragraph.
-

STUDY SKILLS

Main idea

- A well-written paragraph contains one main idea. Often, the first sentence in a paragraph includes the main idea, and the remaining sentences explain or prove the idea stated. However, sometimes the author leads up to the main idea as he writes the paragraph instead of beginning the paragraph with the main idea.
- How do you know what a newspaper article is about? (Elicit that the headline usually tells what the article is about.)

The headline of a newspaper article is similar to the main idea of a paragraph. The title of an article is a clue to the main idea.

Have you ever sent or received a telegram? Why is a telegram so choppy? (Elicit that every letter in the telegram costs money so the sender includes only the necessary words.)

Someone who sends a telegram sends only the main idea and not unnecessary details.

- Think about the story “Jake Sparks and the Case of the Missing Monkey.” If you wanted to send a telegram to a friend to tell him about Miss Hancock’s monkey, what would you include? (Possible answer: Monkey missing—found in tomatoes)
- Listen carefully as I read this paragraph. Try to identify the main idea.

Jesse woke up to the smell of bacon frying. He knew Mom would fix pancakes to go along with the bacon, and he could smother those pancakes with maple syrup from their own maple trees. There was a lot to do before breakfast, and Jesse wanted to be sure he was ready when the time came to eat. He slipped into his clothes and ran to brush his teeth, comb his hair, and wash his face. After he made his bed and put away his pajamas, Jesse bounded down the stairs to help his dad feed the cows. Soon he would help his little brothers get ready, and then he would leave for school.

- Listen as I read three titles. Which title is the best one for the paragraph?
“A Big Breakfast”
“Chores for Jesse”
“Jesse’s Morning”

Which is the best title for the paragraph? (“Jesse’s Morning”) Why are the first two choices not the best ones? (Elicit that even though the paragraph contains information about breakfast and chores, the whole paragraph is talking about Jesse’s morning.)

When you are identifying the main idea, think about the whole paragraph, not just a part of it.



Study skills: Worktext page 6

WORKTEXT OBJECTIVE

The student will

- Identify the main idea of a paragraph.
-

SOMETHING EXTRA

Write It: Extra! Extra! Read all about it!

Instruct the student to write a newspaper article about a lost pet that belongs to a celebrity or someone who has a special need for a pet. The student should take the role of the reporter, not the pet owner, including details such as the description of the pet, its name, where it was last seen, how much the owner misses the pet, the kind of environment the pet lives in, and the pet’s favorite food.

A VISIT WITH A HUMORIST: SHARON HAMBRICK

This interview with author Sharon Hambrick provides pertinent elements for writing successful humor: include the unexpected, rely on personal experience, and balance humor with seriousness.

Lesson	Reader pages	Worktext pages
4	14–16	7–8

Materials

- A joke, riddle, or humorous short story
- One of the books in the *Arby Jenkins* series by Sharon Hambrick
- Vocabulary sentences for display (e.g., on the chalkboard or on sentence strips). Use the prepared sentences from page 20 to introduce the vocabulary words in context at the beginning of the lesson.

Background information

Sharon Hambrick—Best known by young people for her funny, entertaining stories, Sharon Hambrick provides more than humor in her work. Good literature brings both pleasure and understanding to the reader. Along with the humor, Mrs. Hambrick teaches many character and spiritual lessons in her books. Drawn from her love for history, Mrs. Hambrick's biography for young children, *Adoniram Judson: God's Man in Burma*, presents the life of the early nineteenth-century missionary who endured many hardships while working and teaching in Burma and translating the Bible into Burmese.

Books by Sharon Hambrick—

Adoniram Judson: God's Man in Burma
Arby Jenkins
Arby Jenkins Meets His Match
Arby Jenkins, Mighty Mustang

Arby Jenkins, Ready to Roll
Stuart's Run to Faith
The Year of Abi Crim

INTRODUCTION

Funny bones

Read a selected joke, riddle, or humorous short story to the students. Discuss their responses.

- ▶ What do you think makes something funny?
Are some things funnier depending on the age of the audience?
- ▶ What things would be necessary to write a humorous story?
Do you think that an author must plan where humor occurs in a story?

Show one of the *Arby Jenkins* books.

- ▶ Have you read any of the *Arby Jenkins* books?

This book was written by Sharon Hambrick, the author of “Jake Sparks and the Case of the Missing Monkey.”

- ▶ Today we will read an interview with Sharon Hambrick. She will give us some valuable tips on how to write humorous stories.

OBJECTIVES

LESSON 4

The student will

- Identify elements of a humorous story.
- Relate the humorist's statements to examples in her writing.
- Recognize practice as an important element in gaining writing skill.

Correlated Activities

- Vocabulary Notebook, Activity 1: Word Hunt
- Word Work, Activity 1: Grammar Master

See “Classroom Management for Grouping” in the Appendix.

LESSON 4

A VISIT WITH A HUMORIST: SHARON HAMBRICK

COMPREHENSION

VOCABULARY

I hope the newspaper will **publish** my article. (p. 14)

Candy is a **universal** favorite of children everywhere. (p. 15)

The steady rhythm of the rocking chair produced a **cadence** that made me sleepy. (p. 16)

Before silent reading: pages 14–16

Motivation

- Humor is more than telling one joke after another. What does Mrs. Hambrick say about humor?

After silent reading

Overview discussion: pages 14–16

► [literal] According to Sharon Hambrick, what are the ingredients of a good humorous story? (It needs to include the unexpected; it usually involves a universal situation that everyone can understand and identify with; it may involve the misfortunes of others if they are exaggerated and not really tragic.)

► [interpretive] Sharon Hambrick says that she wants the adults in her stories to be good role models. In what ways is Jake Sparks's father a good role model? (Possible answers: He makes Jake fulfill his responsibilities; he makes Jake show respect to his mom; he allows Jake to look for the monkey when he wants to do it for the right reason.)

► [interpretive] At the end of the interview, Mrs. Hambrick advises young writers to learn not to take themselves too seriously. How can you tell by what she says in the interview that she has learned to laugh at herself? (She implies that it was foolish of her, at age eight, to think that a magazine

A Visit with a Humorist: Sharon Hambrick



Eileen M. Berry

Interviewer: How long have you been interested in writing?

Hambrick: It's been a lifelong interest. I sent my first story to a magazine at age eight. It was a Christmas story written from the donkey's viewpoint, and I sent it to the magazine in November, hoping they would publish¹ it

in December. I remember telling my mom not to read it as she typed it for me. I wrote my first novel in the late 1980s, but it was never published. I also wrote plays, stories, and songs for my students while I was a teacher.

¹publish—to print material to be sold to the public



would publish an article the month after it was received and to expect her mom not to read her story while typing it.)

► [appreciative] Do you think that it's good to be able to laugh at yourself sometimes? Why or why not?

Follow-up discussion: page 14

► [interpretive] How did Mrs. Hambrick practice her writing skills, even while she was a teacher? (She wrote plays, stories, and songs for her students.)

[critical] How successful a writer do you think Sharon Hambrick would be if she had not spent so much time practicing her writing? (Answers will vary.)

[interpretive] How do you think Mrs. Hambrick's first unpublished novel helped to develop her novel-writing skills? (Elicit that she probably learned some things through that experience and the practice probably helped to build her novel-writing skills.)

Interviewer: When did you publish your first novel?

Hambrick: I published *Arby Jenkins* in 1996.

Interviewer: Your novels are famous for their humor. What ingredients do you believe a good humorous story is made up of?

Hambrick: Humor has to include the unexpected. The outcome of a situation or of a dialogue² should take us by surprise, like the punch line of a joke. We also tend to laugh at other people's misfortunes—especially if those misfortunes are exaggerated and not really tragic. Humor almost always involves a universal³ situation that everyone can understand and identify with. I think the reason some stories are not as funny as the author intended is that he is trying too hard to be funny. Humor becomes the whole focus at the expense of a good plot. That's what slapstick is.

Interviewer: How much do you rely on your personal experience as you're thinking about ideas for plots and characters?

Hambrick: Completely. You really have to know what you're writing about. In a way, I think all my characters are *me*—either how I would be in a certain situation or how I would like to be. But at the same time, I try to make my characters, especially my adult characters, good role models. I want to give kids a picture of what grown-ups *ought* to be.

Interviewer: How much planning do you do before you begin writing a novel?

Hambrick: Not very much. Usually, when I decide to write another book, my husband and I go out to dinner and talk about ideas. I always make sure I know what my character's main problem is. Characters need to have both internal and external problems. After I have my idea, I outline the book chapter by chapter. But I always find that sometimes things just happen as I write.

Interviewer: What is the average length of time it takes you to write a novel?

Hambrick: Three to four months, usually. However, I wrote *Arby Jenkins* in thirty days.

²dialogue—speaking parts of a play or story

³universal—applying to all members of a group

A Visit with a Humorist: Sharon Hambrick 15

Follow-up discussion: page 15

- [literal] What are Mrs. Hambrick's novels famous for? ([their humor](#))

Read aloud Mrs. Hambrick's explanation of the ingredients of a good humorous story.

- Sharon Hambrick mentions that we like to laugh at others' misfortunes when they are exaggerated and not really tragic. Listen to this excerpt from *Arby Jenkins, Mighty Mustang* and note how Arby's troubles are quite exaggerated and how Mrs. Hambrick portrays this situation in a humorous light.

I was working on a puzzle when the call came. It was a round jigsaw puzzle that had been constructed, I was sure, by an insane person who wanted to drive me crazy. I pictured this mad puzzle maker singing a tuneless dirge as he thought, Now how can I confuse and enrage that Jenkins kid?

It was my own fault that I was going crazy over this puzzle. I had bought it with my own money. Money I should have been saving for camp. I now had a grand total of fifty cents for spending money at camp. This was not enough money to buy a pinecone, let alone a camp shirt or belt buckle. I was a financial disaster, and camp would be here in two short days.

Elicit that Arby's view of the mad puzzle maker and about what he can buy with fifty cents is quite exaggerated, and we can laugh at it because it isn't really a serious matter.

- [appreciative] Mrs. Hambrick says that humor almost always involves a universal situation that everyone can understand and identify with. Can you identify with Arby's frustration over trying to put a puzzle together or his frustration over not having a lot of spending money? Give examples from your own experiences.

Follow-up discussion: page 16

- [literal] What does Mrs. Hambrick believe is the proper pace of a humorous story? (The story should start out funny, then become more serious, then include humor again.)

Read aloud Mrs. Hambrick's explanation of how to get the right cadence in a humorous story.

- [interpretive] How do you think good writing inspires Sharon Hambrick? (Elicit that she learns how to write by reading good examples of writing.)
- [interpretive] Why do you think that Mrs. Hambrick says "learn to see the world with an eye to what is funny without being cruel"? (Sometimes things are funny at someone else's expense, and it would be unkind to think of a situation as funny that would be hurtful to someone else.) [BAT: 5a Kindness]

Interviewer: Do you have a favorite place to be when writing?

Hambrick: Alone at my computer. No music.

Interviewer: What do you find most challenging about writing a humorous story?

Hambrick: Getting the cadence⁴ right. There's a certain pace to humor: you have to start out funny, then go to the more serious or philosophical,⁵ then bring the humor in again. You also have to have a balance between action and humor. If a story's just funny all the time, it has no depth. It needs to have something underneath to keep it going.

Interviewer: Do you have a favorite humorous novel or author of humor?

Hambrick: James Thurber is the greatest American humorist.⁶ He wrote mostly short stories and essays. "The Night the Bed Fell" and "The Day the Dam Broke" are two of my favorites.

Interviewer: What other books have influenced you most greatly as a writer?

Hambrick: All good writing inspires me. I like to read Tolstoy and Twain. And some of my favorite children's authors are Patricia MacLachlan, E. B. White, Donald Sobel (who wrote the *Encyclopedia Brown* series), and Robert McCloskey (who wrote the *Homer Price* books).

Interviewer: What advice would you give to young writers who would like to write humorous stories?

Hambrick: I would tell them to first learn to *write*. Don't try to write jokes and read joke books. Learn the serious techniques of writing—plot, characterization, theme. Also, learn to see the world with an eye to what is funny without being cruel. Above all, learn not to take yourself too seriously.

⁴cadence—rhythmic flow

⁵philosophical—of philosophy (a person's own beliefs about life and the world)

⁶humorist—writer of humorous or funny material



16

WORKTEXT OBJECTIVES

The student will

- Identify exaggeration.
 - Compose sentences with exaggeration.
 - Match words and definitions.
 - Determine word meaning from prefixes.
-

Literature:
Worktext page 7



Vocabulary:
Worktext page 8

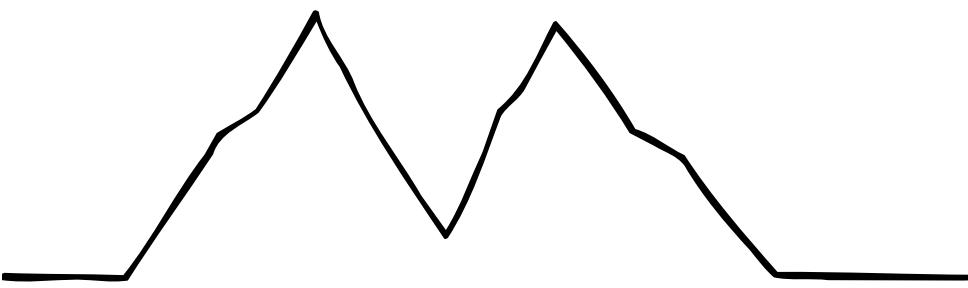


SOMETHING EXTRA

Write It: A humorous incident

Brainstorming—Direct the student to write on a sheet of paper ideas for a humorous incident. Encourage him to use real-life events. Remind him that he can fictionalize the incidents by changing the characters involved, changing the setting, and exaggerating details as Sharon Hambrick does in *Arby Jenkins*.

Instruct the student to draw on his brainstorming paper a line forming two peaks with a valley in between. Explain that the humor should rise to a certain point and drop before rising again to provide a cadence that carries the humor.



Writing—Instruct the student to use his ideas to write a humorous incident that all readers can understand and identify with.

Lesson	Worktext pages
5	240–41

OBJECTIVE

LESSON 5

The student will

- Distinguish between the use of first-person narrator and third-person narrator.

Background information

Point of view—

A story with a **first-person point of view** has a narrator who is a character in the story. This first-person narrator is the “I” in the story and tells what he saw happen. He is able to describe how the character feels and thinks. The reader does not know how the other characters feel, what they think, or what they do or say unless it is revealed by the narrator in some way. Sometimes the narrator is a minor character, but usually he is the main character.

The **third-person narrator or limited omniscient narrator** is not a character in the story. He tells the story in third person by telling the story for the main character. So instead of saying “I thought” or “I felt,” the narrator says “he thought” or “she feels.” The narrator does not know how the other characters feel or what they think unless it is revealed in some way.

The **omniscient narrator** also tells the story in third person but stands over the whole story. He can look into the hearts and minds of all the characters and is able to reveal things to the reader that none of the characters know, such as how something works or what happens before or after the story.

This lesson reviews first-person narrator and introduces third-person narrator. It focuses on the limited omniscient narrator, but the student is not expected to learn that terminology.

Materials

- Teaching Visual 3: *Who's Telling?*

POINT OF VIEW

1 Introduction

Read aloud the following story. Instruct the students to listen to determine who is telling the story.

The coward raised his booted foot and crushed the delicate carving as the girl looked on in horror. Coward, I say. What else could I call him? He, the mighty duke, should use his strength to save memories, not destroy them.

The girl rushed to collect the splintered pieces that lay on the crusty cold earth as the duke strode away. I ran to the small form and saw the quivering lips and streaming tears.

“Coward.” I muttered it aloud this time, and the girl raised her head.

“It was my father’s,” she whispered. “It was all I had left of him.”

- Who is telling the story? (*Elicit that it is a character in the story.*)

What term is used for the person or character who is telling a story? (*narrator*)

What do we call the narrator when he or she is the “I” in a story? (*first-person narrator; elicit that the story is told in first-person point of view.*)

How do you think the story would be different if the girl were the “I” in the story—the first-person narrator? (*Answers may vary.*)

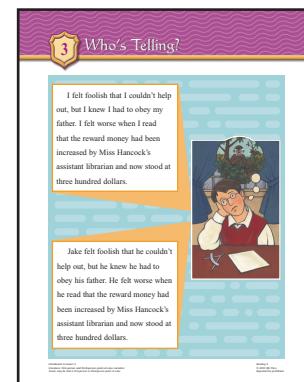
2 Skill development: Visual 3—Who's Telling?

Read aloud the two paragraphs on the visual.

- How are these paragraphs different? (*In the first paragraph Jake is the narrator of the story. In the second paragraph a narrator outside of the story is telling the story for Jake.*)

What kind of narrator is Jake as he tells the story in the first paragraph? (*first-person narrator*)

How can you tell that the paragraph is written in the first-person point of view? (*Possible answers: Jake is the “I” in the story; Jake is telling the story for himself.*)



Usually the first-person narrator is the main character of the story. He is telling you a story about himself, letting you know what is going on inside of him by telling you “I felt” or “I knew.”

- Is Jake the main character in the second paragraph? (*yes*)

What is the difference between the two paragraphs? (*The first one uses “I felt” and “I knew,” and the second one uses “he knew” and “he felt.”*)

When the person telling the story, the narrator, is not a character in the story, we say the story is told in *third-person point of view*. The narrator is outside the action, as though he were recounting the story from a distance.

- If your friend Matt told you that he fell down in the middle of the classroom and was embarrassed, what would *he* say? (*“I fell down in the middle of the classroom and was so embarrassed.”*)

(continued at top of next page)

How's the View from There?



"Eggs, milk, flour," Jeff mumbled. He strode across the store's parking lot, his feet slapping the pavement in time to the list in his head. "Eggs." *Slap.* "Milk." *Slap.* "Flour." *Splat.* "Uh-oh, that was a puddle. Better watch where I'm going."

Looking up, Jeff saw Caryn Starns approaching. He quickly ducked his head again. Maybe she wouldn't see him. He wished he could turn around and go back home. "It's probably not polite to ignore her,"

he thought. "But how in the world am I supposed to talk to a deaf person?"

Caryn was right in front of him now. He lifted his hand in a feeble wave and ducked his head again, hoping to pass by without speaking.

"Hi," Caryn said.

Jeff's head jerked up, and he stared. "I—I didn't know . . ." he said.

"That I could talk?" Caryn grinned. "You don't know much about deaf people, do you?"

Her voice sounded a little odd, but Jeff understood every word. He smiled uncertainly. "Can you hear me?" he almost shouted.

Caryn laughed. "No. But you don't have to scream. It's much easier to read your lips when you don't."

Jeff looked down at the pavement, his ears growing warm. "Sorry. I—I guess I have a lot to learn," he said.

► Answer the questions about the story above.

1. Who is the main character in the story? Jeff
2. Is the narrator a character in the story? How do you know? No. The narrator tells what Jeff is thinking and feeling by saying "he thought."
3. What kind of narrator does this story use? third-person narrator

► The author could have written the story from the first-person point of view. Rewrite the second paragraph with Jeff as the first-person narrator.

Possible answer
is given.

Looking up, I saw Caryn Starns coming toward me. I ducked my head down, hoping she wouldn't see me. I wanted to turn around and go back home. "It's probably not polite to ignore her," I thought. "But how in the world am I supposed to talk to a deaf person?"

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(continued from previous page)

If you told your mom the story that Matt told you but you weren't a part of what happened to Matt, what would you say? ("Matt fell down in the middle of the classroom and was so embarrassed.")

You are telling Matt's story for him. When a narrator tells the story for the main character and the narrator is not a character in the story, he is called a *third-person narrator*.

3 Skill application: Worktext page 240



Read the story aloud.

As you discuss the following, guide the students in completing the page.

- Who is the main character in this story? (**Jeff**)

Who is telling the story? (**a narrator; someone who is not a character in the story**)

How do you know the narrator is not a character in the story? (**He tells what Jeff is thinking and feeling by using "he thought."**)

What kind of narrator is telling the story? (**third-person narrator**)

- If the author had chosen to have Jeff be the narrator, how would the story be different? (**Possible answers: Jeff would tell the story about himself; Jeff would let you know what he was thinking and feeling by using "I thought" and "I felt."**)

Choose a student to retell the second paragraph of the story as if he were Jeff telling the story.

Direct the students to rewrite the second paragraph in first-person point of view.

4 Skill practice: Worktext page 241



THE SQUIRE'S BRIDE

Lesson	Reader pages	Worktext pages
6	17–20	9–10
7	—	11–12

Because the farmer's daughter is unwilling, the squire gets quite a different bride than the one he bargained for—a four-footed one!

OBJECTIVES

LESSON 6

The student will

- Identify third-person point of view.
- Interpret the moral of a story.
- Interpret the motives of characters.
- Note the author's use of humor.

LESSON 7

The student will

- Identify strong synonyms.
- Write strong synonyms.
- Use a thesaurus.

Materials

- Wedding invitation and a wedding picture
- Vocabulary sentences for display (e.g., on the chalkboard or on sentence strips). Use the prepared sentences from page 27 to introduce vocabulary words in context at the beginning of Lesson 6.
- Write the following sentences for display (for Lesson 7):
 1. *The rich squire was used to getting his own way.*
 2. *The farmer made a deal with the squire.*
 3. *No matter how much the farmer begged, his daughter still would not marry the squire.*
 4. *An old bay mare was tied up at the post.*
 5. *An awful noise was heard on the stairs.*
- A thesaurus (for Lesson 7)

Background information

Norwegian culture—Translated by George Webbe Dasent, this folktale represents the genre *traditional literature*. This and other tales recorded from oral tradition help modern readers understand the background of the Norwegian culture. For many generations in European cultures, the population was divided into classes, usually based on who owned land and had money to pass on to their children. A squire was a landowner in one of the higher classes.

Folktale characteristics—The folktale usually reflects, even in its humor, the noble attributes of a culture. Many times the “little man” prevails against a man of power or prestige. In “The Squire’s Bride,” a maiden’s honest, unselfish response to a prideful, pompous man leaves the reader laughing at the unlikely outcome. And justice triumphs, as it must, in traditional literature.

INTRODUCTION

Wedding bloopers

Display a wedding invitation and a wedding picture.

- Usually the most anticipated and carefully planned event in the lives of an engaged couple is their wedding. Great attention is given to every detail of the marriage ceremony.

The choice of flowers, music, clothing, rings, and food is made with the ultimate desire to have the perfect wedding day. However, occasionally things do not go as anticipated.

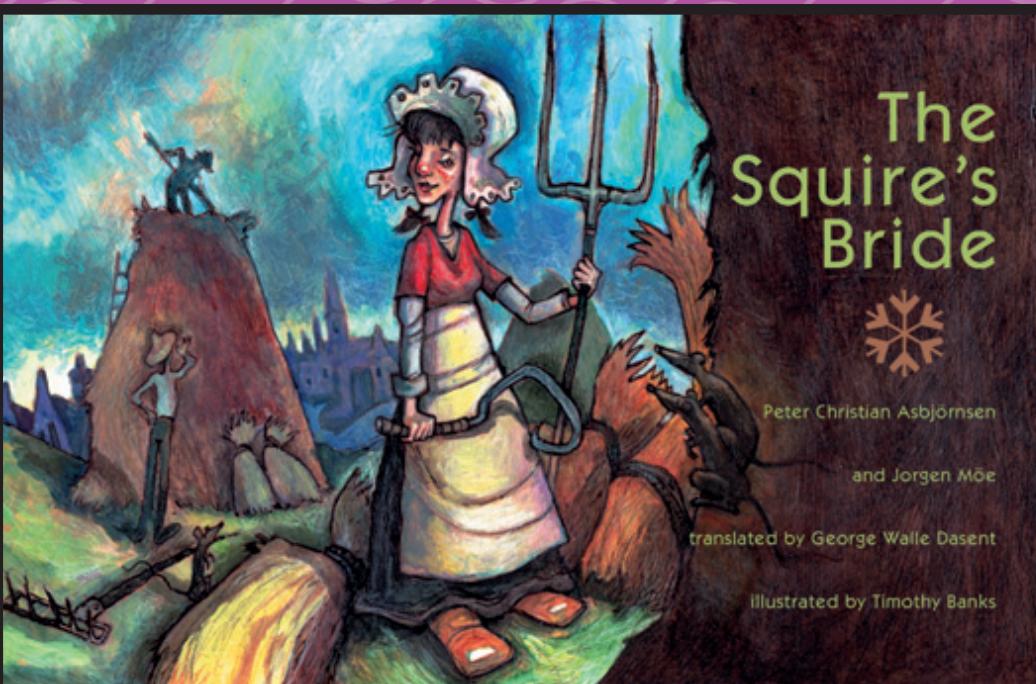
Have you ever been to a wedding where something unusual happened? How did it affect the wedding?

- It is hard to imagine a wedding with an unwilling participant. This story gives us a humorous look at someone who plans a wedding but neglects to take care of an important detail.

Correlated Activities

- Recreational Reading, Activity 1: Song Sensations
- Spelling Practice, Activity 1: Spell Check

See “Classroom Management for Grouping” in the Appendix.



Once upon a time there was a rich squire who owned a large farm and had plenty of silver at the bottom of his chest and money in the bank besides; but he felt there was something wanting, for he was a widower.¹

One day the daughter of a neighboring farmer was working for him in the hayfield. The squire saw her and liked her very much, and as she was the child of poor parents, he thought if he only hinted that he wanted her she would be ready to marry him at once.

So he told her he had been thinking of getting married again.

"Ay! One may think of many things," said the girl, laughing slyly. In her opinion the old fellow ought to be thinking of something more proper for him than getting married.

"Well, you see, I thought that you should be my wife!"

"No thank you all the same," said she, "that's not at all likely."

The squire was not accustomed to being contradicted,² and the more she refused him, the more determined he was to get her.

But as he made no progress in her favor, he sent for her father and

¹widower—a man whose wife has died
²contradicted—stated the opposite of

The Squire's Bride 17

Follow-up discussion: page 17

- [critical] Why is it necessary for the reader to know that the squire is very rich? (Accept any answer, but elicit that the squire has enough money to buy anything, but he is still dissatisfied.) [BAT: 5a Love]

Read aloud what the squire thinks about the farmer's daughter but does not share with other characters in the story.

- [interpretive] Why does the squire think that a wife will fill the void in his life? (Accept any answer.)

Read aloud the girl's refusal of the squire's proposal.

Now read aloud the girl's thoughts about the squire.

[interpretive] Do you think the squire knows what the girl really thinks of him? (no) Why or why not? (He cannot read her thoughts.)

- [interpretive] How does the farmer's daughter make the squire feel when she refuses to marry him? (She makes the squire more determined to marry her.)

[interpretive] Why isn't the squire accustomed to being contradicted? (People do not often refuse the squire because of his wealth and position. Refer to background information on page 26 of this teacher's edition.)

COMPREHENSION

VOCABULARY

The **widower** brought flowers to his wife's grave every week. (p. 17)

You just **contradicted** what you said earlier. Make up your mind! (p. 17)

Sam **tethered** his cow to a tree to keep it from wandering off. (p. 19)

Before silent reading: pages 17–20

Motivation

- Do you know someone who thinks he should get everything he wants? How is the squire like that person?

After silent reading

Overview discussion: pages 17–20

- [interpretive] Why does the squire think the farmer's daughter would be eager to marry him? (He thinks that because the daughter is poor, she would be happy to marry anyone with money.) [BAT: 7d Contentment]

[interpretive] Why does the farmer decide to trick his daughter into marrying the squire? (He knows of no other way to convince his daughter to marry the squire; he wants his debt forgiven and the piece of land the squire has promised.)

[appreciative] Why do you feel satisfied with the story ending? (The squire is so selfish and demanding that you feel glad about the horse-bride.)

- [interpretive] Whose thoughts do you read in this story? (the squire's, the girl's, and the farm lad's)

[interpretive] What is the point of view in this story? (third-person) How do you know? (The narrator is not a character in the story and tells what the characters think and feel.)



Point of view was introduced in Lesson 5.

Follow-up discussion: page 18

► [interpretive] Why does the squire choose to bargain with the farmer instead of the daughter? (He isn't making any progress with the daughter, and he feels he has more bargaining power with her father.)

[literal] What is the bargaining power that the squire has over the farmer? (The squire will forgive the farmer his debts and give him a piece of land.)

[interpretive] How do you think the daughter feels knowing that her father wants her to marry the squire? (Accept any answer.)

Read aloud the sentence showing that the daughter does not care about the squire's money.

► [literal] What plan does the father come up with to get his daughter to marry the squire? (to get everything ready and trick her into coming to the wedding)

NOTE The students may observe that they can read the farmer's thoughts on this page. However, there are no quotation marks in the second column because the author is summarizing an implied conversation between the farmer and the squire.

told him that if he could arrange the matter with his daughter, he would forgive him the money he had lent him, and he would also give him the piece of land which lay close to his meadow into the bargain.

"Yes, you may be sure I'll bring my daughter to her senses," said the father. "She is only a child, and she doesn't know what's best for her." But all his coaxing³ and talking did not help matters. She would not have the squire, she said, if he sat buried in gold up to his ears.

The squire waited day after day, but at last he became quite angry and impatient. He told the father of the girl that if he expected him to stand by his promise, he would have

to put his foot down now, for he would not wait any longer.

The man knew no other way out of it but to let the squire get everything ready for the wedding; and when the parson⁴ and the wedding guests had arrived, the squire should send for the girl as if she were wanted for some work on the farm. When she arrived, she would have to be married right away, so that she would have no time to think it over.

The squire thought this was well and good, and so he began cooking and baking and getting ready for the wedding in grand style. When the

³coaxing—getting something by being nice or gentle

⁴parson—a clergyman or minister



guests had arrived, the squire called one of his farm lads and told him to run down to his neighbor and ask him to send him what he had promised.

"But if you are not back in a twinkling," he said, shaking his fist, "I'll—"

He did not say more, for the lad ran off as if he had been shot at.

"My master has sent me to ask for what you promised him," said the lad, when he got to the neighbor, "but there is no time to be lost, for he is terribly busy today."

"Yes, yes! Run down into the meadow and take her with you. There she goes!" answered the neighbor.

The lad ran off, and when he came to the meadow, he found the daughter there raking the hay.

"I am to fetch what your father has promised my master," said the lad.

"Ah, ha!" thought she. "Is that what they are up to?"

"Ah, indeed!" she said. "I suppose it's that little bay mare of ours.



You had better go and take her. She stands there tethered⁵ on the other side of the pea field," said the girl.

The boy jumped on the bay mare and rode home at full gallop.

"Have you got her with you?" asked the squire.

"She is down at the door," said the lad.

"Take her up to the room my mother had," said the squire.

"But master, how can that be managed?" said the lad.

"You must do as I tell you," said the squire. "If you cannot manage her alone, you must get the men to help you," for he thought the girl might turn rebellious.

When the lad saw his master's face, he knew it would be of no use to contradict him. So he went and got all the farm-tenants who were there to help him. Some pulled at the head, and the forelegs of the mare and others pushed from behind; at last they got her up the stairs and

⁵tethered—tied up

The Squire's Bride 19

Follow-up discussion: page 19

- [interpretive] How do you know that the daughter knows about the plans of her father and the squire? (The author lets us know her thoughts.)

Read aloud the paragraph that proves the daughter's knowledge of the plans of her father and the squire.

NOTE This page has an example of someone's thoughts in quotation marks. In this case the thought is expressed in exact words but not aloud. In other cases, the thoughts may be paraphrased with no quotation marks.

[interpretive] What are some words that could describe the farmer's daughter? (possible answers: *witty; smart; stubborn*)

- [interpretive] When does the plan to trick the farmer's daughter go awry? (when the daughter sends the bay mare to the wedding in her place)

[interpretive] Why doesn't the farm lad tell the squire that he brought home a horse and not the girl? (He thinks the horse is what had been promised to the squire and does not know that the squire wanted the farm lad to get the girl so he can marry her.)

[interpretive] How do you think the farm-tenants feel about forcing a horse up the stairs of a house? (Accept any answer.)

[appreciative] What makes this situation so humorous? (Answers will vary. Refer to "A Visit with a Humorist," reader pages 14–16. Good humor is described as "exaggerated and harmless.")

- [interpretive] Where do we see the thoughts of the farm lad on this page? (the last paragraph—"he knew it would be of no use to contradict him.")

Follow-up discussion: page 20

► [interpretive] Why doesn't the squire listen to the farm lad when he tries to contradict the squire's plans? (Answers will vary, but elicit that the squire is used to giving orders and being obeyed.)

Read aloud the conversation between the squire and the lad, conveying the lad's surprise and the squire's arrogance.

► [interpretive] Why does the mare, instead of the farmer's daughter, end up in the bride's attire? (The squire is so anxious to have his way, he doesn't bother to check the details. He is such a proud man that he fails to respect his servant enough to listen to him.) [BAT: 7e Humility]

[interpretive] What lesson does the squire learn after his wedding fiasco? (Accept any answer, but elicit that he learns that money can't buy happiness.)

[interpretive] How do you know that the squire is embarrassed to see his "bride"? (He hears the laughing of the wedding guests, and he never goes courting again.)

into the room. There lay all the wedding finery ready.

"Now, that's done, master!" said the lad; "but it was a terrible job. It was the worst I have ever had here on the farm."

"Never mind, you shall not have done it for nothing," said his master. "Now send the women up to dress her."

"But I say, master—!" said the lad.

"None of your talk!" said the squire. "Tell them they must dress her and mind and not forget either wreath or crown."

The lad ran into the kitchen.

"Look here, lasses," he said; "you must go upstairs and dress up the bay mare as a bride. I expect the master wants to give the guests a laugh."

The women dressed the bay mare in everything that was there, and then the lad went and told his master that now she was ready dressed, with wreath and crown and all.

"Very well then, bring her down!" said the squire. "I will receive her myself at the door," said he.

There was a terrible clatter on the stairs; for that bride, you know, had no silken shoes on.

When the door opened and the squire's bride entered the parlor, you can imagine there was a good deal of tittering and grinning.

And as for the squire, you may be sure he had had enough of that bride, and they say he never went courting⁶ again.

⁶courting—trying to win love or affection



WORKTEXT OBJECTIVES

The student will

- Recall facts and details.
- Match words and definitions.
- Match characters and dialogue.

Comprehension: Worktext pages 9–10



STUDY SKILLS

1 Skill development: Strong synonyms

Display the five prepared sentences.

- What is the name for words that have the same or nearly the same meaning? ([synonyms](#))

There are many words you can use as synonyms for overused words. Using strong synonyms makes your writing more precise and colorful.

Look at these sentences. What are some strong synonyms that we could use in the place of the underlined words? ([Answers will vary. The following are some suggested answers: 1. accustomed; 2. bargain, contract, agreement; 3. coaxed, pleaded; 4. tethered; 5. clatter](#))

- What tool can we use to find strong synonyms? ([a thesaurus](#))

Show a copy of a thesaurus to the students. Use the thesaurus to look up several of the underlined words in the sentences and read the synonyms for the words to the students.

- A thesaurus is organized in the format of a dictionary, listing the entry words in alphabetical order and using guidewords at the top of the pages.

2 Skill application: Worktext page 11



Read the definition of *thesaurus* at the top of the page. Read the directions and complete the page together.

3 Skill application: Worktext page 12



SOMETHING EXTRA

Write It: Prideful paragraphs

Point out that although “The Squire’s Bride” is a humorous story, there are lessons to be learned from it—the squire is obviously a proud man, and in the end his pride is “punished” in a humorous way. Direct the student to use a Bible concordance to locate at least five Bible verses that refer to “pride” or “the proud.” Instruct him to read each verse carefully, list the references on the top line of a sheet of paper, and then write one paragraph summing up what God’s Word says about pride. Finally, instruct him to write another paragraph applying what he has learned about pride to his own life.

THE SCULLERY BOY

Lesson	Reader pages	Worktext pages
8	21–27	13–14
9	28–35	15–16
10	36–42	17–18

OBJECTIVES

LESSON 8

The student will

- Identify elements of setting.
- Identify point of view.
- Identify the author's use of imagery.
- Discern between right and wrong actions and choices.

LESSON 9

The student will

- Identify different characters' perspectives.
- Recognize the author's purpose.
- Discern good and evil characters.
- Describe humorous elements.
- Identify point of view.
- Identify elements of mood.
- Interpret literature through oral reading.
- Use adjectives to describe characters.

LESSON 10

The student will

- Identify elements of humor.
- Compare and contrast characters in a story.
- Interpret literature through oral reading.
- Describe characters' motives.
- Describe characters' traits.

A dark cubby, straw for a bed, days consumed with the heaviest household tasks—how different from the education and room and board the Vicar had been paid to provide for him. But one day Will finds a way that helps him bear the injustice.

Materials

- A leather-bound book or a book with a beautiful cover
- An old candle taper or bits of candle
- Vocabulary sentences for display (e.g., on the chalkboard or on sentence strips). Use the prepared sentences from pages 33, 40, and 48 to introduce the vocabulary words in context at the beginning of each lesson.

Background information

The Foundling—“The Scullery Boy” is taken from *The Foundling* by Linda Hayner, published by BJU Press.

Author’s purpose—One of the main characters in “The Scullery Boy” is a dis-honorable clergyman. The author of *The Foundling* comments on the wrongs of society in the manner of Charles Dickens (see the excerpt from *Oliver Twist* in Unit 5 of the reader). When Dickens wrote, the social ills described (and exaggerated) were a current problem. Dr. Hayner, a historian, reveals the social ills of a time past with lessons to be learned in the present. For centuries, the church and the government of European countries worked closely together. The position of Vicar was a political one that paid well, providing opportunities for corruption. This is one of the reasons that the Founding Fathers of America were concerned about the separation of church and state. They did not want government to corrupt religion.

INTRODUCTION

Prized possessions

- Think about your most prized possession. Are you willing to share it?

How would you feel if someone damaged it?

Would you be able to replace it?

Display a beautifully bound book. Point out that the value of rare books is partially determined by the condition of the parchment paper, the beautiful illustrations, the leather binding, and the edition number, and that the author and time period are also very important.

- Today we will begin reading a story that shows the importance of books in a young man’s life.

Display the candle taper.

- We also will find out how a little bit of candle wax is a very important detail in the young man’s journey for knowledge and adventure.

Correlated Activities

- Vocabulary Notebook, Activity 1: Word Hunt
- Creative Writing, Activity 1: Prime Time Publications

See “Classroom Management for Grouping” in the Appendix.



HERITAGE STUDIES Connection

Lessons 8, 9, and 10 can be linked to the study of seventeenth-century England.

The Scullery Boy

from *The Foundling* by Linda Hayner
illustrated by Steve Mitchell



In seventeenth century London, it was not uncommon to find abandoned children on church doorsteps. During this period of war, soldiers drove respectable peasants from their homes in the country. Forced to flee to the city of London, many of these peasants ended up begging and eventually found themselves unable to feed their own children. To avoid further misery, these peasants often decided to let the parish church care for their children and place them in homes where they would be fed and clothed. These abandoned children were known as foundlings.

One such foundling, named Will, was discovered at the age of four and was taken into the temporary care of a kind gentleman named James Perry. During Will's brief stay, Master Perry and his closest friend and employee, Rodgers, gain an attachment to the young foundling. After finding a nurse, Mistress Bessie, to care for Will, Rodgers continues to visit him and to keep up with his progress. Following the death of Mistress Bessie, Rodgers and Master Perry place Will under the care of the local Vicar.¹ Rodgers and Perry agree to pay the Vicar a monthly sum to provide Will with food, clothing, and education. However, the Vicar gives him only loose straw for a bed, takes away his nice clothes and toys, and gives him the dirtiest jobs of the household. Also, the Vicar instructs Will to stay out of sight when visitors come. As a result, Will begins to think Rodgers has forgotten him.

Will resigns himself to living in this cruel situation and does what he is told. But one day he finds a way to escape from the harsh world in which he lives, though the escape is only in his imagination.

¹Vicar—a clergyman of the Church of England who is paid by the government

The Scullery Boy 21

Connections are provided to connect themes in Reading with other subject areas. These do not correlate with specific lessons in other BJU Press products.

Share with the students the background information about the author's purpose for writing the story about Will.

- How did the position of Vicar in seventeenth-century London influence the separation of church and state in the United States Constitution? (Explain that the politically appointed Vicar was easily influenced by the wages paid by the government, and the writers of the United States Constitution did not want government to corrupt religion as it had in European countries.)

COMPREHENSION

VOCABULARY

Little Timmy crossed the street flanked by his two protective older sisters. (p. 23)

Jason spoke reverently of how God had answered his prayer for forgiveness. (p. 24)

Mrs. Thomas dismissed her cold as just another irksome ailment before she found out it was pneumonia. (p. 26)

Head note

- Read the head note (all of reader page 21) silently to find out what a foundling is.
- What is a “foundling?” (possible answers: an orphan; a child who was left by his parents to be cared for by the church)

Why is Will a “foundling?” (His parents must have been peasants who abandoned him.)

Why did the peasant parents sometimes abandon their children? (They couldn't take care of their children properly, so they left their children with people they knew could take care of them.)

- Why does Will think Rodgers has forgotten him? (He is not receiving the food, clothing, and education he is supposed to have, and Rodgers never visits him.)

Do you think that Rodgers has, indeed, forgotten Will? Why or why not? (Answers will vary.)

Before silent reading: pages 22–25

Motivation

- What is Will's way of escaping the cruel life he leads?

After silent reading

Overview discussion: pages 22–25

- [interpretive] How do books help Will? (Reading makes him forget his hardships.)

[interpretive] Why does Will take the books without asking? (Answers will vary, but elicit that he probably knows that he would not be allowed to read them if he asked.)

NOTE Will seems to feel no guilt, but point out that he hasn't been taught much about right and wrong. The authority figures in his life just ignore him and expect him to work. The moral issues will be discussed throughout.

- [interpretive] What is the setting of this story? (England; 1600s; in the Vicar's home)

[interpretive] What details establish the setting? (possible answers: coal; a fireplace; books in Latin, a language rarely read today; leather and parchment; a hired cook; a straw bed; a splinter of wood to light a candle; candles)



Delightful Discovery

Will fetched the last scuttle² of coal and went to the library. He had never been in the room before. It was small and dominated³ by a large fireplace. After laying the fire and sweeping up the coal dust that always flew about no matter how careful he was, Will looked around. Two chairs flanked⁴ the fireplace. Their cushions were a deep purple and looked soft and comfortable. In front of each chair was a footstool, and by the right arm of each was a small table with a candlestick for reading. Along one wall stood a small desk covered with papers and books. Most of them were in Latin. The Vicar's scrawling handwriting covered some of the papers. At the top of one was written "Sermon for the Lord's Day, September 23." Will didn't like the Vicar's sermons much.

He straightened up; he'd already spent too much time here. Then he spied a piece of furniture almost hidden in a corner. It was a beautifully carved bookcase with glass doors. And it was full of books whose leather bindings gleamed in the fading afternoon light. If only I could open the doors, he thought, I

could read the titles better. He pressed the door with his finger.

When he took his finger away, the door opened with a snap that made him jump and glance toward the library door. No footsteps. The family was still at supper.

The bookcase door squeaked a bit when he pulled it open. Will ran his fingers along the spines. He breathed in the warm smells of leather and parchment,⁵ paper and ink. Most of the titles were in Latin, but he pulled out a small volume anyway to look at it and enjoy its feel. He opened the book and ran his fingers over the heavy vellum,⁶ leaving a smudge of coal dust that would not come off no matter how he rubbed it. When he bent to replace the book, he saw another book behind it. In fact, there was a whole row of books behind on every shelf. The Vicar had lots more than a hundred books.

Will reached in and pulled out one of the back books. It was in English, and it was about King Richard and the Crusades. He pulled out several more books of stories, legends, tales of foreign lands, and exploration.

Footsteps sounded in the dining room. Dinner would soon be over. Quickly, Will replaced the books, making as little noise as he could. He picked up the last one and read

²scuttle—a container for carrying coal

³dominated—positioned in an obvious or prominent place

⁴flanked—placed on each side

⁵parchment—writing material of sheepskin or goatskin

⁶vellum—fine parchment made of lambskin or kidskin

The Scullery Boy 23

Follow-up discussion: page 23

- [interpretive] What point of view is used to tell this story? (third person) How do you know? (Answers will vary, but elicit that the reader sees what is happening through the eyes of one person, but the story is not told by the main character in the story; the narrator is telling the story for the main character, and the narrator uses "he" instead of "I.")



At this point in the story, the reader cannot see anything that Will cannot see and cannot read the thoughts of anyone except Will. There will be instances later in the story where the reader can read others' thoughts and catch glimpses of things Will cannot see or know. Switching points of view in this manner is not unusual in longer works of fiction. Point of view was introduced in Lesson 5.

- [interpretive] Why do you think Will does not like the Vicar's sermons? (Answers will vary, but elicit that the Vicar has treated Will very badly and is not a godly man.)



The Vicar's selfishness will be revealed later in the story.

- [appreciative] How does the author create an image of what the books in the bookcase are like? (She appeals to the senses of smell and touch.)

Read aloud with a tone of wonder the paragraph that describes the books in the bookcase.

- [interpretive] Why do you think this bookcase is so interesting to Will? (Possible answers: He enjoys reading; he hasn't been allowed to read a book for a long time; the bookcase contains stories that interest him.)

Follow-up discussion: page 24

- [interpretive] Why do you think Will is so excited about getting to read? (Answers will vary, but elicit that he has been deprived of any form of pleasure or entertainment. The books seem like a treasure to him.)
- [interpretive] Do you think Will knows he can get in trouble for taking the books? (yes; he would not try to sneak them out of the library otherwise) Why does he do it? (He probably does not consider the consequences of taking them because he believes he can borrow them and return them without being caught.)

[critical] Do you think you should borrow things without asking, even though you plan to return them? (no) Why or why not? (We should have respect for other people's property.) [BAT: 4c Honesty]

NOTE You may want to discuss the fact that when we do not feel convicted of sins in our life, it might be evidence that we do not have the Holy Spirit dwelling in us. The presence of the Holy Spirit's conviction is evidence of our salvation. See I John 1:5–10; 3:6, 9; 5:18; John 3:5–8; Romans 8:9–16.

- [literal] Why doesn't Will care that he won't get any supper that night? (He just wants to hurry up and get his chores done so he can read.)

► [appreciative] How does the author help us see Will reading in his cubby without our needing to see the pictures? (the descriptive details: straw pile with a blanket over it; warm and smooth leather; cool pages; black ink on creamy vellum; shifting from elbow to elbow [page 25]; these details appeal to the sense of sight, smell, and touch.)

Read aloud with anticipation and wonder the paragraph that describes Will in his cubby.

the title again. He looked over his shoulder, then slipped the volume about King Richard into his shirt. He closed the squeaky bookcase door slowly, hoping it wouldn't be heard. At the library door he checked both ways and sped quietly down the hall and into the kitchen.

"Where have you been, you bone-idle scamp?" Cook slammed down a large pot. "Begin cleaning the kitchen. You'll get no supper tonight for your laziness."

Will ran to his cubby, wrapped the book in his extra shirt, and shoved it under his straw bed. He didn't care about supper. He would clean so fast and so well, Cook wouldn't be able to complain. Then he could read.

But it was two hours before he crept into his cubby. He carried a long splinter of wood from the kitchen fire to light a candle. He'd

never used any of his candles before, so he grabbed one from the small pile near his bed, lit it, and stuck it to the floor with some melted wax. Will kicked the straw into a pile, spread his blanket over it, and lay down. He reached out and pushed the cubby door shut. Almost reverently,⁷ he unwrapped and opened the book. The leather felt warm and smooth, but the pages were cool under his fingertips. Will rubbed his hands on his blanket to clean them. He turned page after page, enjoying the contrast of black ink on the creamy vellum. When the anticipation was unbearable, he started to read.

Soon he was lost in the world of King Richard I and the Third Crusade. It didn't matter that he already knew the story from the beginning to end from the times when he and Mistress

⁷reverently—having feelings of deep respect



Bessie had read it together. The walls of the tiny cubby disappeared, and he walked through castles and rode through the forests of England and Europe all the way to the Holy Land. With King Richard he charged the Moslems⁸ and made a treaty with Saladin the Turk so Christian pilgrims could travel safely in the Holy Land.

He read on and on, shifting from elbow to elbow, rolling on his side, then on his back. Sitting up to read wasn't easy because he had to put the book on the floor between his feet and bend over it to have enough light. Only when the candle guttered did he look away from the page before him and realize where he was and how stiff his muscles were. With a sigh, he

⁸Moslem—a person who believes in the religion of Islam

⁹scullery—a room for cleaning kitchen dishes and utensils

closed the volume, wrapped it up again, and hid it behind the door of his cubby. The candle flared up one last time and went out.

The next morning Cook had to pound on his door to waken him. Why wasn't he up and working? Was he sick? No? Well, then, best have breakfast and get to work.

Will rubbed his eyes. He thought they'd never open. His muscles made him wince when he rolled over. He limped into the kitchen, rubbed his sore shoulders, and stretched his stiff back.

Over the following weeks, Cook wondered at the difference in the scullery⁹ boy. He often had a faraway expression and was tired in the morning. But he never had to be told to take the heavy scuttles upstairs. She did not notice the occasional bulge beneath his shirt.



The Scullery Boy 25

Follow-up discussion: page 25

- [literal] Who wakes Will up in the morning? (Cook)

Read aloud the questions Cook has as she wakes Will up. Read with a businesslike tone.

- [interpretive] Why has Will become so eager to take the scuttles upstairs? (It gives him an opportunity to go into the library and borrow another book.)

Before silent reading: pages 26–27

Motivation

- Does Will get to continue his night-time reading?

After silent reading

Overview discussion: pages 26–27

- [interpretive] Why is it difficult for Will to be able to read at times? (His candles are running out; because of the holiday guests he has a harder time getting into the library.)

[appreciative] What is something you look forward to so much that you are willing to do anything necessary to get to do it?

NOTE Keep the above discussion on a positive tone. Students can identify with Will who suddenly doesn't mind cleaning candlesticks and hurries to finish all of his work so that he can do the thing he likes best. Point out that he does not skip work or steal candles to get to do what he wants.

Follow-up discussion: page 26

- [appreciative] Have you ever read a book that made you feel sad for the characters as if you actually knew them?

Read aloud the paragraph that describes the books Will enjoys so much.

- [interpretive] Why do you think Elspeth suspects that Will is up to something? (Answers will vary, but elicit that since the author tells us she has never been nice to him, we can assume she probably does not have a good reason for being suspicious. She just wants to irritate or antagonize Will.)

By the end of December, Will's supply of candles was nearly gone. Fortunately, the holiday parties and celebrations provided a new supply of partially burned candles, too many for the housekeeper or Cook to count. But holidays that brought him the extra candles also made it more difficult to get into the library because of the Vicar's many guests. Will was happy when everyone finally left and the household settled back into its routine.

During the next three months, he read of Marco Polo's visits to the court of Kublai Khan and a book on the Hundred Years' War between England and France. Will felt rather sorry for Joan of Arc. She was so brave leading the French army that he thought it too bad the English army captured her and burned her as a witch. He found a book by a man named Langland who had walked all over England and written down what he saw. It wasn't as exciting as reading William Shakespeare's plays, however. Then he found a volume of Chaucer's *Canterbury Tales*. The "Knight's Tale" was the best of all, and Will set himself the task of memorizing the passages of the great battles. He memorized up to the last battle of the knight Arcite, who had fallen from his horse, hit his head, broken his ribs, and lay dying. Will would have finished, but by the end of March, he was nearly out of candles again. This time it was Cook

herself who helped him out. She sent him to clean all the candlesticks in the house and put new candles in them. At any other time Will would have hated cleaning the wax left behind by dripping candles. Now he picked up the large basket and went through all the rooms collecting candlesticks without complaining.

He entered the room of Elspeth, the Vicar's daughter. Will did not like her at all. She was always calling him a maid because he cleaned the pots and pans in the scullery. She bullied him every chance she had and made him do all sorts of irksome¹⁰ tasks for her. Today, however, he decided to be nice, because it was her turn to contribute to his candle collection.

"I say, there. What are you doing?"

Will spun around with a candlestick in his hand. She really is sneaky, he thought. Aloud he said, "Taking this candlestick to be cleaned. It's awfully messy."

"It also has nearly half a candle in it." Her eyes closed ever so little when she smiled. "Are you selling the ends back to the candle maker and keeping the money? I shall tell Father at once."

"No, I haven't been selling the ends back to the candle maker," Will said mimicking her. "You can ask Cook. She sent me to collect and

¹⁰irksome—annoying

clean these. Now if you don't want this one cleaned . . ." He left the sentence unfinished, shrugged, and moved to replace the candlestick on the mantle.

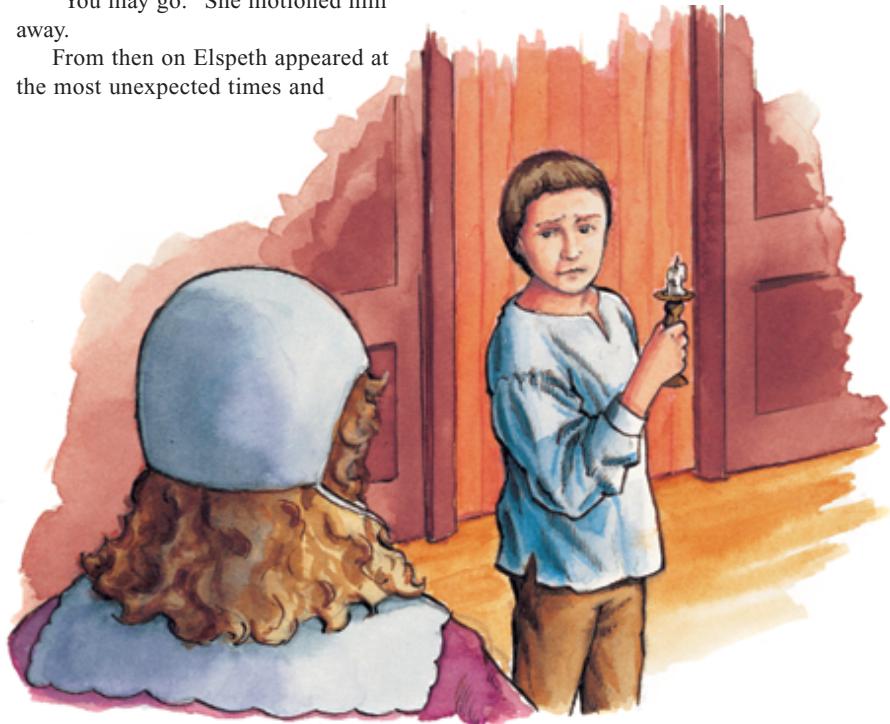
"Oh, no. Please do clean it," Elspeth fairly purred. "I'm going to follow you, though, until I find out whether or not you're selling those candle bits. This will be more fun than my embroidery and music lessons."

Will watched her.

"You may go." She motioned him away.

From then on Elspeth appeared at the most unexpected times and

places. Will started looking around corners and peeking through doorways before he took another step. Still she surprised him, once with a full coal scuttle. He spun around so fast, lumps of coal went rolling onto the floor, scattering black dust. Elspeth stood over him while he picked up the coal and wiped the floor. She also visited the kitchen more often, much to Cook's annoyance.



The Scullery Boy 27

WORKTEXT OBJECTIVES

The student will

- Paraphrase sentences.
 - Identify synonyms to develop word meaning.
 - Match synonyms to build vocabulary.
-

Study skills:

Worktext page 13



Read the information about paraphrasing at the top of the page. Emphasize that paraphrasing is completely rewording a sentence or paragraph, not just substituting a few words. Paraphrase the first sentence together.

Vocabulary:

Worktext page 14



Follow-up discussion: page 27

- [critical] Is Elspeth sincerely concerned that Will might be stealing candles? (no) What might be her real concern? (Elicit that Elspeth doesn't like Will and is looking for ways to get him in trouble.)

Read aloud from pages 26 and 27 the conversation between Will and Elspeth, using Will's mimicking tone and Elspeth's suspicious, purring tone.

[interpretive] Why do you think it would be annoying to Cook that Elspeth starts visiting the kitchen more often? (Accept any answer.)

The above question will be answered more fully as the students continue reading.

Looking ahead

- Will Elspeth's spying get Will into trouble?

COMPREHENSION

VOCABULARY

The new minister determined that he would visit each of his **parishioners** every month. (p. 28)

The **exploits** of Robin Hood have been retold for many generations. (p. 28)

The leafy **hedges** in the front yard block the view of the road. (p. 31)

Before silent reading: pages 28–30

Motivation

- Does Will have any friends in the Vicar's home?

After silent reading

Overview discussion: pages 28–30

- [interpretive] How does Cook show that she cares about Will? (She stands up for him and protects his property from Elspeth.) [BAT: 5a Kindness]

[interpretive] How do you think Will feels about Cook? (Answers will vary, but elicit that he sees her as a tough authority figure. Although he seems to respect her, he never expresses any fondness for her.) [BAT: 2a Authority]

[interpretive] How does Elspeth treat Cook? (She is rude and disrespectful.) [BAT: 5a Courtesy]

[interpretive] How do you think Cook feels about Elspeth? (She dislikes her.) Why? (Cook can see Elspeth's selfishness and cruelty toward Will.)



Spying Elspeth

Lady Day came and Will went with the other **parishioners**¹¹ to hear another of the Vicar's sermons. Lady Day was not only the day the angel told the virgin Mary she would be the mother of Jesus but March 25 was also New Year's, the first day of 1653. After the service everyone ate in the churchyard and played games. The Green Man visited, decorated with leaves and vines from the woods, to wish good crops for the farmers. When the sun set, a huge bonfire lit the churchyard, and the young people sang and celebrated the end of winter. A late shower did not dampen their spirits. It only sent the older folks home to tuck the children into bed.

Shortly after Lady Day, Will finished memorizing his favorite parts of the "Knight's Tale." When the days grew longer and he spent more time tending the herb garden, he recited the battles over and over again. When he escaped down the lane, he used stick knights and horses and set up whole battlefields.

When summer came, Will frequently went and sat on the hill overlooking the London Road. He took his book with him because he was now memorizing the **exploits**¹² of King Richard the Lion-Hearted in the Third Crusade. The rumble of the traffic, the shouts and calls of the

¹¹parishioners—members of a parish (a church district)

¹²exploits—heroic or daring deeds

28

Follow-up discussion: page 28

- [appreciative] Why do you think the author gives information about Lady Day? (Answers will vary, but elicit that it provides additional historical information about this particular era when the calendar was different and certain religious practices were common in the Church of England. This also establishes the passage of time from winter to spring.)

Read aloud the description of the Lady Day celebration.

[interpretive] About how long has it been since Will started reading the books from the Vicar's library? (possible answers: several months; more specifically, about six months)

NOTE Refer to the beginning of the story where Will discovers the books. On the Vicar's desk, a sermon is dated September 23. You could also point out the passage of time, going into winter with the mention of the holiday company and the transition into spring with the mention of March 25.

- [interpretive] Why do you think Will memorizes his favorite parts of the books? (Answers will vary.)

people became the clamor of great campaigns. And as long as he didn't look up from the story, he lived at the end of the twelfth century and rode at King Richard's side.

Later on he went back to the library and took the volume about King Arthur. So much of King Arthur's trouble was caused by the wicked witch, Morgan le Fay. She reminded Will of Elspeth because they were both sneaky.

Elspeth's spying had kept him from returning to the library as often as he liked. Only by going very early one morning was he able to return the volume about Arthur and remove the history of Charlemagne. Even then, he was certain he heard the rustle of cloth. The squeak from the hinge on the bookcase door sounded like a scream when he pushed the door shut. Will tucked the new book into his shirt and tiptoed down the stairs toward the kitchen.

His hand was out to open the door. Then he froze where he was.

"Elspeth, you leave that boy alone!"

"You can't tell me what to do. This is my house. You merely work here!"

Will stepped back into the corner behind the door. Maybe Elspeth had seen him go into the library. Maybe he hadn't just imagined the noises. He had no time to put his newest book back now. Besides, he wanted

to hear everything that was going on in the kitchen. Elspeth was no match for Cook.

"Your scullery boy is stealing everyone's candles."

"Really?" Cook smoothed her voice to the consistency of honey. She frequently found the Vicar's children a nuisance, but Elspeth wanted bunging¹³ out the kitchen door for all her high and mighty ways. "I allow him all the candle ends he digs out of the candlesticks."

"Look what I found in his cubby! Several candle ends and half a good candle as well! I think he's selling the ends to the candle maker."

Will clutched the book in his shirt. What if he had not taken his book back this morning? She would have found it. His heart began to beat so hard that he was sure the whole house could hear. He held his breath and crunched himself farther into the corner.

"That's his half candle he gets each week. If you must know, I give him the odd broken ones as well. Now stop being a silly goose."

"Why does he need these candles? Have you thought of that?"

"You've been into his cubby. How many windows did you count?" Cook snapped back.

"He's up to something. He sneaks around the house, you know."

¹³bunging—(British) flinging or tossing

The Scullery Boy 29

Follow-up discussion: page 29

► [interpretive] Does Elspeth see Will exchanging books in the library? (no) How do you know? (She can't figure out what he's doing when he sneaks around, so she accuses him of stealing the candle ends.)

[appreciative] How do you feel about Elspeth? Would you like to live in her house?

[critical] Do you think it is right for Elspeth to search Will's cubby? Why or why not? (Answers will vary.)

[appreciative] How does the author portray Elspeth to make her an evil character? (She is rude, selfish, suspicious, and disrespectful to her elders; the author does not reveal any positive traits to make us like her.)

► [interpretive] What are some words or phrases that describe how each of the characters might sound, feel, or look on this page? (possible answers: Will—scared, amused; Elspeth—rude, disrespectful, demanding, whining; Cook—smooth as honey, confident, offended, angry)

Read aloud the conversation between Elspeth and Cook, including Will's thoughts as he listens outside the door. Try to convey how each person might have sounded according to the description of the discussion.

Follow-up discussion: page 30

► [appreciative] How does the author make us feel sympathetic towards Will? (Through the conversation in the kitchen, we discover how badly Will is treated. Will doesn't complain or feel sorry for himself, which would make us feel less sympathetic.)

NOTE Specific reasons may be given for feeling sympathetic, such as the fact that Will's cubby has no windows; he has to sleep on old, stinky straw; and he gets only one bath a week and not even that in winter.

[interpretive] Why do you think Elspeth obeys Cook's order to put Will's candles back as she found them? (Answers will vary, but elicit that she might be afraid of Cook, though she won't admit it.) [BAT: 2a Obedience]

Read aloud Cook's words slowly and calmly as she tells Elspeth to put Will's candles back as she found them.

► [interpretive] Does Cook suspect that Will overheard the conversation with Elspeth? (no) How do you know? (She speaks to him gruffly about getting to work as if nothing has happened between Elspeth and her.)

"And who's creeping about?" Cook's eyebrows flew up. "Put those bits and pieces of candle back where you found them." Cook's knife expertly quartered an onion for the evening's meat pie.

"I'm not going in there. It stinks."
"You went in there to pry."

Elspeth stood at the door and tossed the candles into the cubby.

"Now you'll go in there and sort those candles out and leave them as you found them. Then you'll leave my kitchen, or I'll put you to work in the scullery." Cook's words were slow and calm.

Even if Elspeth didn't realize that Cook had reached the end of her patience, Will knew. From his corner he wondered if Cook would really thrash Elspeth. He hoped so, and he moved closer to the door so he wouldn't miss anything.

"Ugh!" Elspeth came out of the cubby shaking her skirts. "Doesn't he ever change his straw?"

"Once a month or as often as your father allows him new."

Elspeth stood silent for a moment. She knew, as well as Cook, that it was her mother who ran the house. She pinched every penny and would never allow new straw every month. Elspeth had enough trouble

wheedling a new bodice¹⁴ for the midsummer celebrations next week.

"Well, doesn't he ever bathe?"

"Once a week except in winter. And if you recall," Cook's tone was not friendly, "it was a long, cold winter." Her knife chopped a carrot in two. "Now, off with you; out of my kitchen."

Elspeth flounced¹⁵ through the door, hitting it so hard that it cracked against the stone wall behind. Will didn't dare move until she reached the top of the stairs. He reached out for the door handle, but thought better of it. He didn't want to have to explain to Cook why he had been upstairs so early in the day. So he tiptoed back up the stairs, slipped out a side door, walked around through the garden, and entered the kitchen through the back door.

"Get about your business, boy."

Will stepped into his cubby to hide his new book. It definitely did not stink in there.

"Get to work, I say." Cook watched Will go into the scullery. When she heard pots and pans clanging and the steady scrubbing of sand against metal, she turned back to the vegetables.

¹⁴bodice—a woman's vest worn over a blouse

¹⁵flounced—used bouncy, exaggerated movement



The long summer days passed slowly for Will. Cook decided that every inch of the kitchen needed cleaning. Will emptied all the cupboards and moved them so the walls and floors could be washed down. Then he dusted the cupboards and polished them with beeswax. He was surprised that Cook didn't make him wipe off the ceiling beams. Even the fireplace and chimney received a cleaning. Will breathed a sigh of relief when a chimney sweep came to do that.

When he wasn't in the kitchen, Will worked long hours in the gardens. There were berries, apples, and pears to be picked. The herb garden needed constant attention to keep the weeds from taking over. The gardener was as hard a taskmaster as Cook, and he soon had Will lopping branches off trees and trimming the bushes and hedges¹⁶ as well.

Will decided he liked the outside work the best. It was easier to stay away from the Vicar's family, particularly Elspeth. It was easier to recite the passages from his books too. He had only to look into the tangle of a hedge to imagine himself in a forest. Sometimes he finished his work hardly remembering what he'd been doing.

He tried hard not to think too much of Rodgers anymore. In the

¹⁶hedges—rows of closely planted shrubs or small trees

year since Mistress Bessie had died and he'd lived at the vicarage, Rodgers had never come visiting once. And when visitors did call, Will was always sent to the scullery or on a long errand. It soon became clear that he was never to be around when guests arrived. So when the wagon wheels crunched in the driveway, or horses' hooves clattered up to the front gate, Will left his work and disappeared for an hour or two.



The Scullery Boy 31

Follow-up discussion: page 31

- [literal] Why does Will like working outside best? (It allows him to stay away from the Vicar's family, and it gives him time alone to recite from his books and to imagine.)
- [interpretive] Why do you think that Rodgers hasn't visited Will? (Possible answers: Something has happened to detain him; he has been visiting but has never seen Will because the Vicar won't let him be seen when there are visitors.)

[interpretive] Why do you think Will is always sent away when visitors come? (The Vicar doesn't want anyone to know how Will is being treated.) [BAT: 4c Honesty]

Read aloud the paragraph that describes Will's actions when visitors arrive at the vicarage.

Before silent reading: pages 31–35

Motivation

- Will Elspeth be successful in her endeavor to find out what Will is doing in his spare time?

After silent reading

Overview discussion: pages 31–35

- [interpretive] Why is Elspeth keeping such a close eye on Will? (Elicit that she wants to get him in trouble by discovering that he's doing something he shouldn't be doing.)
- [interpretive] Why do you think Will continues to think about Rodgers after a year has passed? (Possible answers: Rodgers had been very kind to Will; Will considers Rodgers to be his friend; and Will misses Rodgers.) [BAT: 5a Kindness]
- [interpretive] Why do you think the Vicar doesn't seem more nervous about Rodgers seeing Will? (Possible answers: The Vicar doesn't realize it is Will; the Vicar tries to act nonchalant so that Rodgers won't notice it is Will.)

Follow-up discussion: page 32

► [literal] What does Will see that reminds him of Rodgers? (Will sees a man carrying a small boy on his shoulders, the way Rodgers used to carry Will.)

Read aloud the paragraph in which Will remembers Rodgers taking him to Mistress Bessie's and what his life was like when he lived with her. Read with a dreamy voice.

[interpretive] How would you describe the mood as Will is sitting on the hill watching the traffic go by? (possible answers: dreamy; lazy; comfortable)

[appreciative] How does the author make us feel the abrupt change in mood when Elspeth appears? (Point out that before Elspeth appears the action slows down, giving simple details, and our minds are somewhat lulled by the series of two-word sentences at the end of the paragraph. Then, we can almost see Will choking on his "deep breath" in surprise with Elspeth's rude exclamation, "So this is where you come!")

Read aloud the paragraph in which Will is dreamily watching the traffic and then Elspeth's abrupt interruption. Convey the contrast in mood with your voice.

One late August afternoon when he heard a rider stop, Will picked up his book and set off down the lane. The day was warm under a blue sky dotted with only a few small clouds. In the lane, wildflowers bloomed in the tall grasses and the smell of freshly cut hay blew over the low stone walls.

He sat on the hill overlooking the highway, reading and memorizing until his eyes began to close. Then he leaned back on his elbows to watch the world passing below him. A few minutes later a man carrying a small boy on his shoulders caught his eye. They were very poor. Their clothes had holes and didn't fit very well. The boy drooped over the man's head, not even bothering to hang on. The man shuffled at the edge of the highway, never slowing down or hurrying along no matter who shouted at him.

Rodgers carried me like that on our way to Mistress Bessie's, Will thought. He could still remember sitting on Rodgers's shoulders and being able to look down on all the people around him. He recalled turning into the lane that led to Mistress Bessie's cottage. Will's mind filled with pictures of the cottage, of Button, the cat, curled up on the warm hearth, and of Mistress working in her rose garden. He thought of their trips to market for groceries and clothes. He glanced down at his shirt and breeches. His wrists and an-

gles stuck out because he had grown so much, and he'd had only one new shirt and pair of shoes all winter.

I had proper clothes at Mistress Bessie's, he thought, and all I wanted to eat of bread and preserves and thick stews and meat pies. The memories faded into the churchyard where he had stood with Rodgers at her grave.

When he finally sat up, the traffic moved as it had before under the yellow sun. Nobody looked in his direction. Oxen still bellowed, and dust drifted up from the wheels of the carts and wagons they pulled. Whips cracked. Horses whinnied. Draymen¹⁷ shouted. Will took a deep breath.

"So this is where you come!"

Will jerked up and looked over his shoulder. Elspeth! The book tucked inside his shirt pressed against his ribs. He turned back to the road and slid the book more securely into his waistband.

"Go away."

"I knew I'd find where you ran off to if I followed you long enough." She stood over him. "You should be working."

"Cook doesn't need me until afternoon. Besides, someone called at the vicarage, and I always get sent away."

"The gardener was looking for you."

¹⁷draymen—drivers of a dray (a heavy cart used for hauling things)

"He can do his old garden himself."

"I shall tell Father you've been running off. You'll be locked in your cubby—with no candle ends at all."

A carriage of some important man caught Will's eye. Four horsemen protected it. Once it reached the wild countryside, robber gangs might attack. He studied the horses prancing and tossing their heads. They wanted to gallop straight away. Elspeth was still talking, and her tone became angrier. Will's eye was drawn to the livery¹⁸ worn by the outriders. The purple and silver cloth, shining buttons, and jaunty

hats with huge feathers were grander than any he had ever seen.

"Ow!"

Elspeth had his ear and was dragging him up. She pinched harder when he slapped her hand.

"Let go!" Will tried to get up to relieve the pressure on his ear. He couldn't get his feet to catch up. When her skirt caught on a piece of rusted metal, she yanked it free without missing a step.

Will reversed tactics. Instead of pulling away from Elspeth, he ran straight at her, his fists waving. He swung twice, but she straightened her arm and held him away. He thought his ear would be torn off. A picture of Mistress Bessie holding

¹⁸livery—uniform worn by male servants of a household



Follow-up discussion: page 33

► [interpretive] Do you think the Vicar would care if he knew Will had "run off" for a little while, as Elspeth implies? (probably not) Why or why not? (He has instructed Will to leave when visitors come.)

► [interpretive] Is Will paying attention to what Elspeth is saying to him? (no) How do you know? (The author tells us that Elspeth is still talking and is getting angry, but we don't know what she says because Will is noticing the details of a carriage going by.)

Read aloud the description of the carriage and Will's thoughts about it.

[interpretive] Does Will have any respect for Elspeth? (no) How do you know? (He is able to block her out; he doesn't care if she is angry with him.)

[appreciative] What lessons could you learn from both Will and Elspeth?

Follow-up discussion: page 34

► [interpretive] Why is Elspeth increasingly angry with Will? (Possible answer: He is not doing what she wants him to do; she loses her temper when she does not get her own way.)

[interpretive] Why is Will half-laughing and half-crying when he gets away from Elspeth? (Answers will vary, but elicit that he is laughing because he remembers the episode when Peter was treated similarly by Mistress Bessie. He may also be laughing because Elspeth is making a fool of herself. He is probably crying from the pain of his ear, and perhaps he is crying because he is laughing so hard.)

NOTE Peter is another boy who lived with Mistress Bessie and Will. Will is remembering an incident that occurred earlier in *The Foundling*. “The Scullery Boy” is an excerpt taken from the middle of *The Foundling*.

► [interpretive] Why does the Vicar try to change the subject and command Will to get back to the scullery? (He doesn’t want his guest to notice who Will is.)

[critical] Do you think it is wise for the Vicar to say, “You know you’re not to be seen when we have visitors”? Why or why not? (Answers will vary, but elicit that he is making known his bad treatment of Will when he says that.)

[interpretive] How does the guest show his surprise when he sees Will? (His “eyebrows flew up.”)

Read aloud the Vicar’s “apologies” in a haughty, overdignified voice.

tightly to Peter’s ear flashed through his mind. He laughed out loud.

Elspeth stopped. “Laugh at me, will you?” She brought her other hand around to slap Will, but the sudden movement allowed him to slip free. He ran back toward the vicarage, half-laughing, half-crying, holding his ear with one hand and the book in his waistband with the other. He ran through the garden gate, around the vicarage, and stumbled into the hedge at the side of the house.

“You, boy! Get out of there and back to the scullery!”

The Vicar turned to his guest, who had just arrived. “I hardly know what to think of the world today. . . .”

The guest wasn’t listening. He was staring at the scullery boy. The Vicar cleared his throat for a more authoritative tone.

“Be gone, boy. You know you’re not to be seen when we have visitors.”

The guest’s eyebrows flew up, and he looked quickly from the Vicar to the boy who was fighting to free himself from the hedge. “I say, isn’t that—”

“My apologies, my friend. Such carryings on are simply not permitted in my household. Mrs. Richards takes all the help in hand to teach each one his place, but some are more difficult than others.” The Vicar coughed apologetically. “Elspeth?”



The Vicar's daughter came round the side of the house, brandishing a switch. Her cap was askew¹⁹ and wisps of straight, brown hair hung to her shoulders. Part of her hem trailed in the grass.

"Where is he? Slap at me, run away from me, laugh at me, will he? Where is the little toad?" She paused for breath. "I'll give him a lesson he'll soon not forget." She tripped over a tree root and fell against the house.

Will collapsed in the hedge and laughed until his sides hurt.

Elspeth righted herself and raised the switch. "I'll sort you out!" She was nearly shouting.

Will tore himself free of the hedge, ducked Elspeth's switch, and ran to the back of the house and into the kitchen. He stumbled into his cubby and collapsed on the straw, still laughing.

Meanwhile, the Vicar was trying to bring some order to what he could only describe as a social disaster.

¹⁹askew—not lined up or straight

"Elspeth . . . my dear! Elspeth, my pet. We have a visitor."

Elspeth stopped in midstride and whirled around. She looked up. Her face registered her thought: handsome! Elspeth dropped the switch and ran her fingers around her cap, trying to tuck her hair in, and kicked the trailing hem behind her. She approached the two men with what she believed was her most becoming expression, a slight smile that just showed her teeth and made her dimples appear. She'd practiced it in front of her glass for hours.

Rodgers looked past her. "I'd like to see the . . . toad . . . if I may."

The Vicar harrumphed. "Yes, indeed. . . . Are you quite sure? Yes, of course you are. Ah, Elspeth, who was that . . . that?"

"He's the scullery boy, Father." Elspeth never took her eyes from Rodgers.

"Oh, yes . . . quite." The Vicar led Rodgers up the garden walk. "If you please, sir. Elspeth, please bring us refreshments in the library."

Will didn't care if the Vicar beat him for running from Elspeth or appearing when a guest was present. It was worth it to see that girl all mussed and tattered. He rubbed his sore ear. He still owed her for that.

The Scullery Boy 35

WORKTEXT OBJECTIVES

The student will

- Interpret imagery.
- Identify fact and opinion.
- Complete analogies.
- Infer unstated details.

Comprehension: Worktext page 16



Read the information about *analogy* with the students. Discuss the relationship between the words in the sample analogy before the students complete the page independently.

Comprehension: Worktext page 15



Read the definitions of fact and opinion in the middle of the page and review the differences. Further teaching of fact and opinion will be presented in Lesson 37.

Follow-up discussion: page 35

► [interpretive] An author sometimes changes from a point of view through just one character's eyes. How can you tell the author is not writing from only Will's point of view? (We see and hear what the Vicar and Rodgers are saying and doing while Will hides in the hedge, not even seeing Rodgers. When Will runs into his cubby, the scene switches back to what is going on outside, and finally back to Will's thoughts as he rubs his ear, sitting in his cubby.)

[appreciative] Remembering that this story is only a small excerpt from a longer book, why do you think the author switches from just one character's point of view from time to time? (Answers will vary, but explain that in longer works of fiction, authors often depart from the main character's viewpoint to develop the plot and characterization further.)

► [interpretive] Why is Will laughing so hard? (Possible answers: He is remembering a funny incident; he is laughing at how ridiculous Elspeth is acting.)

[appreciative] How does the author make this situation between Will and Elspeth humorous? (Answers will vary, but elicit that when the haughty Elspeth loses control, it is more humorous than scary. The idea of her hair falling down, her hem trailing behind her, her chasing Will and yelling in so undignified a manner right in front of a visitor, and then her ridiculous attempt to impress the handsome visitor are built into a situation that becomes very humorous.)

Read aloud the paragraph that describes Elspeth's reaction when she sees the visitor with her father. Read with the exaggerated sweetness she is trying to convey.

Looking ahead

► Will Elspeth succeed in making a good impression on Rodgers?

LESSON 10

NOT FORGOTTEN!

COMPREHENSION

VOCABULARY

Try to **resume** your practice as though there never was an interruption. (p. 37)

Laura is not interested in **frivolous** things like fancy food and parties. (p. 38)

Jim's **valise** could hold only two pairs of pants and three shirts for his trip. (p. 41)

Before silent reading: pages 36–38

Motivation

- ▶ Has Rodgers been to see the Vicar before?

After silent reading

Overview discussion: pages 36–38

- ▶ [interpretive] Why has Rodgers been deceived by the Vicar for so long? (The Vicar has made sure Will is not around to see Rodgers, and he has lied about the things he is doing for Will.) [BAT: 4c Honesty]
- ▶ [interpretive] Why do you think the Vicar has taken Will into his care? (Possible answers: He gets money from Mr. Perry [Rodgers's employer] and uses it for his own family; Will is cheap labor—the Vicar doesn't have to pay him for all the work he does.) [BAT: 5b Giving]

[interpretive] What do you think the Vicar and his wife have been doing with the money intended for Will? (possible answer: spending it on themselves)



Not Forgotten!

Cook called him. "The housekeeper wants you to clean the fireplaces this afternoon. See that you don't scatter ash all over. Put any live coals in the kitchen fire."

Will took the canvas, bucket, and shovel and started up the stairs. Ahead of him he could hear the Vicar holding forth on the evils of an unlettered²⁰ younger generation, and that was why he consented, at great inconvenience to himself, mind you, to take in local youngsters and set them on their way with lessons in reading and writing, both English and Latin. He played no favorites as some did, but taught boys and girls

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alike. Of course, the girls didn't need as much education. . . . The Vicar warmed to his topic.

Will spread the canvas on the dining room hearth. He was supposed to have had those lessons.

"And how is Will coming along? I have been disappointed that he has not been here whenever I have visited." Will turned to stone at the sound of that voice.

Vicar Richards said in his most reassuring voice, "Oh, famously, quite. In a few more years, he'll be ready for the university if that's

²⁰unlettered—illiterate; unable to read well

Follow-up discussion: pages 36–37

- ▶ [interpretive] What do you think the Vicar means when he speaks of the "evils of an unlettered younger generation" might be? (Accept any answer. Possible answers: He thinks that lack of education causes people to live in poverty and to be disrespectful to their elders; he thinks that poverty causes people to live like animals and treat others poorly.)

[critical] Do you think the Vicar is sincerely concerned about the education of boys and girls? Why do you think that? (Answers will vary, but elicit that he has proven that he is interested only in what is best for himself; the way he has treated Will

proves that he is being a hypocrite in front of Rodgers.)

- ▶ [interpretive] What does the author mean when she says "Will turned to stone"? (He froze in his place; he was stunned.)

[interpretive] Do you think Will will be ready for the university in a few years as the Vicar says? (no) Why or why not? (He is not getting any lessons at all.)

Read aloud the Vicar's lies about Will "in his most reassuring voice."

your intention, or ready to be put to apprentice²¹ much sooner."

Will knelt in front of the fireplace, shovel in hand. Rodgers! He's been here before! I've been sent off every time, he thought. Will held his breath.

"And has the allowance been sufficient for all his needs?" Rodgers asked.

"Of course, of course. I immediately turn all monies over to Mrs. Richards, you know. My wife and the housekeeper discuss each child's needs and strive to meet them within the limits of the fees. I must say they do extremely well."

Will wanted to jump up and shout to Rodgers that he was in the dining room. And he might have done it, if he hadn't looked down at his dirty and ill-fitting clothes. Suddenly, he was embarrassed and didn't want Rodgers to see him at all. Not looking like this!

Rodgers spoke again. "You have other children staying with you? Do they get on with Will?"

"None at the moment, but when they're here, they do tend to get on well together. I like to think it's the loving atmosphere of the house. Aha!" Will could hear the smile in the Vicar's voice. "A case in point. My daughter and the light of my life."

"Oh, Father."

Will could imagine her curtseying to Rodgers and wearing that silly expression. He sat waiting for the conversation across the hall to resume.²²

"No, it's true, my dear." In the stillness of the old house, Will heard the Vicar pat his daughter's hand. "A good match you'll be for any young man. Raised with love, yet well educated. A good match." The Vicar paused. "Don't you agree, sir?"

"Quite." Rodgers said. "I'm sure she'll be more than a match for any young man."

"Wouldn't have to be a young man, would it my dear? It is frequently advantageous for a young lady to . . . ah . . . marry a man somewhat beyond her years, a man settled in his work with more than two coins to rub together. Someone more like yourself, sir."

"Surely, there's a man perfect for her," Rodgers said briskly. "Now about Will—"

"Will you pour, Elspeth, before you return to your duties?"

The clatter of cups and saucers was followed by Elspeth's retreating footsteps.

"Some people have hard hearts, and no mistake, but not that girl. Worrying herself over a stray kitten just yesterday, she was."

"Now about Will." After a moment of silence, Rodgers raised his voice a bit. "The boy!"

"What? Yes, what about him? I believe I've told you all I can."

²¹apprentice—person who learns a skill or trade by working for a skilled craftsman

²²resume—to begin again; continue

The Scullery Boy 37

Follow-up discussion: page 37

- [interpretive] Why do you think Will would be embarrassed for Rodgers to see him in his ragged clothes?

(Possible answers: He likes Rodgers and wants to make a good impression; he doesn't realize that Rodgers would not care about his appearance.)

Read aloud Will's mixed thoughts and feelings about seeing Rodgers again. Show first his excitement and then his dismay and embarrassment.

- [interpretive] Do you really think there are ever any other children besides Will who stay with the Vicar? Why or why not? (Answers will vary, but elicit that since the Vicar has been dishonest thus far, he is probably being dishonest again. Also, there has been no evidence of other children.)

- [critical] How is the Vicar's description of Elspeth different from what Elspeth's actions toward Will show her to be? (The Vicar portrays her as a sweet, loving girl; however, she has gone out of her way to be unkind to Will.)

[interpretive] Why does it seem so absurd for the Vicar to try to make Elspeth look good in front of Rodgers? (Rodgers witnessed her temper tantrum and already knows what she is really like.)

Follow-up discussion: page 38

► [interpretive] Why do you think Rodgers is being so demanding to see Will now when he has evidently been to visit many times before? (Possible answers: He is sure the tattered boy he saw outside is Will; he is tired of being put off every time he comes; he is very suspicious that the Vicar is lying to him; he cares about Will and is concerned for his welfare.)

[critical] Do you think Rodgers should have been suspicious of the Vicar before this? Why or why not? (Answers will vary, but elicit that his suspicions have probably been growing. He has been as kind as possible since he has no evidence so far.)

► [appreciative] How do you think Will feels when he hears Rodgers talking about him? Would you react that same way?

Read aloud the paragraph in which Will realizes he has not been forgotten. Read with the excitement Will must have felt.

[interpretive] What does Will immediately think of doing when he hears that Rodgers wants to hear him recite? (He wants to read or recite the things he has been learning on his own.) Why? (He admires Rodgers and wants to please him.)

► [interpretive] What does Rodgers say that proves how well he knows Will and cares about him? (He knows that Will is interested in reading about knights, dragons, exploration, and adventure.)

► [interpretive] How is the arrangement of the Vicar's books another example of his hypocrisy and deceit? (He hides the nonreligious books in the back; he wants everyone to think he is concerned only about theological or spiritual matters.) [BAT: 4c Honesty]

"I demand to hear him recite his lessons before I leave. I do have a bit of personal interest in him, as does Mr. Perry, and so far we've no satisfaction that he's doing as well as you say he is."

Not forgotten! Will's heart pounded. Not alone! And Rodgers wants to hear me recite! I could read to him from King Richard, but it's in my cubby. I could recite from the "Knight's Tale." That's what I'll do—the part where Arcite dies. Or maybe—

In the library, Rodgers leaned forward and put his cup and saucer on the tray.

"What has he been studying, if you please?" Rodgers said. "He always loved knights, dragons, and all sorts of exploration and adventure."

"Just so." The Vicar wheezed as he rose from his chair. "I'll show you the library available to the boy as soon as he's ready for it. Quite the

follower of such reading myself, I am. Mind I keep those volumes in the back. Don't want to appear frivolous²³ or put them before my other, more learned theological studies." He opened the bookcase. "How odd. It appears these volumes have been moved. And just a fortnight²⁴ ago I found a truly bad smudge on one of the pages of my Tacitus. Most distressed I was and took it right to the printer, for it looked like the result of poor quality ink. Horrible smudge. I'm very particular about who handles my books." He pulled some from the front row. "Notice the quality. Each year I personally set them all in front of the fire to dry the vellum. It absorbs the damp so. What's this? One is missing! Someone has taken a book!"

²³frivolous—not serious or important

²⁴fortnight—two weeks



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[critical] Do you think it is wrong for the Vicar to own such books? (Answers will vary, but elicit that there is nothing wrong with reading good literature, even for a preacher, but it is wrong to be deceitful about it.)

[interpretive] What else does the Vicar prove about himself by his reaction to the missing book? (Possible answers: He is selfish; he has a bad temper; he cares more about his books than about other people.) [BAT: 5b Unselfishness]



The Vicar pulled out book after book. Rodgers held the growing stack until it threatened to topple.

"Might I just put these on your desk?"

The Vicar's voice rose. "Look! Look at the condition of these bindings—finger marks, water spotted, pages soiled. Now who—" He ran to the library door and shouted, "Elspeth, Mrs. Richards, come here at once, and bring the housekeeper. Bring everyone! I will know who's responsible for this. Whoever it is will pay dearly."

Footsteps hurried from several rooms. Elspeth arrived first. "Father, Father," she nearly shrieked, "look what I found in Will's cubby! Your

volume of King Richard. And look at the stains on it, Father; he should be whipped! How dare a scullery boy steal, or even presume²⁵ to read your books!"

Will cringed. Did he dare run? Could he hide?

Mrs. Richards joined her daughter. "Why, Rodgers, good day to you. And how are the Perrys? I understand they've just added a son to their family."

Rodgers bowed slightly. "Thank you for your interest. The Perrys have indeed a new son, a welcome addition, I assure you."

"And the twins?"

²⁵presume—to act without permission or authority

The Scullery Boy 39

Follow-up discussion: page 39

- [interpretive] Why do you think the Vicar is so upset about the spots on his books? (Answers will vary, but elicit that in this time period, books were very expensive [the materials used as well as the printing process made books rare treasures]; the Vicar is more concerned about money and possessions than anything else.)

Read aloud the Vicar's exclamations as he discovers the stained and missing books. Read with great excitement and fury.

- [interpretive] How does Elspeth further reveal to Rodgers that she is not as compassionate as her father

described her earlier? (She encourages her father to have Will whipped for reading the Vicar's books.) [BAT: 5a Compassion]

- [appreciative] What about the situation in the library makes it seem humorous? (Accept any answer, but explain that the contrast of the Vicar's and Elspeth's overreacting to the polite conversation between Rodgers and Mrs. Richards makes it humorous.)

[interpretive] How is Elspeth like her father? (Possible answers: She loses her temper easily; she is very eager to punish those who get in her way; she does not see that her actions are wrong; she has learned a bad temper and deceit from him.)

Before silent reading: pages 39–42

Motivation

- Look back at page 36 and read the chapter title. What do you think it is referring to?

Will the Vicar be able to keep Rodgers from seeing Will?

After silent reading

Overview discussion: pages 39–42

- [interpretive] If the Vicar was trying to hide what was really going on with Will before, why does he let it slip now, making threats to arrest Will and beat him? (Answers will vary, but elicit that he is so angry and so self-righteous that he can think only of the wrong that has been done to him; his years of deceit have blinded him to the fact that there may be consequences for the wrong he has done.) [BATs: 3c Emotional control; 4c Honesty]

- [interpretive] Contrast the character of the Vicar with the character of Rodgers. How are they different? (The Vicar only pretends to be kind and compassionate toward children, while Rodgers truly is compassionate without talking about it; the Vicar rudely shoves the books at Rodgers, and Rodgers politely requests to set the books down; the Vicar loses his temper and yells at everyone, while Rodgers politely greets Mrs. Richards even though he knows she is part of the deceit; Rodgers is a true gentleman, and the Vicar is not.) [BAT: 5a Courtesy]

Follow-up discussion: page 40

► [interpretive] What does the Vicar's wife do that shows she is as selfish as he is? (She does not want Will to sit on her cushions.)

[interpretive] Why do you think Mrs. Richards does not want Will to sit on the cushions? (He is probably dirty from doing the heavy household work and not having a bath.)

► [interpretive] What problems do you think Rodgers expects to find when he sees Will? (Knowing now that Will has been mistreated and has been working in the scullery, Rodgers probably realizes that Will has been overworked and has not had his lessons; he is probably not surprised to see Will's tattered clothing.)

Read aloud what Rodgers has to say to the Vicar and the Vicar's response after the Vicar orders Will out of his sight. Read with a stern, yet even, tone of voice.

"Very well, thank you. They've just turned five."

"Madame!" exclaimed the Vicar. "Kindly bring the amenities²⁶ to an end. I've called to discover who might have been in my bookcase without permission. Just look at the damage!" He waved the volume of King Richard in front of her face. When she tried to take it, he handed it to Rodgers. "Just look at that!"

"Mother, he'll have an apoplexy!"²⁷ Elspeth said.

The Vicar's voice nearly rattled the windows. "Where did you say you found this book?"

"The scullery boy. I told you I found that book in his cubby. I knew he was up to something with all those candles."

"Eh? What candles? Look at my books! Get him. Now! Bring him here. I'm of a mind to have him arrested right after I give him the beating he deserves. He'll work off every penny of their value. He'll be in the scullery until he's fifty!"

"Yes, Vicar, let's see this scullery boy named Will." Rodgers snapped the words across the room. "I believe we'll find more problems than a few well-read books." He went to the door and called so the whole house shook. "Will! Will. It's Rodgers. I must speak with you now!"

Will slowly stepped from behind the dining room door and into the hallway.

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Rodgers motioned with the book he held. "Will, come into the library . . . Yes, come along." He motioned them all to chairs. "You too, Will."

"No, he mustn't sit on the cushion—Mrs. Richards began.

"Get him out of my sight. He's worse than a thief." The Vicar sat on the edge of his chair.

"He'll stay while I speak," Rodgers began. "It was with the distinct understanding when you took Will on after Margaret Bessie's death that you would treat him as a family member and continue his lessons."

Rodgers held up his hand at the beginning of a protest from the Vicar's wife. "Master Perry provided you with ample funds for his room, board, and clothing. Indeed I have three pounds, fourteen shillings, six-pence in my pocket to pay last quarter's charges."

"It'll not begin to cover the cost of my books!"

Rodgers ignored the interruption. "Instead what I find is a dirty, poorly fed, abominably clothed boy forced to do the heaviest household labor and to forgo his lessons as well." He turned to Will. "How many lessons have you had this past year?"

"None," Will said and rushed on, "that's why I took the books—"

²⁶amenities—pleasant or polite conversation; "small talk"

²⁷apoplexy—(äp'ə plēk'sē) a stroke or sudden attack on the brain

"Shh." Rodgers addressed the Vicar and his wife. "If you two were in a proper business, you'd be imprisoned for embezzlement²⁸ and breach²⁹ of contract. Don't get red in the face. I believe you've misspent the money meant to support Will. Heaven only knows what you've done with the clothing provided for him.

"Because you have not honored your commitment to Will for this past year and more, you will receive no more of Master Perry's money. Nor will he, I should add, recommend you as a teacher in the future. Will, go collect your belongings."

Will looked down at his clothes and shrugged.

"That's it? You have nothing more? . . . One should not leave such a hospitable home with such a thin valise."³⁰ Rodgers held up a book. "I believe he's earned this and one other of his choice many times over, don't you, Vicar?"

"No, I do not. He's earned nothing and been nothing but trouble. I'll have the constable on you!"



Rodgers stood. "Master Perry could take you in suit before the law for what you've done here."

"My dear, no!" whispered Mrs. Richards from her seat. "I was depending on the last quarter's fees to cover the expenses of a new gown and party for Elspeth for her sixteenth birthday. If we lose our position here at the vicarage, how can we afford—"

"Hush, Barbara!" Vicar Richards looked at Will, then Rodgers. "All right, take the boy and the book and good riddance."

Rodgers smiled and held up two fingers.

"Two books."

"He's not touching my books again."

"Very well." Rodgers stepped over to the stack of books on the desk. "Which one, Will? And I will take it for you."

²⁸embezzlement—the act of stealing money in the course of a job

²⁹breach—breaking, as of a rule or contract

³⁰valise—small suitcase or luggage

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Follow-up discussion: page 41

► [critical] How serious do you think the crimes committed by the Vicar and his wife are? (Accept any answer, but elicit that they are very serious. Today, someone charged with embezzlement of funds could spend many years in prison.)

[critical] Do you think the punishment Rodgers describes is appropriate for the Vicar's crimes? (Accept any answer.)

► [literal] Has Will been "nothing but trouble" to the Vicar? (No; he has done a great deal of work for the Vicar and has received nothing in return.)

[interpretive] What does Mrs. Richards reveal about herself and her family when she thinks Master Perry might take them to court? (She confirms that she was not using the money for Will and reveals that her view of her husband's position concerns only money.)

[critical] Are the Vicar and his wife the kind of people who should be the spiritual leaders of others? (no) Why or why not? (Guide the students to understand that a spiritual leader should reflect the attributes of God.) [BAT: 6c Spirit-filled]

Read aloud Mrs. Richards's whispered thoughts about her fears of losing the vicarage and Will's income.

Follow-up discussion: page 42

► [critical] Why does Rodgers think Will should be allowed to take two books with him? (Answers will vary, but elicit that since the Vicar had been keeping the money intended for Will, this would be a way to pay back the money he had stolen; it also serves as a form of punishment for the Vicar.)

NOTE Although Will seems to be rewarded for doing something wrong, we as readers can sympathize with his situation. Children are often quick to seek justice when they see others doing wrong, but they need to be taught right and wrong along with compassion and discernment towards those who have not had the same teaching. It is the Vicar and his wife who knew better but chose to steal, lie, deceive, and mistreat a helpless boy.

[appreciative] Do you feel satisfied that the Vicar and his wife got the punishment they deserved? Why?

Read aloud the final conversation between Rodgers, the Vicar, and Will. Demonstrate the kind firmness of Rodgers, the Vicar's infuriated reply, and Will's incredulous response.

Epilogue

► Read the epilogue (at the bottom of reader page 42) silently to find out what happens to Will after he leaves the Vicar's house.

Would you like to have a friend like Rodgers? Why?

Will stepped over to the desk and bent his head sideways so he could read the titles. "The third from the bottom."

"Of course, you want the thick one at the bottom." Rodgers set the other books aside. "Chaucer, eh? Beautiful binding. Great stories, aren't they? 'Wife of Bath' interest you?"

The Vicar fairly exploded. "Not the Chaucer!"

"The 'Knight's Tale,'" Will answered.

"Not my Chaucer!"

"Correct, it is no longer *your* Chaucer. Let's be off, Will. It is clear we are in no proper Vicar's house."



Will returns to the temporary care of Master Perry and Rodgers until a suitable arrangement can be made. Perry and Rodgers decide to go ahead and apprentice Will to an ironmonger, or blacksmith, even though he is still a bit young and small. Once more, Will loses contact with Rodgers, this time under the agreement of his apprenticeship.

Will does well with his new trade and even befriends three other apprentices. However, he unintentionally leads them into trouble, which results in a great adventure. This adventure proves the true friendship of Rodgers as he once again rescues Will in his time of need.

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WORKTEXT OBJECTIVES

The student will

- Sequence events.
 - Recall stated and unstated details.
 - Match words and definitions.
 - Determine word meaning from context.
-

Comprehension: Worktext page 17

Vocabulary: Worktext page 18

SOMETHING EXTRA

Predict It: The adventures of Will and Rodgers

Give each student an index card and invite him to write his predictions about what he thinks the great adventure might be that brings Will and Rodgers together again.

Read It: *The Foundling*

Provide *The Foundling* for the students to read in their free time or read the book aloud to the students. Reward the student whose prediction is closest to the real adventure that brings Will and Rodgers together.

SKILL DAY

Lesson	Worktext pages
11	242–43

OBJECTIVES

LESSON 11

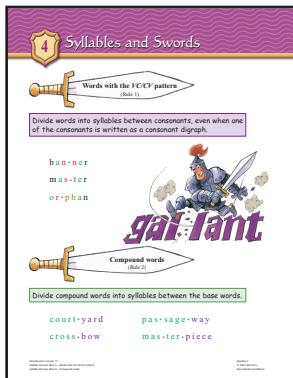
The student will

- Divide words with the *VC/CV* pattern into syllables.
- Divide compound words into syllables.
- Determine the accented syllables in two-syllable words without affixes.
- Determine the primary and secondary accented syllables in two- and three-syllable compound words.

Background information

Syllable division rules and accent rules—The rules taught in this lesson appear on Teaching Visuals 4 and 5. The remaining rules, taught and reviewed in later lessons, appear on Teaching Visuals 6 and 7. See page xii in the Introduction or page A6 in the Appendix of this teacher’s edition for a complete list of the structural analysis generalizations taught in sixth grade.

Consonant digraph—A consonant digraph is a consonant sound that is represented by two consonant letters: *sh* as /sh/ in *ship*, *ch* as /ch/ in *church*, *ph* as /f/ in *phone*, *ck* as /k/ in *back*, and the *th* as /th/ in *feather*.



Materials

- Teaching Visuals 4 and 5: *Syllables and Swords* and *Accents and Arrows*

SYLLABLES AND ACCENTS

1 Skill development:

Syllable division rules—Worktext page 242



VC/CV pattern

Direct attention to the three lists of words at the top of the worktext page.

- What do the words have in common? (Elicit that they all have the *VC/CV* pattern—one vowel, two consonants, and one vowel.)

How do the words on the three banners differ even though they all have the *VC/CV* pattern? (Elicit that the words on the first banner have two like consonants, the words on the second banner have two unlike consonants, and the words on the third banner have a consonant and a consonant digraph. If necessary, refer to the background information to explain what a consonant digraph is.)

- How would we divide these words into syllables? (Elicit that words with the *VC/CV* pattern are divided between the consonants, even when one is a consonant digraph.)

Display the top half of Visual 4, *Syllables and Swords*. Read aloud the rule for dividing words with the *VC/CV* pattern. Point out the three examples given.

Guide the students in dividing into syllables the *VC/CV* words at the top of the worktext page.

Compound words

Direct attention to the words at the bottom of the page.

- What do the words have in common? (Elicit that these words are compound words—words made up of two base words.)

How are compound words divided into syllables? (Elicit that compound words are divided between the base words.)

Display the bottom half of Visual 4. Read aloud the rule for dividing compound words. Point out the two-syllable compound words.

Call attention to the three-syllable compound words.

- How are three-syllable compound words divided into syllables? (Elicit that first the compound word is divided between the two base words, and then the two-syllable base word is divided by the *VC/CV* rule.)

Guide the students in dividing the compound words on the worktext page.

2 Skill development:

Accent rules—Worktext page 242



- There are also rules that help you to know which syllable to stress when you are reading two-syllable *VC/CV* words and compound words. Accent marks are placed over the syllables that are stressed in words.

Two-syllable words without affixes

- Look at the words *turret* and *comment* on the first banner on the worktext page. We divided them into syllables between the two consonants. Which syllable is stressed or accented? (Elicit that the first syllable is accented.)

In two-syllable words without prefixes and suffixes, the accent usually falls on the first syllable.

(continued at top of next page)

Knightly Word Rules

Divide words into syllables between consonants, even when one of the consonants is written as a consonant digraph.

Divide compound words into syllables between the base words.

► Divide each word into syllables.

Place the primary accent mark over the stressed syllable.

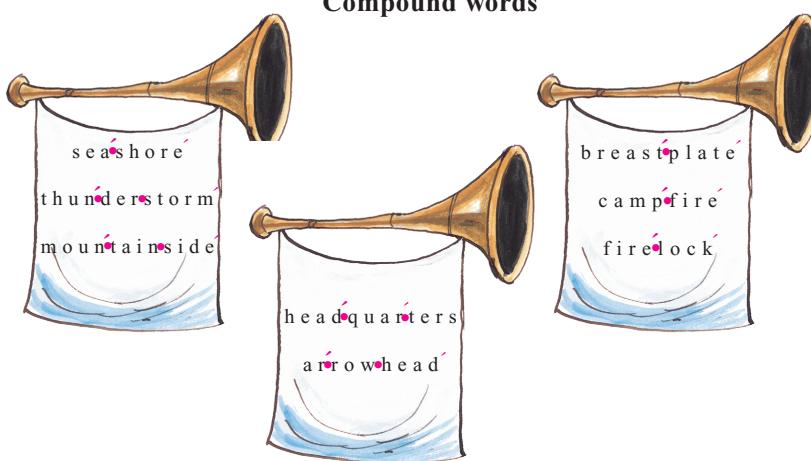
Words with the VC/CV pattern



► Divide each word into syllables.

Place the primary and the secondary accent marks on the correct syllables.

Compound words



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Compound words

- Let's read the two-syllable compound words at the bottom of the page. Which base word is stressed? (**the first base word**)

In a compound word the primary accent falls on or within the first base word.

- Listen as I read the three-syllable compound words. In which base word does the primary accent fall? (**the first base word**)

Compound words also have secondary accents. The secondary accent falls on or within the second base word.

Display the bottom half of Visual 5, *Accents and Arrows*. Read aloud the two parts of the rule for accenting syllables in compound words and the examples given.

Guide the students in placing the primary and secondary accent marks above the syllables in the compound words on the worktext page. Elicit that to determine which syllable is accented in a two-syllable base word, the rule for two-syllable words without affixes is used.

3 Skill practice: Worktext page 243

(continued from previous page)

How many vowels are in the second syllable of the words *turret* and *comment*? (**one**)

- Now look at the next two words in this column. Which syllable is stressed in *raccoon* and *appear*? (**the second syllable**)

What do you notice about the vowels in the second syllable of these two words? (**There are two vowels.**)

How are these two words different from the first two words? (**The first two words have only one vowel in the second syllable.**)

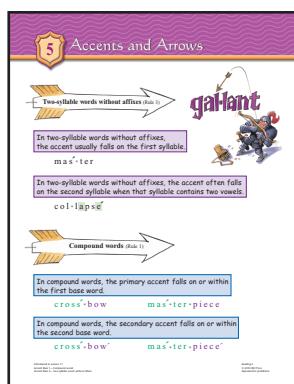
When the second syllable of a two-syllable word has two vowels, the accent usually falls on the second syllable.

- Where does the accent fall in the words on the second and third banners? (**Elicit that the accent is on the first syllable of all the words except *trombone*. Because *trombone* has two vowels in the second syllable, the accent is on the second syllable.**)

Display the top half of Visual 5, *Accents and Arrows*. Read aloud the two parts of the rule for accented syllables in two-syllable words without affixes and the examples given.

Guide the students in placing the accent marks above the syllables in the words at the top of the worktext page.

(continued in left column below)



SKILL LESSON: THE DEWEY DECIMAL SYSTEM

Lesson	Reader pages	Worktext pages
12	43–45	19–20

OBJECTIVES

LESSON 12

The student will

- Use charts to locate information.
- Use the Dewey decimal system to classify and locate books.
- Recall facts and details.

Materials

- Several library books about dogs (Dewey decimal numbers on the bindings)

Background information

Dewey decimal system—Named for Melvil Dewey, the man who in 1876 originated the plan for arranging libraries, this classification system still serves libraries well. Because its content categories are sequenced logically, it lends itself to libraries where patrons have access to browse in the stacks. Most school and public libraries use this system.

The Library of Congress classification system—This system, used mainly in large university and research libraries, provides opportunity for greater precision in most fields and affords more room for expansion.

INTRODUCTION

Book IDs

Display the library books.

- What are these books about?

If you wanted to find more books about dogs in the library, how would you know where to look?

Draw the students' attention to the numbers on the binding.

- Do you know what these numbers are for?
- These numbers are part of the Dewey decimal system. In today's lesson you will find out how the Dewey decimal system can help you find the library books you are interested in.

Correlated Activities

- Vocabulary Notebook, Activity 2: Swap 'n' Study
- Recreational Reading, Activity 2: All Boxed Up

See "Classroom Management for Grouping" in the Appendix.

The Dewey Decimal System



The author of *The Foundling* probably spent some time in the library looking up information before she started writing. She would have looked for books about England's history and orphaned children in the 1600s. Perhaps she used the card catalog or a computer to search by title, author, or subject. If her library used the Dewey decimal system, she would also have had the choice of investigating a whole section of books on English history.

Learning About the Dewey Decimal System

The Dewey decimal system of cataloging books could easily be called "the browsing system." Melvil Dewey, a Christian librarian, developed the system in 1876. He continued to revise and update it until his death in 1931.



Melvil Dewey
lived from 1851 to 1931.

In the Dewey decimal system, books are classified in one of ten general subject areas. Each subject has a three-digit number to represent it. Notice that each general subject on the following chart begins with a multiple of one hundred, such as 100, 200, 300, and so on.

000-099	Generalities (encyclopedias, general reference works, computing)
100-199	Philosophy, psychology, logic, ethics
200-299	Religion and mythology
300-399	Social sciences (government, education, etiquette)
400-499	Language
500-599	Natural sciences, mathematics, physics, chemistry, biology
600-699	Technology (Applied sciences—medicine, engineering, manufacturing)
700-799	The arts (painting, music, sports)
800-899	Literature, rhetoric (novels, short stories, plays)
900-999	Geography, history, travel, biography

Skill Lesson: The Dewey Decimal System 43

Follow-up discussion: page 43

- [literal] What did the author of *The Foundling* probably have to do before she started writing her book? (spend some time looking up information)

Read aloud the sentences that tell you how the author of *The Foundling* might have found her information.

- [literal] What could you call the Dewey decimal system? (the browsing system)

[critical] Do you think "the browsing system" is a good way to describe the Dewey decimal system? Why or why not? (Answers will vary.)

[literal] Who was Melvil Dewey? (a Christian librarian who developed the Dewey decimal system)

- [literal] In how many general subject areas are books classified? (ten)

[interpretive] How do you tell each subject apart? (Each subject has a three-digit number to represent it.)

[interpretive] Look at the chart. Where would you go to browse in the library to find out about prayer? (200–299 Religion and Mythology)

COMPREHENSION

There are no vocabulary sentences for this lesson.

Before silent reading: pages 43–45

Motivation

- How does the Dewey decimal system help writers?

After silent reading

Overview discussion: pages 43–45

- [critical] Why is it important to look up information about a topic before you start writing about it? (Elicit that you want to make sure you are accurate in your writing.)

[literal] What is the Dewey decimal system useful for? (It allows a person to browse through the library shelves, scanning through books on his favorite subjects.)

[interpretive] Why do you think the system is called the Dewey decimal system? (Elicit that it is named after Melvil Dewey, and the system uses decimals and is based on units of ten.)

[critical] Do you think Mr. Dewey's method of classifying books is a good one? Why or why not? (Answers will vary.)

Follow-up discussion: page 44

► [literal] What can each three-digit number be used for? (to narrow a search for information)

[literal] Within each number, what identifies a more specific topic? (the digits in the hundreds, tens, and ones places)

[literal] How is each general subject divided further? (It is broken down into ten topics.)

Read aloud the topics within the general subject for the 900s.

► [literal] What is the number for the Colonial Period of the United States? (973.2)

[literal] What subtopic is represented by the number 973.14? (Welsh Discovery)

[interpretive] Where could you find books about the North Pole? (in the 990s)

[interpretive] What number would you look under to find out about events in A.D. 300? (930)

Each three-digit number can be used to narrow a search for information. Within each number, the digits in the hundreds, tens, and ones places identify a more specific topic.

These numbers allow each of the general subjects to be divided further. Each general subject is broken down into ten topics that deal with

that specific subject. Consider the 900s as an example. The general subjects for the 900s are history, geography, biography, and travel. Like the other nine general subjects, the 900s are broken down into ten smaller and more specific topics. Look at the example of the way the 900s are divided further.

Topics within the General Subject	900 General history 910 General geography 920 General biography 930 History of the ancient world to A.D. 500 940 History of Europe 950 History of Asia 960 History of Africa 970 History of North America
Subtopics	970 General information on North America 971 Canada 972 Middle America; Mexico 973 United States, Historical Periods
	973.1 Discovery Period 973.11 Primitive America 973.12 Chinese Discovery 973.13 Norse Discovery 973.14 Welsh Discovery 973.15 European Discovery
	973.2 Colonial Period 973.3 War for Independence
	974 Northeastern United States 975 Southeastern United States 976 South Central United States; Gulf Coast 977 North Central United States 978 Western United States 979 Great Basin and Pacific Slope
	980 History of South America, Latin America, Spanish America 990 History of Oceania, polar regions

A person who wants to browse through books on United States history could find the 900s section in the library and then locate the 970s. But again, even the 970s would be broken down into ten more categories having to do with North America.

Understanding Decimals

As you see, the Dewey decimal system has ten main subjects with multiples of one hundred to represent each. The ten subjects are each divided into ten topics, and every topic is divided into ten subtopics.

Beyond these divisions, decimals are used for more specific information. A person wanting to glance through books on United States history would immediately go to the 900s. He would find his subject by looking at the 970s for North America and then by checking 973 for the history of the United States itself. He would then discover that the 973 topic is subdivided. Books in the 973.1 section are about the dis-

covery period of America. The 973.2 books deal with the colonial period, and books in the category of 973.3 are about the War for American Independence. Notice how decimals are used on the chart.

The divisions using decimals continue with each specific subject about the United States. The discovery period of America (973.1) is broken down into books about primitive America as well as into books about Chinese, Norse, Welsh, and European claims of discovering America. Look at the chart to see where these belong within the topic of “United States, Historical Periods.”

The Dewey decimal system may seem a bit complicated at first, but for people who enjoy reading, it is the perfect system. It lets a person browse through the library shelves, scanning through books on his favorite subjects—anything from orphans in England to Christopher Columbus!

Follow-up discussion: page 45

► [literal] Where in the library would a person go if he wanted to browse through books on United States history? (to the 900s, then the 970s)

[literal] What is the discovery period of America broken down into?

(books about primitive America and books about Chinese, Norse, Welsh, and European claims of discovering America)

Read aloud the paragraph that tells you how the Dewey decimal system can help people who enjoy reading nonfiction.

Skill Lesson: The Dewey Decimal System 45

WORKTEXT OBJECTIVE

The student will

- Use the Dewey decimal system.
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Study skills: Worktext page 19



SKILL OBJECTIVE

The student will

- Distinguish between skimming and scanning.

Background information

Skimming and scanning—Abbreviated definitions are provided for the students in their worktext, but the following definitions may be useful as well.

Skimming is reading quickly to get the *general idea*. Ways to skim include reading headings, subheadings, and other words that are bold or italicized, and reading the first sentence of each paragraph. (The type of reading selection will determine whether the student will read headings or sentences.)

Scanning is looking over information to locate *specific facts* quickly. Ways to scan include looking for keywords or numbers. It is not necessary to read complete sentences or understand the content of the selection.

WORKTEXT OBJECTIVE

The student will

- Distinguish between skimming and scanning.

STUDY SKILLS

Skimming and scanning

Write the words *skimming* and *scanning* on the chalkboard.

- Where is the topic sentence usually found in a paragraph? (as the first sentence of the paragraph)

Why would it be helpful to read the first sentence of each paragraph to get the general idea of an article? (Elicit that the topic sentence of each paragraph gives general information about the paragraph.)

- What do we call reading a selection rapidly to get a general idea of the content? (skimming)

When skimming, you may read headings, subheadings, and other words that are bold or italicized, or you may read the first sentence of each paragraph quickly to get a broad overview of the author's subject and how the author organizes his article.

- How is *scanning* different from skimming? (Answers may vary.)

When scanning, you look for a specific piece of information. For instance, if you were asked to find in the article who developed the Dewey decimal system, you wouldn't need to read every word of the article; you could run your eyes along the page until you found the information you were looking for—Melvil Dewey.

You *skim* an article from beginning to end to get the general idea; you *scan* only until you find the specific fact you are seeking.

 Scanning is a skill that could be used and reinforced in other subjects, such as science, when you ask the students to look quickly to locate specific information.

- There are times when you need to read an article carefully to get the author's full meaning. How does a *careful reading* differ from skimming or scanning? (Elicit that you read more slowly in a careful reading and concentrate on understanding the entire article.)

Study skills: Worktext page 20



Read the definitions of *skimming* and *scanning* with the students. Before they complete the page, allow them to give examples of when they would use skimming and scanning. (possible examples: skimming—to find out if an article has information that will help you write a science report; scanning—looking for the year that New Jersey became a state)

SOMETHING EXTRA

Find It: Book sleuths

Provide a variety of nonfiction books that do not have Dewey decimal numbers on them. Allow the student to use the chart on page 43 of the reader to determine under which general category each book would go. Prepare a sheet of paper with each book title and its correct number written on it so the student can check his work.

LISTENING TO KATEY

Kingdom by the Sea! What a name for the new amusement park! Pete, Ike, and Katey can't wait to go, but the bad news is that tickets cost forty dollars. When the treasure hunt, fur trapping, and bait business backfire on the boys, they decide to earn their money Katey's way, which is simply good old-fashioned work.

Materials

- An empty wallet or a sock
- Vocabulary sentences for display. Use the prepared sentences from pages 64, 69, and 74 to introduce the vocabulary words in context at the beginning of each lesson.

Background information

Lewis and Clark—Referred to on page 60 of this story, Lewis and Clark were men chosen by President Thomas Jefferson in the early 1800s to explore a way to the Pacific. They mapped the areas they traveled and brought back information about the land. Their travels aided our country in acquiring what is now the western United States.

INTRODUCTION

Part-time jobs

Display the empty wallet or a sock. Turn it upside down (or inside out) to show that it's empty.

- Where do you keep money you are saving for some future use?
Have you ever had no money or very little?
What did you do to earn more money?
- As you read “Listening to Katey,” you’ll learn about several unusual ways to earn money.

Correlated Activities

- Word Work, Activity 2: Direction Confection
- Recreational Reading, Activity 4: Board Game

See “Classroom Management for Grouping” in the Appendix.

Lesson	Reader pages	Worktext pages
13	46–50	21
14	51–55	22–23
15	56–63	24–26
16	—	27–28

OBJECTIVES

LESSON 13

The student will

- Identify first-person point of view.
- Identify simile.
- Note the author’s use of irony to create humor.
- Note the author’s use of exaggeration to create humor.

LESSON 14

The student will

- Determine cause-and-effect relationships.
- Note the author’s use of a blending element (history class).
- Contrast character traits.

LESSON 15

The student will

- Infer unstated facts and details.
- Evaluate the author’s choice of words.
- Identify character growth and change.
- Identify simile.
- Note the author’s use of humor.

LESSON 16

The student will

- Recognize the use of flashback in a story.
- Identify flashback.

COMPREHENSION

VOCABULARY

Someone who commits a **felony** is usually sent to prison. (p. 47)

Eating the vegetables I had grown in my garden was a **gratifying** experience. (p. 48)

Mom was **appalled** when she saw the dog's muddy prints on the carpet. (p. 50)

Before silent reading: pages 46–50

Motivation

- What do Pete, Ike, and Katey want money for?

After silent reading

Overview discussion: pages 46–50

- [interpretive] Why do Pete and Katey need to earn the money to pay their own way to Kingdom by the Sea? (Their father can't afford to pay it.)
- [interpretive] What does Pete mean by saying that "when Katey does not seek out life, it seeks her out?" (Exciting things seem to happen to Katey, even when she's not looking for excitement.) What incident is he referring to? (when Katey saw the snake at Uncle Luke's cabin)

[interpretive] Who is the one who seems to "seek out life," or look for adventure? (Pete) Explain your answer. (Possible answers: Pete would rather go to the barn than stay in the cabin; he would rather find an easy way to earn money than do something as simple as pick strawberries.)

- [literal] Who is telling the story? (Pete)
- [interpretive] From what point of view is the story being told? (first-person) How do you know? (It is told



Easy Money

As I see it, all my troubles started in history class. Ike, my best friend, says history class had nothing to do with the whole mess. But Ike never has been strong on cause-and-effect reasoning.

Ike thinks maybe we should have listened to Katey. Now, I ask you—why should two sixth graders listen to a ten-year-old girl? Don't get me wrong. My little sister is just about the best a guy could ask for, but Katey simply has no imagination.

Take for instance the time our family went to a family reunion down in Tennessee. Katey was five then, and I was seven. Uncle Luke's place is way out in the country, a real log cabin with a split-rail fence around the yard and a barn, two sheds, a chicken coop,

46

and an outhouse. Beyond that is pastureland and woods for miles.

Soon as I got there I said to Katey, "Let's take off and see what we can find that's adventuresome." She said, "No, let's go in the cabin." Go in the cabin! What could possibly be adventuresome in a cabin? So I went on to the barn to scout around, and Katey went into the kitchen with Grandma, Mom, Aunt Louise, Aunt Betsy, Aunt Mildred, and however many cousins. You can see that a man of adventure would have been out of place in the kitchen.

I say *would have* because normally a kitchen offers little in the way of true excitement—discounting, of course, Aunt Louise's chocolate pie. But this time, as it is many times

by one of the characters in the story using "I see," "I was," "I say," and so forth.)



Point of view was introduced in Lesson 5.

- [interpretive] Why does Ike think they should have listened to Katey? (Ike probably knows the snake story and other incidents when Katey turned out to be right.)



The students will find out later in the story that one of the most disastrous plans for earning money came from listening to the history teacher.

Read aloud the paragraph in which Pete explains why he doesn't want to listen to Katey. Read in a somewhat indignant voice.

[appreciative] Would you want to take advice from a ten-year-old sister or brother? Why or why not?

- [literal] Why doesn't Pete want to go into the cabin at the family reunion? (He doesn't think there will be any excitement there.)

Follow-up discussion: page 46

- [critical] What could history class possibly have to do with all Pete's troubles? (Accept any answer.)

with Katey, when she does not seek out life, it seeks her out.

Katey was sitting in the rocking chair by the window watching that particular kind of hubbub that can be created only by a dozen women getting a supper ready at a reunion. And then she saw a snake, a wily, shiny green one, put his head around the edge of the open back door. He flickered his tongue once and then oozed the rest of him over the threshold¹ and in along the wall. Katey studied him a while, until he disappeared behind the stove.

Then she went to Mom who was sitting at the table shelling peas. She tugged at the sleeve of Mom's cotton dress. "Mama—"

"Now, Katey, I said you had to stay back out of the way," Mom said. "Go on, honey, and sit in the rocker."

"But, Mama—"

"Go on, Katey."

Katey went back. In a little while, the snake slid out of his hiding place and traveled in that liquid way of snakes over toward Katey. Then he turned suddenly and went down behind the water heater just as smooth as a Slinky.

Katey got up and this time went to Grandma. "Grandma, there's a snake in here."

"What!" Grandma always took things calmly.

"A snake went behind that tank," said Katey.

"Oh my land!" said Grandma. "Louise, get Luke in here!"

"Wait," said Mom. She pulled Katey over to her gently. "I think Katey is just saying that to get attention. I suppose I shouldn't have made her sit in the chair so long. I'll get Pete to take her for a walk."

"But, Mama—"

"Hush, Katey."

And so that's when I heard my name, loud and distinct, all the way up to the edge of the woods. It came to me on the wind, and it came *Peter*, not *Pete*, which means in my mom's code that any dawdling in the response will be regarded as a felony². I still give my mother the credit for my holding the record for the fifty-yard dash at school. Without her calling me in all the time, I would never have gotten so much practice.

Anyway, I arrived at the back door to see what the summons was for. Grandma was saying to Katey, "You can tell Grandma, sweetheart. Did you make up a story?"

I said to Mom, "What's going on?"

"I want you to take Katey out with you. She's bored in here."

I thought to myself that I could see how that would happen.

"What did she do?" I asked, not so much out of curiosity as out of a

¹threshold—the floor or ground at an entrance or doorway

²felony—a serious crime

Listening to Katey 47

Follow-up discussion: page 47

- [interpretive] Why doesn't Katey try to tell her mom right away about the snake? (*She is interested in watching the snake.*)

[interpretive] What simile does the author use to help give you a mental picture of how the snake moves? ("as smooth as a Slinky")

[interpretive] Why does Katey choose to tell Grandma the second time she sees the snake? (*Mom wouldn't listen to her the first time.*)

[appreciative] Why does the author have Pete say that Grandma always takes things calmly after she exclaimed, "What!" (*Answers may vary, but elicit that the use of irony—saying one thing but meaning the opposite—adds humor to the story.*)

Select two students to read aloud the conversation between Katey and Grandma. Instruct them to read Katey's part in a calm voice and Grandma's part in an excited voice.

- [interpretive] What is an example of exaggeration that the author uses to add humor? (*Pete explains that his mom will consider it a felony if he takes his time.*)

[literal] How does Pete know that he needs to come immediately? (*When his mom calls him "Peter" instead of "Pete," he knows he should hurry.*)

Follow-up discussion: pages 48–49

► [interpretive] Why is Pete so gratified by the responses when he asks, “You mean that one?” (Possible answer: He thinks it’s humorous to see the reaction from his mom, grandma, and aunts when they realize that there really is a snake in the kitchen.)

Read aloud the paragraph that describes what everyone does when he sees the snake. Make us see the chaos and confusion as you read.

sense of research. If I knew what Katey had done, I might be able to avoid doing the same thing myself.

“Oh,” said Mom, “she told Grandma there was a snake behind the water heater.” Mom almost smiled telling me this. I started to smile too, but I stopped. Even as my mother spoke, I caught a glimpse of something moving, slow and smooth, around the rocker.

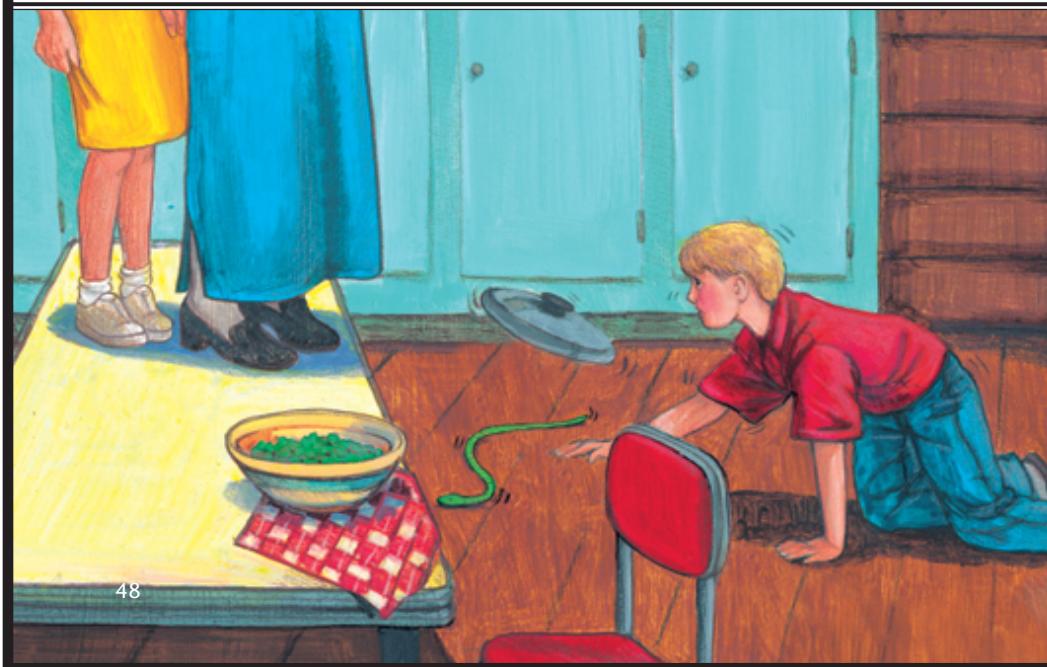
“You mean that one?” I said, pointing toward a large green creature coming our way.

Rarely in my life has a sentence from my mouth sparked such an instantaneous and gratifying³ response. My grandmother yelled “Luke” at

such an amazingly high pitch that for a second I thought perhaps the water heater had blown up. My mother swept up Katey and stood her on the table, all the while saying, “Peter, Peter, get back.” Aunt Betsy went into some kind of high-stepping dance over by the sink, and Aunt Mildred whipped open the bedroom door and waved at us wildly. “Everyone into the bedroom,” she kept saying, as if it were a bomb shelter.

The snake meanwhile had tried to make a straight shot for the back door. Aunt Louise sidetracked the snake with an empty frying pan and

³gratifying—pleasing



a spatula, which she threw with surprising accuracy in its direction. I tried to make a grab for the snake as it turned back toward my mother who had suddenly joined Katey on the kitchen table. I might have got it too, except Aunt Louise's next missile—a kettle lid—bounced off me instead of the snake.

Uncle Luke stood transfixed⁴ in the doorway, seeing every available surface above floor level occupied with screaming women and his wife throwing kettle lids at his favorite nephew. "What's going on here?" he roared, as the snake slipped right past him out the door.



There was suddenly silence and calm. Katey, who had been watching quietly all the while, smiled at Uncle Luke. "There was a snake in here," she said.

But to get back to the story I had set out to tell you. All of us kids wanted to go to the new amusement park that had opened about an hour's drive away from our town. It was called the Kingdom by the Sea, and the ads for it in the paper just fairly made your head swim. There was everything in the world to do there. You could go on a safari, with a real safari helmet but with a camera instead of a gun, of course. If you got the most pictures on your safari, you would win a dinner for your whole family at the restaurant there called The Ten-Gallon Hat that served barbecued beef and Texas chili.

You could also ride elephants, rent costumes to wear, and see fireworks and watch a parade every evening. And of course there were all the usual rides and games of an amusement park there too. The only trouble was, it cost a lot of money to get in. Forty dollars a ticket.

"I'm sorry, son," Dad had said. "I'd like to give you and Katey the money, but it'd be eighty dollars plus another twenty for the bus ride. I'm afraid I just can't do it."

Katey and I tried to look as if it didn't matter to us one way or the

⁴transfixed—motionless in amazement

Listening to Katey 49

Follow-up discussion: page 49

- [literal] Why does everyone suddenly calm down? (*The snake slips back outside.*)

[appreciative] Why do you think the author includes this incident in Pete's tale about earning money for Kingdom by the Sea? (*Answers will vary, but elicit that the author is allowing Pete to reveal his perspective of his sister, Katey.*)

- [literal] What are some of the things at Kingdom by the Sea that would be exciting for all of the kids? (*possible answers: the safari; winning dinner for your family; riding an elephant; renting costumes; watching fireworks; watching parades; enjoying rides; playing games*)

[appreciative] What would interest you the most at an amusement park?

[interpretive] What would be the total cost for Pete and Katey to go with a bus group to Kingdom by the Sea? (*\$100 plus spending money*)

Read aloud in a somber tone what Dad says about not being able to afford to give Pete and Katey the money.

Follow-up discussion: page 50

► [appreciative] How do you respond when you face a disappointment? [BATs: 2a Obedience; 7d Contentment]

[critical] Do you think Dad's suggestion that Pete and Katey earn the money themselves is a good one? Explain your answer. (*Answers will vary.*)

[interpretive] Do Pete and Katey think Dad's suggestion is a good one? (yes)

Read aloud the description of Katey's and Pete's reactions to their dad's suggestion.

► [interpretive] Why do you think Pete wants to find a quick way to earn the money? (*Answers will vary.*)

[interpretive] Why does Katey ask the neighbors for jobs? (*Possible answer: She's busy looking for things that she knows how to do.*)

Select two students to read aloud the conversation between Katey and Pete as they discuss strawberry picking. Instruct the students to demonstrate Katey's eagerness and Pete's superior attitude.

Looking ahead

► Who do you think will make more money—Pete or Katey?

other. I looked over at Katey; I hoped I was doing a better job of not looking disappointed than she was.

"But," he said, "the grand opening's still a month and a half away. Maybe you can earn the money yourselves."

Katey beamed out one of those smiles of hers, and I felt inspiration carry my heart up like a helium balloon.

The next day I said to Ike, "So all we have to do is come up with a quick way to earn the ticket money."

"How are we going to do that?" Ike wanted to know. "We don't have any talent."

"Ike, Ike, Ike," I said. "You don't need talent for this, just brains."

He nodded solemnly.

"Just keep your eyes open for a good plan," I said. "We'll think of something."

Katey, lacking our sense of enterprise⁵ and adventure, went around asking our neighbors for housecleaning jobs. Mrs. Bittner hired her to pick strawberries instead.

"Why don't you come along," Katey said to me. "We could pick twice as many berries and make twice as much money."

"No," I said, appalled.⁶ "Men do not pick strawberries. And besides,

⁵enterprise—willingness to undertake risky projects

⁶appalled—surprised and dismayed

that's too slow a method. Ike and I are going to make money fast."

"How?" said Katey, her big green eyes looking up at me with admiration.

"Well, we're not sure of our plan yet, but I'll let you know."



WORKTEXT OBJECTIVES

The student will

- Identify and complete similes.
- Recognize first-person point of view.
- Write a paragraph in first-person point of view.

Literature:

Worktext page 21



◀ Point of view was introduced in Lesson 5.

Method Madness

For the next week, Katey got up early every morning to go pick strawberries. I would hear her alarm go off and then in a little while her door would open quietly, and down she'd go to the kitchen. I could hear her get some cereal, the bowl and spoon clicking, the cupboard doors opening and closing. Then the back door opened and closed quietly, and in my mind I could see her stepping out into the dew and shadows. And then I felt sorry for her because there was no way she could earn enough money picking berries.

Ike and I tossed around several plans. None seemed entirely satisfactory. We thought we might try to invent a new soft drink, but we didn't have enough money to buy the ingredients to experiment with. We tried mixing soda, orange juice, and apple cider, but when Mom found out about that scientific endeavor,⁷ she revoked⁸ our inventors' licenses. We also had to pay for the wasted groceries. I say *wasted* because we hadn't come up with a combination we thought would sell. Ike said it might possibly go as an insect repellent, but he didn't know of anything else.

The grocery penalty nearly wiped out my allowance. With the two dollars I had left I bought a used book entitled *How to Make Money at Home*. What I learned from reading

that book was that the best way to make money at home is to stay there and write a book on how to make money at home and sell it to people who are looking to make money. Ike asked if he could read the book, and I let him, but he didn't get any ideas out of it either.

Ike and I sat down on the porch steps and watched the traffic go by in front of the house.

"Well," said Ike, "we better come up with a plan pretty soon."

This thought had also occurred to me. "Let's try to think of all the ways we ever heard of someone getting very rich very quick. Maybe we can do what they did then."

"Striking oil," said Ike.

"Getting an inheritance," I said.

"Finding a treasure," said Ike.

That last had a ring to it. "I wonder if there's any treasure to be found around here?"

Ike looked at me hopefully a moment, then drooped. "If there was, Mr. Jackson would have already dug it up."

I nodded. Mr. Jackson was our history teacher. He knew everything there was to know about local history—or any history for that matter. Once he told us how he had worked all one summer with some people who were looking for some

⁷endeavor—major effort or attempt
⁸revoked—took back or took away

Listening to Katey 51

Follow-up discussion: page 51

- [interpretive] What character traits describe Katey? (possible answers: diligent; faithful; hard-working) (BATs: 2c Faithfulness; 2e Work)

[interpretive] What do you learn about Pete's real feelings for his sister? (He loves her—he is concerned that after all her hard work she will not have enough money.) [BAT: 5a Love]

Read aloud Pete's explanation of Katey's berry-picking venture. Remember that Pete feels sorry for her.

- [critical] Do you think inventing a new soft drink would have been a

good idea if Pete and Ike had had more money to buy ingredients? Why or why not? (Answers may vary, but point out that they know nothing about how soft drinks are made, or anything about being a real inventor—getting a license or patent.)

[interpretive] What does Pete mean when he says that his mother "revoked their inventors' licenses"? (She made them stop experimenting in her kitchen.)

[critical] When Pete buys the book *How to Make Money at Home*, is he using his money wisely? Why or why not? (Answers will vary, but elicit that it is not wise to spend money when he isn't earning any yet.)

COMPREHENSION

VOCABULARY

Talking privileges were revoked when the class became too noisy. (p. 51)

The Aztec artifacts were displayed in a Mexican museum. (p. 52)

I couldn't buy the bicycle because my funds had dwindled. (p. 53)

Before silent reading: pages 51–55

Motivation

- Read the chapter title. How will Katey's methods of raising money differ from Pete's methods?

After silent reading

Overview discussion: pages 51–55

- [literal] How does Katey plan to earn money? (She picks strawberries, and she buys writing paper to sell.)

[literal] What schemes does Pete think of to earn money? (tries to invent a new soft drink; reads a book on how to make money at home; digs for artifacts; plans to catch animals for furs)

[interpretive] Why are Katey's plans more profitable so far? (Her plans are practical; she is working, not trying to make money fast.)

Follow-up discussion: page 52

► [interpretive] Why does Pete think there might be artifacts buried in the empty lot? (Mr. Jackson, the history teacher, told the class there used to be Indian villages in the area.)

[critical] Do you think Pete's plan is a good one? Explain your answer.
(Accept any answer.)

Read aloud in your most convincing voice what Pete says to Ike to persuade him to help dig for artifacts.

► [literal] How long do Pete and Ike dig in the empty lot? (for several days)

[interpretive] Are Pete and Ike any closer to raising the money to go to Kingdom by the Sea? (no) Why not? (They haven't found anything worth any money.)

Pharaoh's brother's tomb. They never found it; but if they had, they would have all been famous.

"Hey!" I said, and Ike jumped. "We could look for artifacts⁹ in that empty lot at the end of the cul-de-sac.¹⁰ Mr. Jackson said there used to be Indian villages here. If we found a couple of arrows or tomahawks, we could sell them to a museum."

Ike looked doubtful.

"Come on," I said. "Those kinds of things go for a lot of money. One good tomahawk and we're into Kingdom by the Sea for sure. Are you with me?"

For several days we worked the lot with shovels and spades. We

managed to create a rather large hole on the north side. In fact, when we stood in the hole, we could rest our elbows on the top edge of the rim. We uncovered a few interesting things, among which were a handle off a fancy china cup and the sole of a boot. We also uncovered three or four dozen worms and some slugs.

"Maybe we could open a bait shop," Ike said, as he held up one tremendously long worm for me to admire. "I think I'll save a few of these." He dropped the worm into a rusty can and put a stone on it for a lid.

⁹artifacts—ancient manmade objects

¹⁰cul-de-sac—dead-end street



The digging got harder as the hole got deeper, and Ike and I found we had to stop more and more often to check on the welfare of the captive worms.

During one of our worm breaks, Katey came by.

"Petey," she called down to me. "Petey, can you help me carry a box home from the post office? I don't want to wait until Daddy comes home. Mama said to ask you if you weren't too busy."

"Ah, Katey, I got things to do here. Can't you wait for Dad?"

"I guess so," she said. Like I said, Katey is a really good sister. "I was just worried he'd be late like

sometimes and the window would be closed."

Ike said, "Oh, let's go help her. We aren't finding anything here anyway." I had noticed Ike's interest in the project was dwindling.¹¹

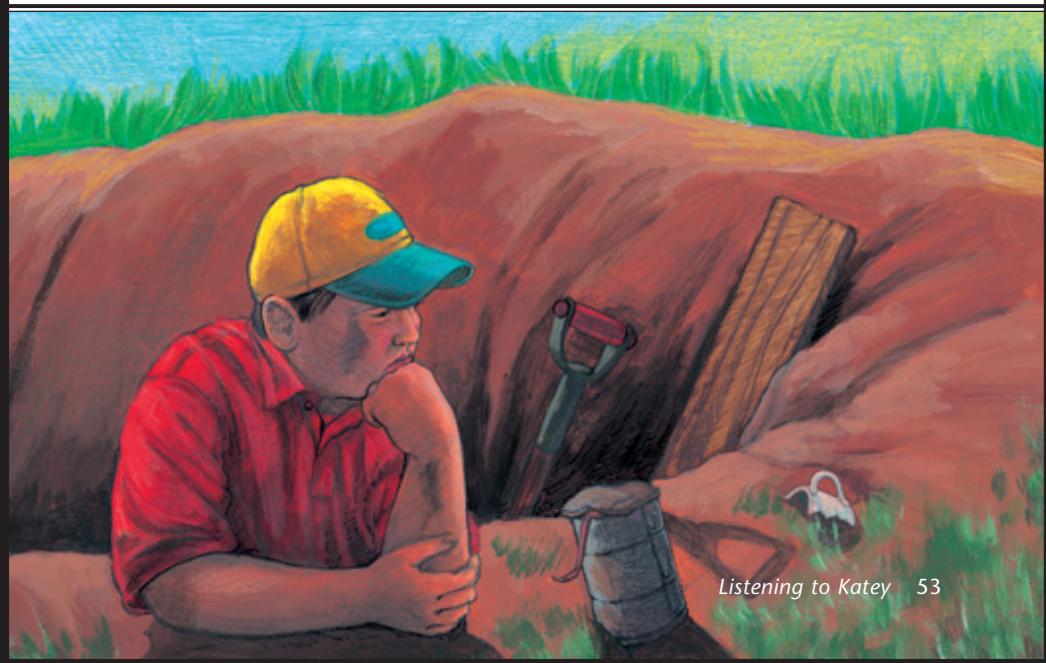
"Sure we are," I said, mostly for Katey's benefit. "What about this?" I held up the remains of an umbrella. It was a true relic,¹² its bare steel ribs sticking out at odd angles.

Katey studied it briefly. "I didn't know Indians had umbrellas."

"They didn't," Ike said, putting up the plank we now had to use to

¹¹dwindling—growing less; becoming smaller

¹²relic—something that survives from the distant past



Listening to Katey 53

Follow-up discussion: page 53

- [critical] Do you think the boys will be more successful digging for artifacts or trying to sell worms for bait? Explain your reasoning. (Accept any answer.)
- [literal] Why does Ike think they should help Katey carry her box? (They aren't finding anything of value.)

Read aloud in a kind voice Katey's request for help.

[interpretive] Compare and contrast Pete's and Katey's personalities. What do they have in common?

(Possible answers: They are from the same family; they both want to go to Kingdom by the Sea.) How are they different? (Possible answers: Katey is willing to work hard, but Pete wants to get rich quick; Katey sees things realistically, but Pete holds to unrealistic hopes.)

Read aloud the paragraphs that show how differently Pete and Katey view the umbrella found in the hole. Remember that Pete is trying to be convincing and Katey is innocently honest in her observance.

Follow-up discussion: page 54

► [literal] Why has Katey purchased writing paper? (to sell)

[interpretive] What else has Katey done that demonstrates her responsibility? (She has put the rest of her earnings in the bank.)

[interpretive] Why does Pete think Katey's methods will never help her earn enough money to get her into Kingdom by the Sea? (He thinks the results are too little and too slow.)

Read aloud Pete's thoughts as he and Ike carry the heavy box for Katey.

[interpretive] Do these thoughts tell you anything about Pete's concern for Katey? (He cares about her and plans to lend her money if he earns enough.)

► [interpretive] How can you tell that Ike is losing faith in Pete's get-rich-quick schemes? (He is no longer enthusiastic, and he wants proof that a plan will work.)

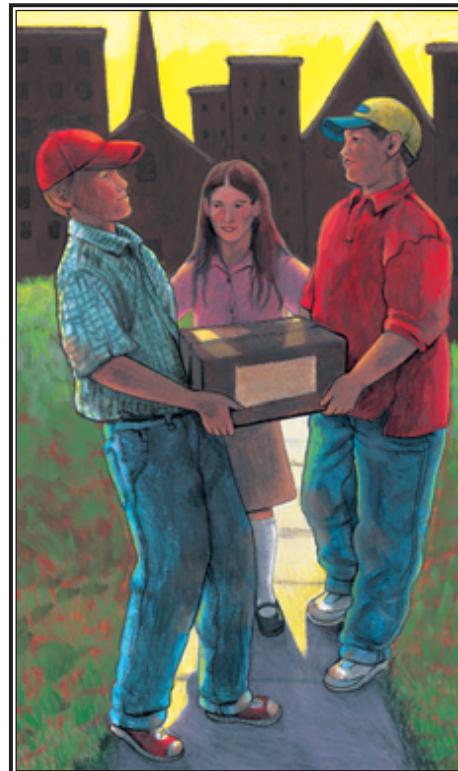
Read aloud in a disgusted tone what Ike says to Pete about needing another plan.

get out of the hole and looking at me as if to say "Ha!"

Katey's box at the post office was heavy. "What's in here?" I asked her.

"Stationery. Writing paper. And recipe cards."

I looked at Ike to see if he was thinking what I was thinking. "Why did you buy so much writing paper?" I said to Katey.



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"I'm going to sell it," she said, as if the question surprised her.

I shook my head. "Katey, did you spend your strawberry money on this?"

"Only a little of it. I put the rest in the bank."

Ike and I carried the box home. The whole way I felt sorry for Katey. These little methods of hers were never going to get her into Kingdom by the Sea. Maybe, I thought, if Ike and I struck it rich enough, I could lend Katey some money.

After supper that night, Ike came over to our house to talk to me. He brought the can of worms. We took them up to my room.

"We aren't going to find any artifacts in that hole, you know," he said, kind of disgusted-like. "We need another plan. Maybe we should do like your sister and work."

"Work! What do you call all that digging we've been doing for days now?"

"Craziness," he said.

"Come on, Ike," I said. "We'll find something."

"Maybe. But I don't think there's much of a market for dead umbrellas and squashed coffee cans."

That was the trouble with Ike. He never could just envision a thing. He always wanted proof. I could see there would be no talking to him. Besides, I was getting tired of digging there myself.

"All right," I said. "I have been turning over a new idea, now that you mention it. And one that will make some use of all that work we did at the vacant lot."

"Yeah?" His eye had that spark I liked to see.

I was about to explain how the plan would work when Katey came to the door of my room. "Do you guys want to share my stationery selling? I'll split the money with you if you go with me so I can walk farther up town."

"Katey, men do not sell writing paper. Can't you sell around here?"

"Yes," she said, a little sadly. Then she brightened. "I'll pay you then, to walk with me. You don't have to go in or sell anything."

I was afraid her big green eyes would sway Ike's already wavering¹³ loyalty. Anyway, I needed a little capital¹⁴ to back my next venture, and so although I hated to take money from my sister, I took her up on her offer.

"All right," I said. "Two evenings a week."

She clapped her hands in delight. "You're so wonderful, Petey. Thank you." With that she left the room.

"Now then, back to the new plan," I said to my fellow adventurer. "This is the best idea yet."

Ike smiled a crooked little smile, which I ignored.

"Remember Mr. Jackson telling us about the fur traders? And how much money they made?"

Ike nodded, somewhat like a fellow nods when he thinks you might be trying to trick him.

"Well, I figure there are lots of animals in the woods back of the cul-de-sac, you know. All we have to do is catch them. Then we can sell the fur."

Ike sat there as if he expected me to say more.

"That's it," I said. "That's the plan. We'll use that big hole to keep the animals in until some company comes for them."

Ike just stood there, smiling. "What company?"

Proof, proof, always proof. "A fur company." What company did he suppose would buy fur?

"Name one," he said. There was no malice¹⁵ in this statement, just the sad tone of a fellow who had seen too much hardship in his life.

I said brightly, "You worry too much, my friend. Just leave it to me. We'll be so rich you'll have to hire people to carry your money to the bank."

Ike must have tried to stifle a sneeze just then because he made the oddest snorting sound I'd ever heard him make.

¹³wavering—uncertain; faltering

¹⁴capital—money or property that is invested to produce more money

¹⁵malice—ill will; spite

Listening to Katey 55

WORKTEXT OBJECTIVES

The student will

- Determine word meaning from context.
- Read a chart to locate information.

Vocabulary:

Worktext page 22



Study skills:

Worktext page 23



Follow-up discussion: page 55

► [literal] Why does Katey offer to share her stationery-selling job with Pete and Ike? (She needs someone to go with her farther up town.)

[literal] Why does Pete agree to help Katey? (He needs some money to fund his next get-rich-quick scheme.)

[critical] Would you agree with Katey that Pete is a wonderful brother? Explain your answer. (Elicit that his motive for helping her is not right.)

► [interpretive] Once again Pete uses something he learned in history class to come up with another plan. How many animals or what kind of animals do you think they will be able to find in the woods behind the cul-de-sac? (Accept any answer.)

NOTE Point out that throughout this story the author uses "history class" as a blending element. Notice that the first sentence of the story and the bottom of page 51 also include references to history class. An author may use such a blending element to help glue his story together. Encourage the students to watch for more references to "history class."

Read aloud in a confident tone
Pete's explanation for becoming fur traders.

[interpretive] Why do you think Ike makes an odd snorting sound? (Possible answers: He is demonstrating his disapproval; he's trying not to laugh at the absurd plan Pete has come up with.)

Looking ahead

► Will Pete and Ike be able to catch any animals?

LESSON 15

THE BEST PLAN YET

COMPREHENSION

VOCABULARY

Jason's **resolve** was unchanged, in spite of those who tried to talk him out of it. (p. 59)

If it's any **consolation**, I know how you feel. (p. 59)

Stanley, **reveling** in the applause, didn't notice he was alone on stage. (p. 60)

Before silent reading: pages 56–59

Motivation

- Will Katey be successful selling her stationery?

After silent reading

Overview discussion: pages 56–59

- [interpretive] Why does Katey want to sell her writing paper uptown? (It's a wealthier neighborhood, and she thinks the people there will be more likely to buy her paper.)

[interpretive] Why is Mrs. Norwood willing to purchase writing paper from Katey? (Answers will vary, but elicit that she wants to help someone who is willing to work hard.)

- [literal] What happens to yet another of Pete's schemes? (His mom makes him get rid of the worms he thought he could sell as bait.)

Follow-up discussion: page 56

- [interpretive] What does Pete mean by saying they "crossed over into the land of the rich"? (They went to the neighborhood where wealthy people live.)

Read aloud the detailed description of the rich neighborhood Pete, Ike, and Katey enter.

- [interpretive] How do you know that Katey is not intimidated by new situations? (She walks right up to the door and rings the bell.)

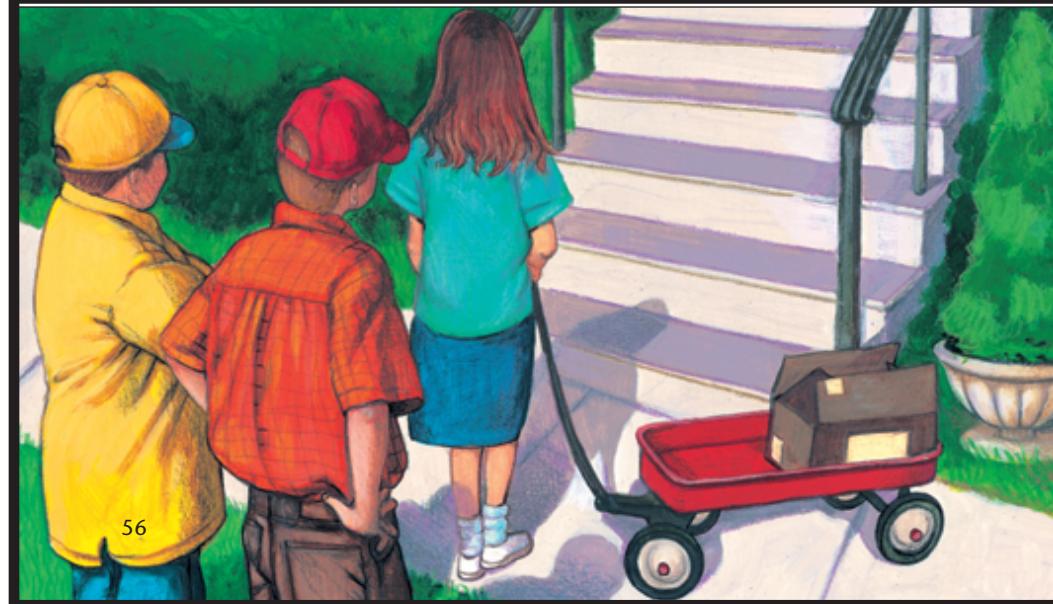
with fingernail clippers. And the flowers gushed out from everywhere, over fine wood fences, down white latticed¹⁶ arbors,¹⁷ through trellises,¹⁸ beside garages, around high front steps, and between statues of Roman soldiers and of ladies pouring water out of stone jars.

The first house we stopped at had eleven marble steps up to the front door. Katey walked right up and rang the bell. Ike and I hung back a little. We could have gone up if we had wanted, but we didn't want to.

¹⁶latticed—decorated with a framework of strips of wood or metal woven with spaces between

¹⁷arbors—shaded places or garden areas

¹⁸trellises—frameworks used for training climbing plants



[critical] What is the real reason that Pete and Ike don't go up to the door with Katey? (Possible answers: They don't want anyone to think that they, being boys, are selling stationery. They are scared and don't want to admit it.)

Read aloud the last paragraph as Pete describes what they do at the first house.

A woman in a black dress with a thin white apron over it that would not have kept it clean for a minute in our kitchen answered the bell.

"May I help you?" she said, looking down at Katey kind of stiff, like her neck hurt her.

"Hello," said Katey. "I'm selling stationery to earn money for a ticket to King—"

"No, thank you," said the woman. She closed the door.

Katey did not turn around to us. She just kept staring at the door.

"Come on," said Ike. "Lots more houses on this street, right, Pete?"

"Sure," I said.

Katey put on a brave smile for us. I decided right there that I had to sell enough furs to get Katey a ticket too.

We went on to the next house, and the next, and the next. The fourth time the door closed coldly against Katey, Ike said, "I've never seen so many white aprons in my life."

Katey was beginning to lose some of her polish and perk. "Let's



go back home," she said, running her finger slowly along the side of the big box of stationery in the wagon.

I looked up the street a way.

There was one house nearly at the end of the street that had a pretty white fence with a gate swung open and an unruly rose garden taking over the walk. The house was smaller than the others but twice as grand, its red shutters standing out proudly against the white clapboard.

"Let's try one more house," I said. "I think there's one that looks nice on down."

Katey looked at me only a little hopefully. "Okay," she said.

The red front door came fully open, and an old lady, older than Grandma, smiled out on us. She had shiny white hair, like the angel hair Mom puts under the china carolers at Christmas, all swept up and away from her face into a loose knot on the top of her head. She must have had a hundred wrinkles going out from the corners of her eyes to the edge of her hair, and her large glasses had gold frames only along

Listening to Katey 57

Follow-up discussion: page 57

► [interpretive] Why does Katey just stand there staring when the maid shuts the door? (Answers will vary, but elicit that she was not expecting such a response.)

[interpretive] Why does Ike say there are "lots more houses on this street"? (He's trying to encourage Katey.)

[interpretive] Why does Katey want to go back home? (She's getting discouraged because she hasn't sold any stationery.)

[interpretive] Pete may not have offered to help Katey for the right motive, but what can you tell about his character now? (Possible answers: He doesn't like to see Katey hurt; he loves his sister.) [BAT: 5a Love]

► [literal] In what ways does the house at the end of the street differ from the others? (Possible answers: It's smaller; it's grander; the rose garden is overgrown.)

Read aloud in an encouraging voice what Pete says to Katey about this last house.

[appreciative] The author could have just said that an old lady opened the front door. Why do you think she describes her by saying she is "older than Grandma, has shiny white hair, like the angel hair Mom puts under the china carolers," and that she has a "hundred wrinkles going out from the corners of her eyes"? (The use of the simile and the other descriptions help to give a better mental image of what Mrs. Norwood looks like.)

[appreciative] What other descriptive phrases or similes could you use to describe Mrs. Norwood?

Follow-up discussion: page 58

- [appreciative] What do music boxes make you think of?

[appreciative] Why would the author say that Pete thought of music boxes when Mrs. Norwood spoke? (Elicit that music boxes have a pleasant sound and the author wants the reader to “hear” the kindness in Mrs. Norwood’s voice and to like her.)

- [interpretive] What causes Katey to regain her cheerful attitude? (Mrs. Norwood buys several boxes of stationery and a box of recipe cards, and she offers Katey a cleaning job.)

Read aloud in a pleasant voice what Mrs. Norwood says to Katey about getting permission to clean her house.

- [literal] Why is Pete so surprised that Mrs. Norwood asks Katey to clean for her? (She doesn’t even know Katey.)

Read aloud in a confident voice Katey’s explanation of why Mrs. Norwood is going to hire her.

the top. She wasn’t much taller than Katey.

“Hello, children,” she said in a way that made me think of music boxes, but I couldn’t tell why. “What do you have in that wagon? Candy?”

“No, ma’am,” said Katey. “I have writing paper and recipe cards. Would you like to see some?”

“Why, I believe I would, my dear. Now if you had said it was candy, I would have had to say I didn’t need any. But a person always seems to be almost out of writing paper, doesn’t he? Come on in and show me what you have.” She held the screen door open for Katey.

Ike and I handed Katey a few boxes from the wagon and then sat down on the porch.

“Don’t you boys want to come in too?” said the lady, coming back to the door.

“No, thank you,” said Ike. “We aren’t selling anything.”

She laughed lightly. “All right.” I heard her say to Katey, “Now then, what’s your name, child? Oh, this is pretty paper. How much is this?”

In a few minutes the door opened again, and Katey came out with a ten-dollar bill in her hand and a smile on her face that we could have used for a flashlight if we were late getting home.

“I need two more boxes of the blue paper,” she said, businesslike.

“And one box of recipe cards with the lines on them.”

Ike bent to his work and produced the merchandise. Katey handed the boxes over to the lady. “Thank you, Mrs. Norwood,” she said.

“Let me know how you like Kingdom by the Sea. Maybe I’d like to go myself,” said the woman. “And have your mother call me if you want the job, my dear.”

We said good-bye, Ike and I looking sideways at Katey but asking no questions until we were out the gate and past the house.

“What job?” I said, only one half second ahead of Ike.

“Mrs. Norwood needs someone to help her clean for a few weeks. Her regular cleaning lady is going to be gone for a couple of weeks. She says I’d get good pay.” Katey was nearly skipping, and Ike and I had to hurry a little to keep up with her.

“Katey,” I said, “you don’t even know this woman. How come she asked you?”

“She said she liked a person who believed in working for what he wants. She needs a cleaning lady, and I need money. Why not?”

We couldn’t find out right away what Mom thought about the job because she was too busy hunting the worms that had somehow escaped from under the rock on the can in my room.



"Peter Jonathan Bates!" My mother's voice rolled down from upstairs with a good deal of chill in it as I entered the kitchen. "You get up here this minute. There are worms everywhere in here!"

That was a slight exaggeration. They weren't *everywhere*. They were mostly on the floor, and there were a few on the dresser. I felt sorry for them because they were getting dried out. I started putting them back in the can as quickly as I could.

"All they need is a little mud, and they'll be good as new," I said to make Mom feel better. "I'll get a can with a better lid too."

"That won't be necessary," said Mom. There was an awful calmness in her tone that made me turn around. She stood in the hallway holding a trash can into my room.

I was horrified. "But Mom, I can't throw these worms away! They're our sideline business!"

The trash can did not waver. Neither did my mother's resolve.¹⁹ Slowly, sadly, I dumped the worms into the trash can, thinking how much money I had just thrown away. My only consolation²⁰ was that few people fished in our town anyway.

It was much later that evening that Katey finally got a chance to ask about the cleaning job. Dad thought it would be fine. Mom was not so sure.

"That's all the way uptown," she said. "Someone will have to take her and pick her up. And besides, Katey is only ten years old."

"Let's let her try," said Dad. "Pete, you'll walk her up there, won't you?"

I wanted to tell Dad about my trapping plans, but the worm incident was still so fresh in everybody's mind that I just nodded meekly.

¹⁹resolve—determination; firm decision

²⁰consolation—comfort

Listening to Katey 59

Follow-up discussion: page 59

► [interpretive] Earlier in the story, Pete's mom called him Peter when she wanted him to hurry. What do you suppose it means when she calls him Peter Jonathan Bates? (Elicit that he is in trouble.)

[appreciative] How would your mom react if there were worms crawling around in your room?

[literal] Why isn't it necessary for Pete to get a can with a better lid? (His mom is making him throw away the worms.)

[interpretive] Do you think that Pete's sideline worm business would have brought in much money? Why or why not? (Answers will vary.)

Read aloud in a sad tone the paragraph in which Pete thinks about the money he is throwing away.

► [interpretive] Why isn't Mom so sure about Katey's taking the cleaning job? (It's too far away for Katey to walk there by herself; ten years old is too young to have a cleaning job.)

[interpretive] Why does Pete agree to walk with Katey to her job? (He just got in trouble for having worms in the house and doesn't want to upset his parents again.)

Before silent reading: pages 60–63

Motivation

- Will Pete and Ike finally have some success with one of their money-earning plans?

After silent reading

Overview discussion: pages 60–63

- [interpretive] Why does Pete compare himself and Ike to Lewis and Clark? (He's pretending he and Ike are great explorers and fur trappers.)

NOTE See the background information about Lewis and Clark given on page 63 of this teacher's edition.

[critical] What lesson should Pete and Ike be learning from all of their get-rich-quick schemes? (Answers will vary, but elicit that hard work is rewarded, but trying to take the easy way out has its consequences.) [BATs: 2e Work; 4a Sowing and reaping]

- [interpretive] Why does Pete feel triumphant when he sees the rabbit? (Now he thinks they'll get a fur and make some money after all.)

[interpretive] Why do Pete's and Ike's enterprises, or schemes, come to an end? (Their parents find out about their escapades, and they have to apologize for digging up someone else's property; they are going to do yard work for Mrs. Norwood.)

Follow-up discussion: page 60

- [interpretive] Why can't the boys find many animals to trap in their "woods"? (The stretch of trees only forms a barrier between their houses and another subdivision.)

[interpretive] Why is the fact that the boys can walk through the woods to the other side so discouraging to Pete? (He's beginning to realize that they probably will not be able to trap any animals for fur.)

Read aloud in a dejected tone the paragraph in which Pete is realizing the foolishness of this plan.

The next afternoon, Ike and I rigged up a covering for our animal trap. It was a wonderfully inventive arrangement of old boards and binder twine, which we carefully covered with lots of grass and some of the dirt. We had plenty of dirt.

"Now," I said, "no animal will notice that hole until he's in it! Shall we go see what we can scare up?"

Ike was agreeable; so we sallied²¹ forth, the Lewis and Clark of Alton Heights, out across the prairie and into the heavily wooded mountains beyond.

The dense forest turned out to be only a thin strip of birch trees and overgrown witch hazel.²²

"I don't see too many foxes in here," said Ike. "Maybe it's the wrong time of day."

"Maybe."

"Have you ever seen any foxes around here?" There went Ike again, needing to see something before he believed.

"Well, no," I said. "But that doesn't mean there aren't any."

We walked through to the other side and looked out on another street of houses just about like ours.

"Hey," said Ike, "I didn't know that this woods came out over here. That's amazing, isn't it?"

²¹sallied—set out

²²witch hazel—type of shrub or small tree with yellow flowers

²³reveling—delighting in

²⁴excavation—the act of digging or digging out

I didn't think it was amazing. I thought it was flatly discouraging. What animal worth his pelt would live in such scrawny woods as these? We stood there a moment, Ike reveling²³ in his geographical discovery and I wondering if I could come up with another plan to replace this one that was rapidly going the way of our archeological excavation.²⁴

Suddenly, perhaps having stood the suspense as long as he could, a rabbit burst forth from the under-brush right beside us, springing high into the air and stretching out long and lean. He hit the ground about a yard in front of us. Finding himself suddenly in a clearing, he veered back in our direction.

"After him," I yelled triumphantly, as he sped back between us into the small wood.

Ike and I thrashed after the fleeing rabbit in wild excitement, battling the low branches and the tangles around our ankles. The rabbit broke into the open lot on the cul-de-sac with Ike right behind him. Zigzagging better than a sewing machine, the rabbit outmaneuvered both of us and shot away.

60

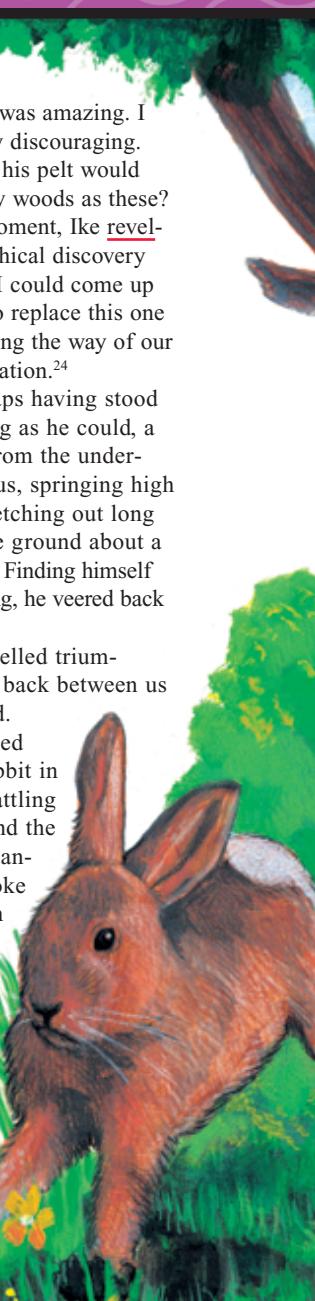
[interpretive] How do Pete's and Ike's attitudes and actions suddenly change when they see the rabbit? (Elicit that they go from being dejected and discouraged to triumphant and excited. They had been standing around moping, and now they are running and chasing the rabbit.)

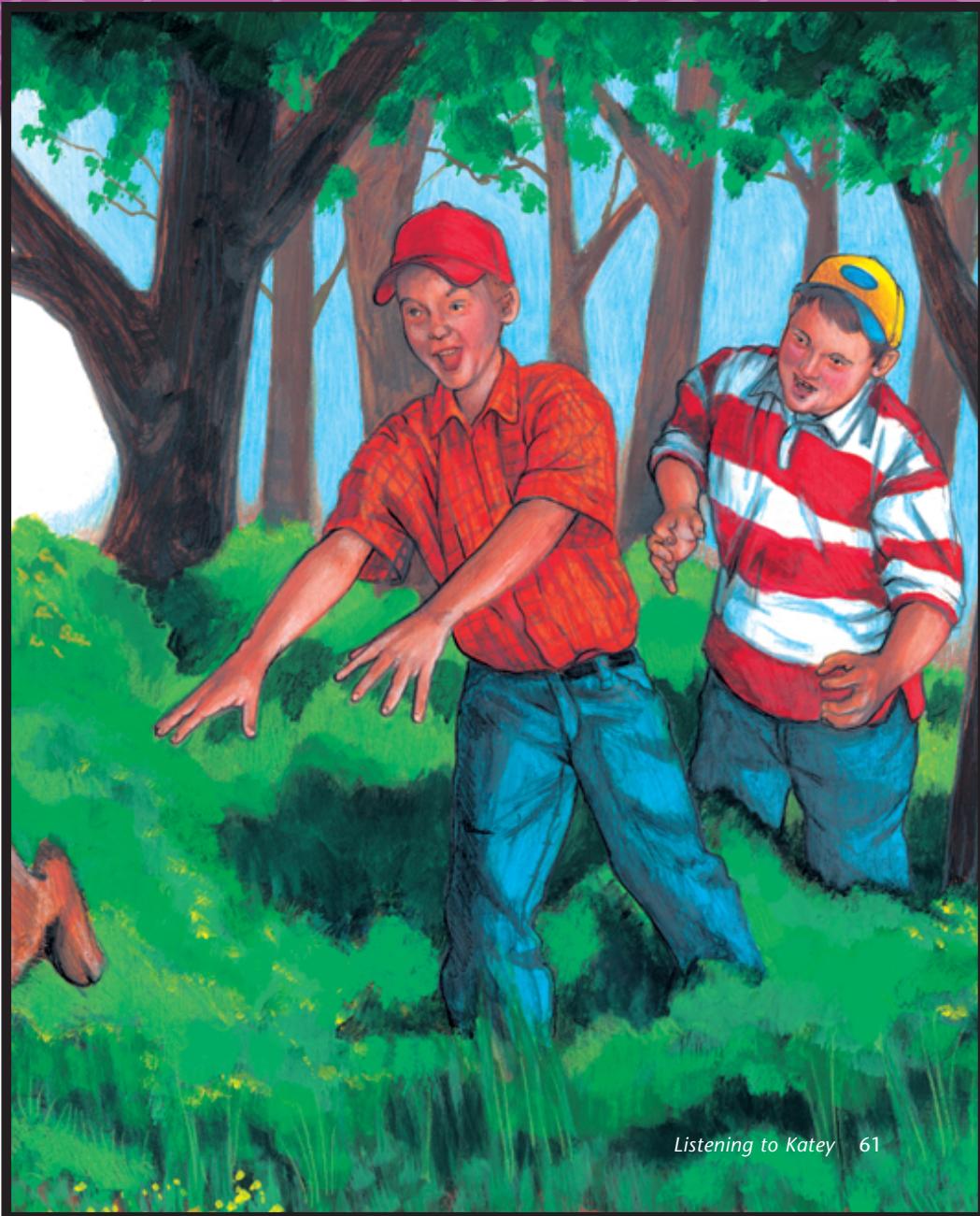
Read aloud the paragraph that describes the sudden change in action when the rabbit appears.

- [interpretive] What does the author compare the rabbit to? (a sewing machine)

[critical] Do you think that comparing the rabbit's running to a sewing machine is a good comparison in this situation? Why or why not? (Answers will vary.)

[interpretive] What can you tell by the context that the rabbit was doing when it outmaneuvered the boys? (The rabbit seemed to be leading them instead of their leading the rabbit.)





Listening to Katey 61

**Follow-up discussion:
page 61**

► [appreciative] What would it be like to go thrashing through the woods chasing a rabbit?

Follow-up discussion: page 62

► [interpretive] How do you think Pete's mom will react when she sees his torn pants? (Based on his mom's response to his other adventures, she will probably not be calm.)

[interpretive] Why is a torn pant leg insignificant compared to Ike's falling in the hole? (Ike could be seriously hurt.)

Read aloud Pete's description of Ike's wild rabbit chase.

[interpretive] Though the author does not specifically say that Ike fell into the hole, how does she let you know that he did? (She describes how his baseball cap dropped out of the sky and disappeared into the earth.)

toward—I could hardly believe it—the trap.

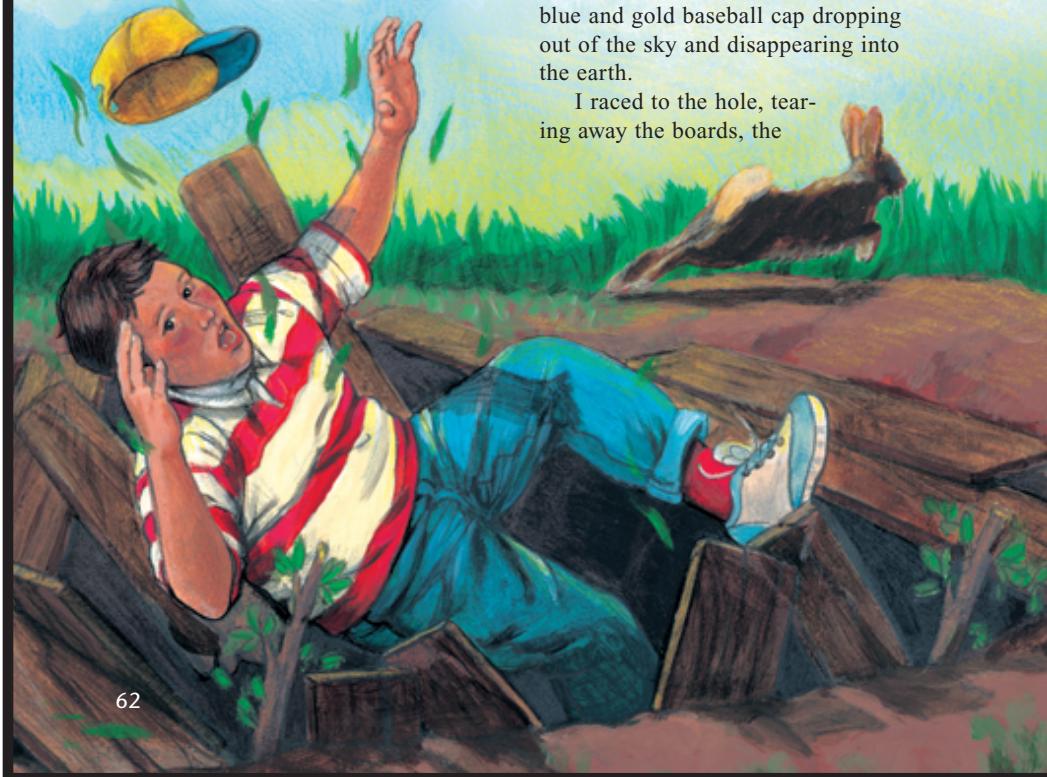
"Head him in," I yelled with the little breath I had left, trying to get free of some kind of prickly vine that had snared me just below the knee. I jerked my leg up. The vine let go, but not without taking part of my pant leg with it. I briefly considered that this accident might cause some unpleasantness at home. But as I looked out toward Ike and the rabbit again, I realized a torn pant leg was going to be insignificant compared to what was about to happen.

Ike in his wild chase had followed the rabbit straight for the trap. He had whipped off his cap and was waving it in great circles and whooping something that sounded vaguely like "little doggie." The rabbit charged across the trap cover and bounded up the pile of dirt on the other side. Ike neither slowed down nor swerved.

"Ike!" I hollered. "Ike! Look out for—"

But it was too late. One instant I saw him running headlong onto the trap cover, and the next I saw only a blue and gold baseball cap dropping out of the sky and disappearing into the earth.

I raced to the hole, tearing away the boards, the



twine, the grass, the dirt. "Ike! Ike! Are you alive? Ike!"

My friend, my fellow adventurer, rose up slowly in the pit, bits of grass making him look like a ruffled porcupine. He picked up his cap with much dignity, slapped it against his knee, and put it back on his head. Then he looked up at me and said, "You're right. We covered this trap real good."

When we entered the kitchen, my mother gasped. "Oh, what happened? Are you hurt? Whatever happened?"

She hurried around getting washcloths and medicine and bandages and other remedies dear to mothers. Actually we looked worse off than we really were. I mean, once Ike got the grass and dirt off him, you could hardly tell he had fallen into a six-foot hole at a dead run. He did limp a little, but only for a day or two.

Well, as you can imagine, our enterprising days were brought rather quickly to an end. After Ike quit limping, we had to go put all the dirt back into the hole where we

had found it. Then we had to call the man who owned the lot and apologize for digging up his property. All in all, I decided that being a trapper was not in my future. Ike said he wished it hadn't even been in his present.

In the meantime, Katey had sold all of her stationery to Mrs. Norwood's rich friends and put the money in the bank. With her cleaning-job money, she says she thinks she'll have enough saved to buy tickets to Kingdom by the Sea—for all three of us. I hate to borrow money from my poor little sister, but she says Ike and I were so kind to walk her uptown that she thinks it's only fair.

Besides, Mrs. Norwood is going to hire Ike and me—on Katey's recommendation—to do yard work for her. So by the end of the summer we should be able to pay Katey back. The pay is good, but the work has no adventure to it. But we're taking the job anyway. This time, Ike says, we're going to listen to Katey.

Listening to Katey 63



WORKTEXT OBJECTIVES

The student will

- Determine word usage from context.
- Recall and infer facts and details.
- Read a map.
- Identify types of humor.

Comprehension: Worktext page 24



Study skills: Worktext page 25



Literature: Worktext page 26



Follow-up discussion: page 63

► [interpretive] How do you think Pete feels when he sees Ike fall into the hole? (possible answers: alarmed; afraid)

[interpretive] What simile does Pete use to describe Ike? (Ike looks like a ruffled porcupine.)

[appreciative] How does the author help us see the humor of the situation when Pete first sees Ike in the hole? (Possible answers: Ike is compared to a porcupine; Ike very calmly puts his hat back on; Ike makes a sarcastic remark about how well the trap is covered.)

Read aloud the paragraph that describes Ike's reaction to falling into the hole.

► [appreciative] How would your mother react if you and your friend walked through the door looking like Ike and Pete?

Read aloud in an excited voice what Pete's mom says at the sight of Ike.

► [interpretive] How has Katey remained consistent throughout the story? (Possible answers: She continues to be diligent; she continues to be kind.)

[interpretive] How have Pete and Ike changed? (Possible answers: They finally decide to work to earn money; they finally listen to Katey.)

Read aloud the last paragraph that explains how Pete and Ike will be able to pay Katey back.

1 Skill development:

Flashback

Read the two stories of “Two Tellings of a Tale” aloud. Instruct the students to listen to decide which one they like better.

- ▶ Which story held your attention more? Why? (Answers will vary.)

How are the events of the first story ordered? (chronologically, in the order that they happen in time)

- ▶ How do you find out about William’s problems with Talmen in the second story? (William remembers them in his mind.)

What causes William to remember his first meeting with Talmen? (Talmen’s attacking him)

- ▶ How might the second story grab your attention right away more than the first story? (Answers may vary, but elicit that the second story begins with action and suspense.)

How can a writer give important information if he starts his story with action and suspense? (Elicit that the writer may go back in time to relate important events.)

Going back in time to give important information is called *flashback*. It is like a mini-story within a bigger story. In the second story about William, the flashback provides you with information about his problems with Talmen by showing you an incident from the past. If the writer didn’t give you this information, you would wonder why Talmen attacked William.

- ▶ In “Listening to Katey” the author gives information about Pete’s sister by using flashback. What story does Pete tell about Katey to help the reader understand her? (the story of the snake in the cabin)

What prompts Pete to remember the story of Katey and the snake? (He doesn’t think he should listen to Katey because she has no imagination and never looks for adventure.)

LITERATURE

Two Tellings of a Tale

William arrived at the manor eager for the chance to train with Lord Rylan’s pages. Immediately he joined the other pages for their practice in swordplay. Talmen, the lord’s only son, stood apart from the pages, watching with a look of amused contempt. William displayed his abilities with the broad sword. The other boys gave him many admiring comments.

But Talmen approached, saying, “Let me teach thee a lesson thou will not soon forget.” William declined, having no desire to fight with the lord’s son.

“Coward,” sneered Talmen. “I order thee to fight me. Do not disobey me.” Reluctantly, William agreed. It didn’t take him more than a minute to drive Talmen to his knees. In silent anger Talmen rose and strode away. After that, William silently endured many abuses at the hand of Talmen.

One night William wearily trudged down the hall. Hearing a scuffling noise, he glanced over his shoulder in time to receive a sharp blow to the side of his head. William staggered. In the torchlight he saw Talmen standing with a raised wooden club.

“Thou will not be standing after my next blow, peasant,” hissed Talmen.

William wearily trudged down the hall. Hearing a scuffling noise, he glanced over his shoulder in time to receive a sharp blow to the side of his head. William staggered. In the torchlight he saw Talmen standing with a raised wooden club.

William’s mind raced back to his first encounter with this angry figure. William had joined the other pages for their practice in swordplay. Talmen, the lord’s only son, stood apart from the pages, watching with a look of amused contempt. William had displayed his abilities with the broad sword. The other boys gave him many admiring comments.

But Talmen had approached saying, “Let me teach thee a lesson thou will not soon forget.” William declined, having no desire to fight with the lord’s son.

“Coward,” sneered Talmen. “I order thee to fight me. Do not disobey me.” Reluctantly, William agreed, and it hadn’t taken him more than a minute to drive Talmen to his knees. In silent anger Talmen rose and strode away. After that, William had silently endured many abuses at the hand of Talmen. And now this.

“Thou will not be standing after my next blow, peasant,” hissed Talmen.

(continued from left column)

- ▶ How does the flashback give you a better picture of Katey’s sense of adventure than just a statement “adventure finds Katey”? (Elicit that the flashback about the snake shows why Pete thinks Katey has no imagination or sense of adventure.)
- ▶ How does the author let you know that the flashback is over? (Pete says that he is getting back to the story.)

What are some other ways that a writer can bring a character out of a flashback? (Possible answers: Someone can call the character’s name; some action can bring the character back to the present; the writer can just change back to the present and move on.)

2 Skill application: Worktext pages 27–28

Guide the students in a discussion of Arby’s flashback as they complete worktext page 27. Allow the students to complete worktext page 28 independently.



THE APPLE OF CONTENTMENT

Much to the annoyance of her cruel mother and older sisters, only Christine can pluck the golden apple of contentment from the beautiful tree. This Cinderella-kindred story satisfies the reader's sense of justice—especially when the King makes Christine his queen.

Lesson	Reader pages	Worktext pages
17	64–72	29–30

Materials

- Several catalogs or advertisements for sports items, clothing, or computers
- Vocabulary sentences for display. Use the prepared sentences from page 84 to introduce the vocabulary words in context at the beginning of the lesson.
- A Bible

Background information

Folklore elements—This story has many things in common with the story "Cinderella." After the students read "The Apple of Contentment," you may want to discuss some of these similarities.

Both stories have a mother and three daughters, and the mother loves the two older daughters but hates the youngest. The youngest is forced to do all the work with little to eat while the other two do as they please. Something or someone magical helps the youngest daughter rise above the others. The mother and the two sisters try to get the apple of contentment just as the mother and two sisters in "Cinderella" try to wear the glass slipper. Only the real owner of the magical object can use it. Both stories end "happily ever after" with the youngest daughter's royal marriage.

INTRODUCTION

A state of mind or heart?

Display catalogs or advertisements. Point out a variety of items that would appeal to the students.

- Can money buy happiness? Can things give you true happiness?
Is there something you want that you think would make you completely happy?
- Today we will read a humorous tale that was written to entertain. However, it also will give us the opportunity to think about what we need to make us content.

Head note

- The author, Howard Pyle, used elements of folklore in his writing. Read the head note on reader page 64 silently to find out what story elements he used.
- What element appears often in traditional folklore? ([three brothers or three sisters](#))
What conflict often appears in traditional folklore? ([the two older children against the youngest child](#))
What element does the author use in "The Apple of Contentment"? ([three sisters](#))

OBJECTIVES

LESSON 17

The student will

- Recognize the author as the narrator: third-person point of view.
- Recognize the genre *literary folktale*.
- Identify personification.
- Note the use of understatement in the story.
- Relate story content to biblical truth: Contentment is found in Christ.

Correlated Activities

- Connections, Activity 2: Cyber Search
- Spelling Practice, Activity 2: Jumbles

See "Classroom Management for Grouping" in the Appendix.

COMPREHENSION

VOCABULARY

Lisa ate the sweet flesh of the peach but threw the **parings** to the birds. (p. 64)

There was a **melancholy** expression on the lonely boy's face. (p. 69)

The **simpleton** tried to destroy an anthill with his bare feet. (p. 70)

Before silent reading: pages 64–68

Motivation

► What does it mean to be content?

How will an apple bring contentment?

After silent reading

Overview discussion: pages 64–68

► [literal] Who is content in this story? (Christine, the youngest daughter)

[interpretive] Based on Christine's experience, define *contentment*. (Christine is satisfied with the lovely apples. She "wants" nothing.)

[interpretive] What familiar story does "The Apple of Contentment" remind you of? ("Cinderella")

► [literal] In this story, the author is the narrator. Who is the main character? (Christine)

[interpretive] Since the author is the narrator, do we see events only from Christine's point of view? (no) When do we see from another person's point of view? (when the sisters, mother, and King see the apple and long for it) Would this be considered first-person or third-person point of view? (third-person)

NOTE Point of view was introduced in Lesson 5.



The Apple of CONTENTMENT

Howard Pyle

illustrated by Lynda Slattery

Traditional stories from English and European folklore often contain elements that come in threes, such as the three pigs, the three billy goats, or more often, three brothers or three sisters. These stories usually have the two older children enjoying themselves at the youngest one's expense. Howard Pyle, a popular author who lived in the nineteenth century, has written a tale about three sisters. It may seem familiar to you as you read it. What story does it remind you of?

There was a woman once, and she had three daughters. The woman loved the first daughter and the second daughter as she loved salt, but the youngest daughter she loved not at all.

The first sister and the second sister dressed in their Sunday clothes every day, and sat in the sun doing nothing, just as though they had been born ladies, both of them.

As for Christine—that was the name of the youngest girl—as for Christine, she dressed in nothing but rags and had to drive the geese to the hills in the morning and home again in the evening, so that they might feed on the young grass all day and grow fat.

The first sister and the second sister had white bread (and butter

besides) and as much fresh milk as they could drink; but Christine had to eat cheese parings¹ and bread crusts, and had hardly enough of them to keep Goodman Hunger from whispering in her ear.

This was how the churn clacked in that house!

One morning Christine started off to the hills with her flock of geese, and in her hands she carried her knitting, at which she worked to save time. So she went along the dusty road until, by-and-by, she came to a place where a bridge crossed the brook, and what should she see there but a little red cap, with a silver bell at the point of it, hanging from the alder branch. It

¹parings—outer portions that are removed from fruit, vegetables, or cheese

Follow-up discussion: page 64

► [interpretive] Why would the narrator say that the woman loves her two older daughters as she loves salt? (Answers will vary, but elicit that long ago salt was very valuable as the only method of preserving food.)

► [interpretive] Personification is giving human characteristics to inanimate objects. What example of personification does the author use to describe how hungry Christine is? ("Goodman Hunger . . . whispering in her ear")

Read aloud one of the paragraphs that depict Christine's household.

was such a nice, pretty little red cap that Christine thought she would take it home with her, for she had never seen the like of it before.

So she put it in her pocket, and then off she went with her geese again. But she had hardly gone a step when she heard a voice calling her, "Christine! Christine!"

She looked, and what should she see but an odd little gray man, with a great head as big as a cabbage and little legs as thin as young radishes.

"What do you want?" said Christine, when the little man had come to where she was.

Oh, the little man only wanted his cap again, for without it he could not go back home into the hill—that was where he belonged.

But how did the cap come to be hanging from the bush? Yes,

Christine would like to know that before she gave it back again.

Well, the little hill man was fishing by the brook over yonder when a puff of wind blew his cap into the water, and he just hung it up to dry. That was all that there was about it; and now would Christine please give it to him?

Christine did not know about that; perhaps she would and perhaps she would not. It was a nice, pretty little cap. What would the little underground man give her for it?

Oh, the little man would give her five dollars for it, and gladly.

No; five dollars was not enough for such a pretty little cap—see, there was a silver bell hanging to it too.

Well, the little man would give her five hundred dollars for it, and gladly.

Follow-up discussion: page 65

► [literal] Why does Christine want to keep the little red cap that she has found? ([She has never seen one like it.](#))

[literal] Why does the little man offer Christine money to get his cap back? ([He must have his cap in order to return home.](#))

Read aloud the paragraph that explains why Christine is not willing to give him the red cap for just five dollars.



The Apple of Contentment 65

Follow-up discussion: page 66

► [interpretive] Even though Christine is very poor, why would she not take money in exchange for the hat? (Elicit that she does not care about money.)

[interpretive] What does Christine find more valuable than money? (the seed from the apple of contentment)

Read aloud in a convincing way the little man's explanation of why this little black seed is so valuable.

[interpretive] Why do you think the little man is willing to exchange something so valuable for the return of his hat? (Possible answer: Maybe he has more seeds.)

[critical] Do you think Christine should trust the little man when he tells her all the things the seed will do? Why or why not? (Answers will vary.)

► [literal] What appears on the beautiful tree that grew from the seed? (an apple)

[interpretive] Why is Christine content with the apple? (It meets her need of hunger.)

► [interpretive] Why do Christine's two sisters try to pluck the apple off the tree? (They long to have the apple, even though it is not theirs.)

[interpretive] Is Christine there when her sisters and mother try to get an apple off the tree? (no) How do we know what is happening? (Christine is not there, but since the author is the narrator, we are able to read the thoughts of other characters.)

[appreciative] If this story were written from Christine's point of view, how would we be able to know that the sisters and mother are attempting to pick the apple? (Christine would have to see them, and we would only read her thoughts and see them through her eyes [e.g., Christine looking out a window or hiding in a bush].)

No; Christine did not care for money. What else could he give for this nice, dear little cap?

"See, Christine," said the little man, "I will give you this for the cap." And he showed her something in his hand that looked just like a bean, only it was as black as a lump of coal.

"Yes, but what is that?" said Christine.

"That," said the little man, "is a seed from the apple of contentment. Plant it, and from it will grow a tree, and from the tree an apple. Everybody in the world that sees the apple will long for it, but nobody in the world can pluck it but you. It will always be meat and drink to you when you are hungry, and warm clothes to your back when you are cold. Moreover, as soon as you pluck it from the tree, another as good will grow in its place. Now, will you give me my hat?"

Oh yes; Christine would give the little man his cap again. He put the cap on his head, and—puff!—away he was gone, as suddenly as the light of a candle when you blow it out.

So Christine took the seed home with her, and planted it before the window of her room. The next morning when she looked out of the window she beheld a beautiful tree, and on the tree hung an apple that shone in the sun as though it were pure gold. She went to the tree and

plucked the apple as easily as though it were a gooseberry, and as soon as she had plucked it another as good grew in its place. Being hungry she ate it, and thought that she had never eaten anything as good, for it tasted like pancake with honey and milk.

By and by the oldest sister came out of the house and looked around, but when she saw the beautiful tree with the golden apple hanging from it you can guess how she stared.

Presently she began to long and long for the apple as she had never longed for anything in her life. "I will just pluck it," said she, "and no one will be the wiser for it." But that was easier said than done. She reached and reached, but she might as well have reached for the moon. She climbed and climbed, but she might as well have climbed for the sun—for either one would have been as easy to get as that which she wanted. At last she had to give up trying for it, and her temper was none the sweeter for that, you may be sure.

After a while came the second sister, and when she saw the golden apple she wanted it just as much as the first had done. But to want and to get are very different things, as she soon found, for she was no more able to get it than the other had been.

Last of all came the mother, and she also tried to pluck the apple. But

it was no use. She had no more luck of her trying than her daughters. All that the three could do was to stand under the tree and look at the apple, and wish for it and wish for it.

They are not the only ones who have done the like, with the apple of contentment hanging just above them.

As for Christine, she had nothing to do but to pluck an apple whenever she wanted it. Was she hungry? There was the apple hanging from the tree for her. Was she thirsty? There was the apple. Cold? There was the apple. So you see, she was the happiest girl betwixt all the seven hills that stand at the ends of the earth; for nobody in the world

can have more than contentment, and that was what the apple brought her.

One day a King came riding along the road, and all of his people with him. He looked up and saw the apple hanging in the tree, and a great desire came upon him to have a taste of it. So he called one of the servants to him, and told him to go and ask whether it could be bought for a potful of gold.

So the servant went to the house and knocked on the door—rap! tap! tap!

“What do you want?” asked the mother of the three sisters, coming to the door.



The Apple of Contentment 67

Follow-up discussion: page 67

► [literal] What is the only thing Christine’s mother and sisters can do with the apple? ([look at it and wish for it](#))

[interpretive] Why is Christine the happiest girl in the world? ([She is content with what she has.](#))

[critical] What happens to people who wish for things that they cannot have? ([Answers will vary, but elicit that they become frustrated, unhappy, and bitter.](#))

Read aloud the paragraph that explains how all Christine’s needs are met.

► [interpretive] Whose thoughts are we able to know now? ([the King’s](#))

[interpretive] Why would the King be willing to pay a potful of gold for just an apple? ([Answers will vary, but elicit that things become valuable according to how greatly they are desired.](#))

Follow-up discussion: page 68

► [interpretive] What does the servant say that makes you feel that it is not unusual for the King to stop and offer a potful of gold in exchange for an apple? (*“Oh, nothing much”*)

[interpretive] Do you think it is a common occurrence to have the King stop at Christine’s home? (*no*) Why or why not? (*The family is not wealthy or important enough to attract the attention of the King.*)

[appreciative] Why do you think the author made the servant’s response seem as if the King’s visit and the gold were nothing unusual? (*Guide the students to understand that this is an example of *understatement*—a deliberately weak statement with a much stronger meaning. Using understatement can point out the humor or absurdity of a situation.*

► [interpretive] Why is it wrong for Christine’s mother to try to sell the apple for a potful of gold? (*Possible answers: The apple does not belong to her; because she couldn’t pick the apple, she knows the servant will not be able to pick the apple.*)

[appreciative] Would you have liked to be one of the two servants who had to tell the King that they couldn’t pick the apple? Why or why not?

Read aloud the last paragraph in which the narrator explains how the King himself is unable to pluck the apple.

Oh, nothing much; only a King was out there in the road, and wanted to know if she would sell the apple yonder for a potful of gold.

Yes, the woman would do that. Just pay her the pot of gold and he might go and pluck it and welcome.

So the servant gave her the pot of gold, and then he tried to pluck the apple. First, he reached for it, and then he climbed for it, and then he shook the limb.

But it was of no use for him to try: he could no more get it—well—than I could if I had been in his place.

At last the servant had to go back to the King. The apple was there, he said, and the woman had sold it, but try and try as he would he could no

more get it than he could get the stars in the sky.

Then the King told the steward² to go and get it for him; but the steward, though he was all man and a strong man, could no more pluck the apple than the servant.

So he had to go back to the King with an empty fist. No; he could not gather it, either.

Then the King himself went. He knew that he could pluck it—of course he could! Well, he tried and tried; but nothing came of his trying, and he had to ride away at last without having had so much as a smell of the apple.

²steward—person who manages another’s household



After the King came home, he talked and dreamed and thought of nothing but the apple; for the more he could not get it the more he wanted it—that is the way we are made in this world. At last he grew melancholy³ and sick for want of that which he could not get. Then he sent for one who was so wise that he had more in his head than ten men together. This wise man told him that the only one who could pluck the fruit of contentment for him was the one to whom the tree belonged. This was one of the daughters of the woman who had sold the apple to him for the pot of gold.

When the King heard this he was very glad. He had his horse saddled, and he and his court rode away and so came at last to the cottage where Christine lived. There they found the mother and the elder sisters, for Christine was away on the hills with her geese.

The King took off his hat and made a fine bow.

The wise man at home had told him this and that. Now to which one of her daughters did the apple tree belong? asked the King.

"Oh, it is my oldest daughter who owns the tree," said the woman.

So, good! Then if the oldest daughter would pluck the apple for him he would take her home and marry her and make a queen of her. Only let her get it for him without delay.

Prut! that would never do. What! was the girl to climb the apple tree before the King and all of the court? No! No! Let the King go home, and she would bring the apple to him all in good time; that was what the woman told him.

Well, the King would do that, only let her make haste, for he wanted it very much indeed.

As soon as the King had gone, the woman and her daughters sent to the hills for the goose-girl. They told her that the King wanted the apple yonder, and that she must pluck it for her sister to take to him. If she did not do as they said they would throw her into the well. So Christine had to pluck the fruit; and as soon as she had done so the oldest sister wrapped it up in a napkin and set off with it to the King's house, as pleased as pleased could be. Rap! Tap! Tap! She knocked at the door. Had she brought the apple for the King?

Oh yes, she had brought it. Here it was, all wrapped up in a fine napkin.

After that they did not let her stand outside the door till her toes were cold, I can tell you. As soon as she had come to the King she opened her napkin. Believe me or not as you please, there was nothing in the napkin but a hard round stone!

³melancholy—sad; gloomy

Before silent reading: pages 69–72

Motivation

- Will the King find a way to get the apple of contentment?

After silent reading

Overview discussion: pages 69–72

- [appreciative] Does the author make the King a noble hero as most folktales do? (no) How would you describe his character? (He is discontent and unable to control his temper.) [BATS: 3c Emotional control; 7d Contentment]
- [interpretive] How do the King and Christine's mother and sisters all show discontentment throughout the story? (They all want something that isn't theirs.)

Follow-up discussion: page 69

- [literal] Why does the King become sad and gloomy? (He thinks of nothing but the apple and desires to have it.)

[interpretive] Why does the King send for a wise man? (He wants help to figure out how to get the apple.)

- [interpretive] Why does Christine's mother lie to the King? (She wants the King to marry her oldest daughter.)

[interpretive] Why does the mother send the King away? (She doesn't want him to find out that she was lying and that Christine must pluck the apple from the tree.)

Read aloud in a convincing tone the last paragraph as the narrator tells what happens to the apple that the oldest sister takes to the King.

Follow-up discussion: page 70

► [interpretive] Why does Christine's mother continue to lie and say that her other daughter owns the tree? (She is hopeful that the King might marry the second daughter.)

[interpretive] Were you surprised when the second daughter's apple turned to a lump of mud? Why or why not? (probably not; the predictable story plot has already shown the selfish first daughter's failure.)

► [literal] Why has the steward come to the house again? (to see if there is yet another daughter to whom the tree might truly belong)

[interpretive] Why does the steward ask Christine instead of her mother if she can pluck the apple off the tree? (Christine's mother has already proved herself not to be trustworthy.) [BAT: 4c Honesty]

Read aloud the paragraph in which the steward realizes he has finally found the rightful owner of the tree.

When the King saw only a stone he was so angry that he stamped like a rabbit and told them to put the girl out of the house. So they did, and she went home with a flea in her ear, I can tell you.

Then the King sent his steward to the house where Christine and her sisters lived.

He told the woman that he had come to find whether she had any other daughters.

Yes; the woman had another daughter, and, to tell the truth, it was she who owned the tree. Just let the steward go home again and the girl would fetch the apple in a little while.

As soon as the steward had gone, they sent to the hills for Christine again. Look! She must pluck the apple for the second sister to take to the King. If she did not do that they would throw her into the well.

So Christine had to pluck the apple and give it to the second sister, who wrapped it up in a napkin and set off for the King's house. But she fared no better than the other, for when she opened the napkin, there was nothing in it but a lump of mud. So they packed her home again with her apron to her eyes.

After a while the King's steward came to the house again. Had the

woman no other daughter than these two?

Well, yes, there was one, but she was a poor ragged thing, of no account, and fit for nothing in the world but to tend the geese.

Where was she?

Oh, she was up on the hills now tending her flock.

But could the steward see her?

Yes, he might see her, but she was nothing but a poor simpleton.⁴

That was all very good, but the steward would like to see her, for that was what the King had sent him there for.

So there was nothing to do but to send to the hills for Christine.

After a while she came, and the steward asked her if she could pluck the apple yonder for the King.

Yes; Christine could do that easily enough. So she reached and picked it as though it had been nothing but a gooseberry on the bush. Then the steward took off his hat and made her a low bow in spite of her ragged dress, for he saw that she was the one for whom they had been looking all this time.

So Christine slipped the golden apple into her pocket, and then she

⁴simpleton—person without good sense; a fool



and the steward set off to the King's house together.

When they had come there everybody began to titter and laugh behind the palms of their hands to see what a poor ragged goose-girl the steward had brought home with him.

"Have you brought the apple?" said the King, as soon as Christine had come before him.

Yes; here it was. And Christine thrust her hand into her pocket and brought it forth. Then the King took a great bite of it, and as soon as he had done so he looked at Christine

and thought that he had never seen such a pretty girl. As for her rags, he minded them no more than one minds the spots on a cherry; that was because he had eaten of the apple of contentment.

And were they married? Of course they were! And a grand wedding it was, I can tell you. It is a pity that you were not there; but though you were not, Christine's mother and sisters were, and, what is more, they sat with the other guests, though I believe they would rather have sat upon pins and needles.

The Apple of Contentment 71

Follow-up discussion: page 71

► [interpretive] Why does the King ask for the apple as soon as Christine is brought before him? (He is eager to finally have the apple.)

[interpretive] Why is the King able to look past Christine's rags and see her beauty? (After having eaten of the apple of contentment, the King has become content with the way things are.)

Read aloud the paragraph that explains the King's contentment.

► [interpretive] Are Christine's mother and sisters happy about her marriage to the King? (no) How do you know that? (The narrator believes "they would rather have sat upon pins and needles.")

[interpretive] Why do you think Christine's mother and sisters are not happy about her marriage? (Elicit that they are still selfish, jealous, and discontent.) [BATs: 5a Love; 7d Contentment]

Follow-up discussion: page 72

► [interpretive] Folklore—stories handed down from generation to generation—often reflect the noble desires of a people. Why would the elder storyteller of a family or a village tell this story to the younger people? (He would desire that the young people choose to be like the contented younger sister and reject the selfishness and greed of the older sisters.)

Read aloud in a questioning tone what the narrator asks the reader.

► [appreciative] For Christians, where is the “apple of contentment” found? (The Lord Jesus Christ provides true contentment.)

Select a volunteer to read aloud Philippians 4:11 and I Timothy 6:6–8.

[appreciative] What biblical truth can you learn from this story that is also taught in these Scripture passages? (A Christian should be content.) [BAT: 7d Contentment]

Explain that traditional folktales have unknown authors since they are tales that were passed on orally. These tales will often change through the generations to fit into the culture of the one telling it.

► [critical] Is this story a traditional folktale? (no) Why or why not? (It has a known author.)

[appreciative] How is this story like a traditional folktale? (In addition to what was learned on page 64, point out that it is written as a storyteller would tell it; it has a lesson that the storyteller means to convey; and it has a good vs. evil theme. Such a piece of literature that resembles a folktale but has an author is a *literary folktale*.)

“Never mind,” said they. “We still have the apple of contentment at home, though we cannot taste of it.” But no; they had nothing of the kind. The next morning it stood before the young Queen Christine’s window, just as it had at her old home, for it belonged to her and to no one else in all the world. That was good for the

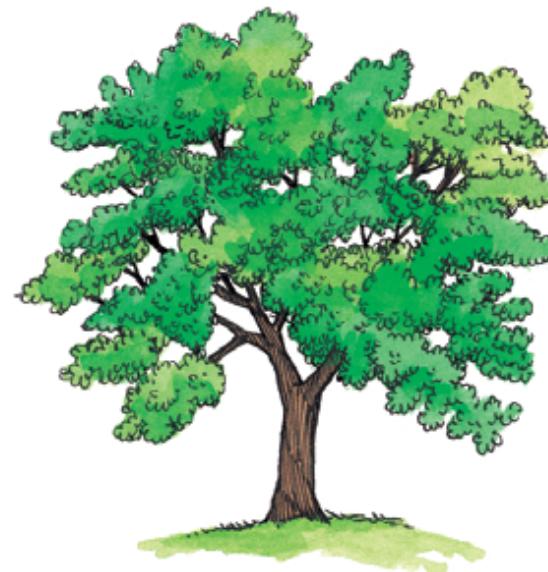
King, for he needed a taste of it now and then as much as anybody else, and no one could pluck it for him but Christine.

Now, that is all of this story.

What does it mean?

Can you not see?

Rub your spectacles and look again!



LITERATURE

Personification

- Listen as I read a sentence from “The Apple of Contentment.”
But Christine had to eat cheese parings and bread crusts, and had hardly enough of them to keep Goodman Hunger from whispering in her ear.
- What is the author trying to tell you about Christine? (that she hardly has enough to eat)

How does the author describe hunger? (He calls hunger “Goodman Hunger.”)

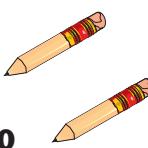
In this sentence, what does hunger do that you can do? (whisper)

- We know that something like hunger is not human and cannot whisper like you and I can. The author is using a technique called *personification*. Personification is giving objects, ideas, and animals the actions and characteristics of people. Using personification adds emphasis and description to a story.

Read aloud each sentence below and ask the students to determine whether it is an example of personification and, if so, to explain why.

1. Lifting the latch of her heart, happiness tiptoed in. (Yes, happiness is given the human action of lifting a latch and tiptoeing.)
2. Minding the mill is quite a chore when one is already tired. (no)
3. Contentedly, Jerry gazed at the distant mountains while the sun smiled down upon him from the sky overhead. (Yes, the sun is given the human action of smiling.)
4. The face of the little girl could not contain the excitement that sparkled and danced in her eyes. (Yes, excitement is given the human action of dancing.)
5. Not even the thought of a terrible stomachache could keep the little boy from eating the delicious chocolate-chip ice cream. (no)

Literature: Worktext page 29



Composition: Worktext page 30

Explain that just as a joke told over and over loses its effect, a simile or other phrase used over and over can lose its effect. Old, worn-out phrasing, a cliché, should not be used in creative writing. One cliché about waiting a long time that might be familiar to the students is “waiting till the cows come home.” On page 69 of the student reader, the author uses a new and interesting way to describe how long the oldest daughter waited to see the King—“till her toes were cold.” Guide the students in completing the first creative simile on the worktext page. Allow them to complete the rest of the page independently.

SOMETHING EXTRA

Tell It: Be a storyteller

Instruct the student to practice reading aloud “The Apple of Contentment” and then telling the story. Allow him to tell the story to younger children.

Draw It: Be an illustrator

Direct the student to illustrate important events in “The Apple of Contentment.” Allow his illustrations to be used when he or another student tells the story to younger children.

SKILL OBJECTIVE

The student will

- Identify personification.

WORKTEXT OBJECTIVES

The student will

- Identify personification.
- Use personification in writing.
- Write creative similes from clichés.
- Match words and definitions.

AUTHOR SCRAPBOOK

Lesson	Worktext pages
18	269–74

OBJECTIVES

LESSON 18

The student will

- Use a strategy for listening with comprehension.
- Recall facts and details.
- Develop a sense of history.

Background information

Author Scrapbook—Each Author Scrapbook lesson may be taught to the reading group after the lesson for the corresponding reader selection or to the whole class after all the reading groups have read and discussed the corresponding reader selection. The corresponding reading selection immediately precedes each Author Scrapbook lesson.

E.A.R.S. listening strategy—The E.A.R.S. listening strategy is designed to meet a two-fold purpose. First, it is a study skill that helps students to become better listeners. As the students progress into higher grade levels, much of their learning will depend on their ability to listen. Second, the vehicle used to teach this strategy exposes the students to famous authors of varying genres who lived at different times throughout history. The biographical information provided on the worktext page is intended to be read for information only. The lesson emphasizes what the students learn from listening. Testing of this material is not recommended. Encourage the students to apply their listening skills in chapel and church.

Materials

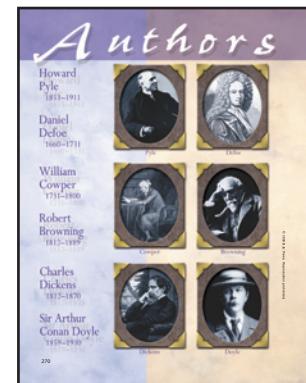
- Teaching Visuals 8 and 9: *E.A.R.S.* and *Listen and Learn*

HOWARD PYLE

1 Introduction

Direct the students to worktext pages 269 and 270, the Author Scrapbook title page and contents page. Explain that there will be six author scrapbook lessons throughout the school year. The students may tear out the pages as each lesson is completed to form a scrapbook of the six authors.

- Do you have a favorite author? Who is it?
What would you like to know about that author?
- Often we can learn something about the personalities, interests, and backgrounds of authors by the stories they write.



2 Skill development: Visual 8—E.A.R.S.

- What makes it possible for us to hear sounds? (**our ears**)

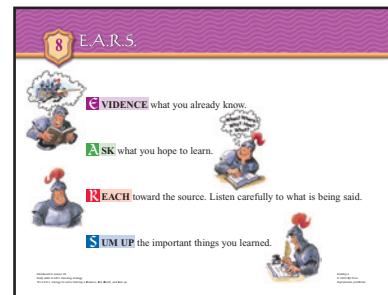
Because we have ears, does that mean we always listen? (**no**)

When do we need to listen carefully? (**possible answers: when parents talk to us; in chapel, church, and school; when someone is giving us directions; in an emergency**)

What are some things you do when you know you need to listen to something very important? (**Accept any answer.**)

Display the visual.

- Today we are going to use a method that you may have used in fifth grade that will help you listen and learn more from what you hear. It is called the E.A.R.S. listening strategy. What does each letter stand for? (**Evidence, Ask, Reach, Sum Up**)
- What is the first step? (**Evidence what you already know.**)
What words might you use when forming questions? (**who, what, when, where, why, how**)
- What is the second step? (**Ask what you hope to learn.**)
What words might you use when forming questions? (**who, what, when, where, why, how**)
- What is the third step? (**Reach toward the source. Listen carefully to what is being said.**)
- What is the last step of the E.A.R.S. listening strategy? (**Sum up the important things you learned.**)
- In this lesson, you may want to share ideas about what you think is important or interesting as you use the E.A.R.S. listening strategy, but you will learn to think of your own ideas as you practice the strategy with the other author scrapbook lessons.



Name _____

Howard Pyle was born on March 5, 1853, to a Quaker family. He was the oldest of four children, and he seemed to be the favorite of his parents. They believed that Howard had potential for success, so they tried to nurture his mind by filling the house with books and pictures. He was very interested in books, especially the illustrations within the books. These early experiences helped to shape young Howard and his future career choices and successes. Although Howard wrote numerous stories and books, he is not remembered solely as a writer. He was better known in another occupation. Can you guess what it was?



Pyle (seated), his wife, five of his seven children, and the family's dog



Pyle with his oldest daughter, Phoebe



Pyle

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Reading 6: "Author Scrapbook: Howard Pyle," Lesson 18
Study skills: E.A.R.S. Listening Strategy

271

3 Skill development: Worktext pages 271–272



Allow the students to look at the pictures and read the paragraph on worktext page 271 to find out about Howard Pyle.

- What was Howard Pyle interested in as a child? ([books and the illustrations within the books](#))

What occupation other than writer do you think Howard Pyle had that brought him success? ([Accept any answer.](#))

- On worktext page 272 you will see the E.A.R.S. listening strategy.

Be aware of what you are doing as you listen. Work on breaking bad listening habits as you practice the E.A.R.S. strategy while listening for information.

Direct attention to the titles of some books written by Howard Pyle.

- After learning more about Howard Pyle in today's lesson, you may want to read some of his books.

E.A.R.S. Strategy for Active Listening

Evidence
what you already know about the subject.

Ask
what you hope to learn as you listen.

Reach
toward the source by listening carefully. Sit up, look at the source, think, and pick out key pieces of information.

Sum Up
the important things you learned.

Other Books by Howard Pyle

Otto of the Silver Hand
Men of Iron

Reading 6: "Author Scrapbook: Howard Pyle," Lesson 18
Study skills: E.A.R.S. Listening Strategy

4 Skill application: Worktext page 273



Display Visual 9, *Listen and Learn*, and guide the students in completing the worktext page as it is discussed.

As each step in the E.A.R.S. listening strategy is discussed, direct the students to share their ideas aloud and then to record the ideas in the appropriate place on worktext page 273.

- Look at the picture. What do you think it is a picture of? (Accept any answer. Elicit that it could be an illustration of something Mr. Pyle wrote.)
- What is the first step in the E.A.R.S. strategy? (Evidence what you already know.)

Based on what you've read about Howard Pyle and by looking at the picture, what do you already know about him? (Accept any answer.)

Allow adequate time for students to discuss and record their ideas.

- What is the second step in the E.A.R.S. strategy? (Ask what you hope to learn.)

What would you like to learn about Howard Pyle? (Accept any answer.)

Encourage the students to discuss and share good questions.

- What is the third step in the E.A.R.S. strategy? (Reach toward the source.)

As I read the story about Howard Pyle aloud, what are some things you can do to help you learn more about Mr. Pyle as you listen? (Possible answers: Listen for answers to questions; sit up and look at the teacher; think; listen for key pieces of information.)

If necessary, point out the suggestions listed with the "Reach" step on worktext page 272.

E evidence

Possible answers are given.

What do you know about Howard Pyle? _____

Howard Pyle was interested in books as a child;

Pyle was better known in an occupation other than writing.

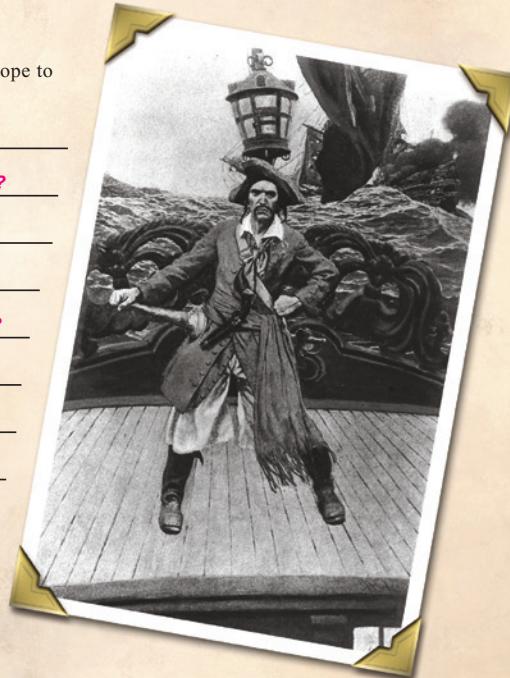
A sk

Write two questions about what you hope to learn about Howard Pyle.

1. **In what occupation was** _____

Howard Pyle better known?

2. **How did he become a writer?**



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R each

Look and listen carefully as your teacher reads some information about Howard Pyle.

Reading 6: "Author Scrapbook: Howard Pyle," Lesson 18
Study skills: E.A.R.S. Listening Strategy

273

9 Listen and Learn	
EVIDENCE what you already know. _____	
ASK what you hope to learn. 1. _____ 2. _____	
REACH toward the source. Listen carefully to what is being said. SUMUP the important things you learned. 1. Did you learn the answers to your questions? _____ 2. If so, what was the answer to one of them? _____	
3. What are the three most interesting things you learned? a. _____ b. _____ c. _____	

5 Listening story: "From Student to Teacher"

Read the following to the students.

Because Howard Pyle's family was Quaker, when it came time to send Howard to school his parents sent him to the Wilmington Friends School in Delaware (the Quakers call themselves "Friends"). But young Howard did poorly in school. Everyday when he came home, his slate would be filled with sketches and doodles instead of arithmetic and grammar. His performance in school was so poor that his parents gave up all hope that he would ever go to college. His mother came up with a better idea. Since Howard liked drawing so much, his mother sent him to study art under the strict Belgian painter Van der Wielen.

After three years of instruction, Howard moved back home and began helping his father with his leather business, but Howard's heart wasn't in leatherwork. His heart belonged to art. So in 1876 he started sending illustrations to *Scribner's Monthly*, a magazine based in New York. Soon, the leading magazines in New York were clamoring for his illustrations, so much so that he moved there in 1877. Upon seeing one of his magazine illustrations, Vincent Van Gogh, a very famous painter, is quoted as saying that Howard's sketches struck him "dumb with admiration."

Mr. Pyle often had ideas for illustrations but no stories to accompany them, so he began writing his own articles and stories. His illustrated articles and stories were successful, and Mr. Pyle became known not only as an illustrator but also as a writer. Some of Mr. Pyle's most famous illustrations are found in children's books he wrote himself, such as *Otto of the Silver Hand*, written in 1888, and *Men of Iron*, written in 1892.

In 1894, Howard Pyle moved back to Delaware and did something that was surprising for someone who had done so poorly in school—he became a teacher. His school became known as the Brandywine School of Art and graduated such notable artists as N. C. Wyeth, Frank Schoonover, and Charlotte Harding. A poor student had become a famous teacher.

6 Skill application: Worktext pages 274

Point out that the picture on worktext page 273 is an illustration by Howard Pyle.

- What is the last step in the E.A.R.S. listening strategy? ([Sum up the important things you learned.](#))

Direct the students to answer questions 1 and 2 under the "Sum Up" step on page 274.

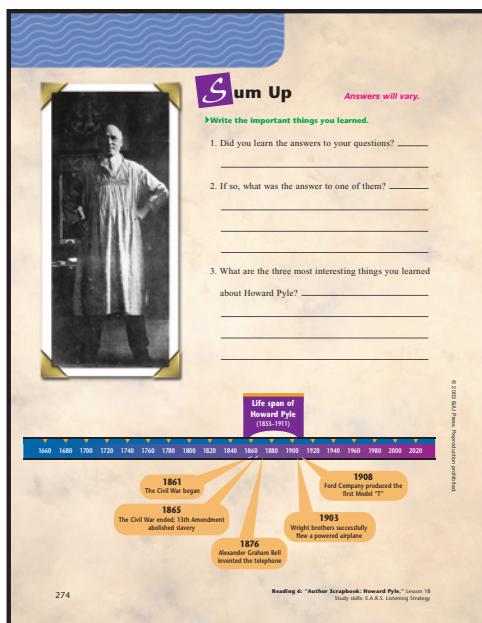
- What are three interesting things you learned from listening to the story about Howard Pyle?

Allow the students adequate time to discuss and record their ideas. Encourage them to work independently in forming logical sentences to sum up what they learned.

7 Time line: Worktext page 274

Instruct each student to mark on the time line the year in which the student was born and to write his own name near the year.

Discuss some of the events from the period of time in which Howard Pyle lived.



A TREE FOR THE WILDERNESS

Lesson	Reader pages	Worktext pages
19	73–80	31–32

Before the snakes came, Rachel thought the sacrificing of lambs to be cruel and God's presence at the Tent austere. But that was before the snakebite and the brazen serpent to which she looked in order to live.

OBJECTIVES

LESSON 19

The student will

- Identify change in character.
- Identify simile.
- Relate story content to biblical truth: God provides salvation through repentance and faith.
- Recognize the genre *biblical fiction*.
- Discriminate between a spirit of gratitude and ingratitude.

Materials

- A Bible
- Two small branches: one easy to break and one difficult to break
- Vocabulary sentences for display. Use the prepared sentences from page 99 to introduce the vocabulary words in context at the beginning of the lesson.

Background information

Wilderness wandering—After God rescued the Israelites from captivity in Egypt, He commanded them to conquer Canaan. Since they believed the reports of the false spies instead of the reports of the true spies, they wandered in the wilderness for forty years. They complained about the manna and the lack of water. The Israelites were tired of their long journey in the wilderness and did not trust the Lord with their needs. Because of their lack of faith, God sent fiery serpents to judge them, but He also provided a way of healing. Those who looked to the brazen serpent were healed from the snakebites, but there is no evidence that this act saved them. However, it is likely that this display of God's miraculous deliverance could have turned stubborn hearts like Rachel's toward Him in salvation (Numbers 21:4–9).

Biblical fiction—When an author helps you walk in the shoes of a fictional character as biblical events are retold, he is helping you think in a new way about the event. He may also weave in themes that will open your spiritual eyes to the underlying truth behind the passage without changing the message of the inspired Word of God.

INTRODUCTION

Children of Israel

Read aloud Numbers 13:25–14:11; 20:2–12; and 21:2–5 to build the background for the reason the children of Israel were wandering in the wilderness.

Display the two small branches.

- How do you think branches were used by the wandering Israelites? (possible answers: to burn for cooking; to guide the animals; to play games; to build things)
- Demonstrate and point out that one branch is easily broken, but the other is harder to break.
- Today we will read about how the hard wood of the acacia tree was used by God.

Head note

- Read the head note on reader page 73 silently to find out why the author, Jean Mundell, wrote this biblical fiction story.

- What two provisions from God for the people of Israel does this story present? (the acacia tree and God's Son for a sacrifice)

On what Scripture does Jean Mundell base this story? (Numbers 21:4–9)

Correlated Activities

- Vocabulary Notebook, Activity 3: Word Action
- Connections, Activity 3: You're the Expert

See "Classroom Management for Grouping" in the Appendix.

A Tree for the WILDERNESS

Jean Mundell illustrated by Michael Johnston

The following fictional account is based on the events in Numbers 21:4-9. Although the author has written about an event, she has also used her story to describe one of God's provisions for the children of Israel—the acacia¹ tree. As you read, look for the reasons that the acacia tree was so useful to the Israelites on their journey in the wilderness. The author also uses her story to foreshadow another provision that God made for His people—the provision of His Son for a sacrifice.

Rachel loved to watch her father's fingers as they flew back and forth across the loom.²

Back and forth—back and forth.

Up and down—in and out.

In and out—up and down.

The red and blue and purple threads grew into shapes of robed angels for the Tent.

She tapped her foot. It almost made her feel like singing.

Her poor brother, Obed, was struggling nearby on a smaller loom. His hands were all tangled up in the strings. She knew that someday Obed's work would be as beautiful as her father's, for all the men in their family had always been weavers, even when they lived in Egypt. But right now she liked to tease him.

"I sure wish I were a boy! My loom wouldn't look like that!"

She knew as soon as she saw the frown on her father's face that she shouldn't have said that.

Her father leaned over and quickly found the end of the string that would untangle poor Obed's loom.

"There, Obed, I think I see what your problem is. Rachel, I am sure you have something to do other than stand around and watch your brother and me. Why don't you go and find some acacia wood for your mother's supper fire?" He handed her a knife from his belt. "Here. Don't cut yourself."

That ended Rachel's happy weaving song! She was back in the wilderness. And all she could hear

¹acacia (ə kā' shə)—a tree with flowering branches
²loom—machine for weaving threads to make cloth

A Tree for the Wilderness 73

Follow-up discussion: page 73

► [literal] What does Rachel's father do? (He weaves cloth.)

[interpretive] What do you think Rachel's father is making? (Answers may vary, but elicit that the Tabernacle in the wilderness had curtains of red, purple, and scarlet with cherubims on them, according to Exodus 26.)

[interpretive] Why does Rachel's father give her the job of gathering more acacia wood? (She needs something to keep her occupied; she has been teasing her brother.)

[interpretive] How would you describe Rachel's father? (possible answers: kind; patient; diligent) [BATS: 2e Work; 5a Love]

Read aloud in a kind voice what Rachel's father says to Obed to encourage him and read in a firm voice what he says to Rachel to reprove her.

COMPREHENSION

VOCABULARY

The musty room was soon filled with the sweet smell of burning incense. (p. 75)

The criminal was condemned to life in prison. (p. 78)

The lost dog was tormented by fleas, thorny bushes, and quick-footed rabbits. (p. 80)

Before silent reading: pages 73–77

Motivation

► What great need does Rachel have?

After silent reading

Overview discussion: pages 73–77

► [interpretive] Why is Rachel such an unhappy girl? (She is bitter against the Lord and her circumstances in the wilderness.)

► [literal] What does Rachel complain about? (Possible answers: She doesn't like to be told where to place their tent; she's tired of eating manna; she's tired of wandering in the wilderness.)

[appreciative] If you were to witness to someone like Rachel, what could you tell her about God? (Elicit that when witnessing to an unsaved person, you should help him to understand that God is holy, just, and loving.) [Bible Promise: H. God as Father]

► [interpretive] How is Rachel different from the girl she meets under the acacia tree? (Elicit that they seem to look at each detail differently—the acacia wood, the lambs, the girl's crippled foot.)

Follow-up discussion: page 74

► [interpretive] Why does Rachel walk faster when she sees the Tent? (She's afraid of it.)

[interpretive] Why do you think the word *Tent* is capitalized? (Answers will vary, but explain that it is the special tent that God instructed the children of Israel to build (the Tabernacle) so that He would be able to dwell among the people.)

[interpretive] Why do you think members of the family of Levi are the only ones who can enter into the inner rooms of the Tent? (Answers will vary, but elicit that the priests have been given that honor by God. The Bible explains the important, honorable duties of the priests who come from the tribe of Levi. See Numbers 3.)

[interpretive] Who is Rachel actually fearful of and angry with? (the Lord)

Read aloud the paragraphs that describe what the Tent looks like outside and inside.

was the sad, sad song of the long, long journey.

As she turned away, she tried to hide the frown on her face. Her sandal came down harder with each step.

She passed the rows and rows of tents, all belonging to the family of Judah. She kicked a stone angrily. Why couldn't each family choose a spot of their own to set up their tent? Unless you counted the tents carefully, you would end up eating supper with someone else's family!

But then it wouldn't make any difference. Everyone would be eating the same thing—manna! There wasn't anything else to eat! That plain, white manna on the ground every morning! No matter how her mother fixed it, it tasted the same everyday. She comforted herself in knowing that she wasn't the only one to be tired of the manna.

She had heard people talk about the watermelons back in Egypt. They said they were so sweet and juicy! She probably would never get to taste one. They'd been walking around in the wilderness so long! When were they going to get to the place where they could live in a house and eat food grown in a garden?

As she looked up, she saw something that made her walk faster. It was the Tent. It always stood in the middle of the camp. The Cloud covered one end of it when they weren't traveling. All the rest was covered

with a big, black-skinned blanket. It seemed like a big, black eye that watched her everywhere she went.

They said it was beautiful on the inside—furniture made of acacia wood covered with gold, but because she was a girl, she could only listen to what her brother and father had told her. Even they hadn't been in the inner rooms. Only the family of Levi could go there.

She shivered, and then that old, angry feeling came back. Why did the Lord allow them to wander in the wilderness? Did He want them to be unhappy?

Suddenly she remembered what she was supposed to be doing. She imagined herself weaving a beautiful piece of cloth on the loom. Instead, she was hunting for firewood.

By now she was outside the camp. There were acacia trees everywhere. Blossoms covered the trees like fluffy, yellow clouds, but they looked more like puffs of smoke to Rachel.

She hurried toward a small one.

It wouldn't be so hard to cut the branches from this one. Or perhaps the woodcutters had left some on the ground. It was hard to cut the branches from between the thorns on the leaves.

A couple of goats had already claimed this tree for their own. They seemed to love nibbling on the thorny leaves.



"Get out of here, you lazy creature! You're standing on the piece I need!"

She threatened the goat by pretending to kick it. Just then he moved, and Rachel's foot kicked the tree instead.

As she sat down holding her foot, she heard a voice. "What's wrong?"

Around the other side of the tree came a girl, who almost made Rachel forget her sore toe. She was very thin, and one leg seemed to be shorter than the other. She was a cripple. She hobbled toward Rachel, leaning on a crutch.

"Oh, you hurt your foot! I'm sorry! That wood is hard!"

"That's the truth!"

"But at least we don't have to worry about bugs when we pick up

the wood. It's so hard no bug could dig his teeth into it!"

"I don't mind the bugs as much as trying to cut this hard old stuff!" Rachel rubbed her sore toe.

"But the wood from the acacia seems to burn forever! On cold nights we don't need to keep putting more sticks on the fire."

"The smoke always gets in my eyes when I sleep near enough to keep warm." She wondered if this silly girl on the crutch had any sense at all. Couldn't she see *any* of their difficulties? And her being crippled too!

"But acacia wood smoke smells so good," the girl was saying. "Something like the incense,³ when the priest prays before the Holy Place."

³incense—substance that gives off a sweet smell when burned

A Tree for the Wilderness 75

Follow-up discussion: page 75

► [interpretive] Why does Rachel almost forget her sore toe at the sight of the other girl? (Elicit that for a moment Rachel feels some compassion for the girl because she is crippled.)

[interpretive] Aside from being crippled, how else does the other girl differ from Rachel? (The girl has a better attitude and a spirit of gratitude.) [BAT: 7d Contentment]

[interpretive] What are some things the crippled girl says that reveal her grateful spirit? (Possible answers: They don't have to worry about bugs in the hard wood; the wood burns a long time; the wood smoke smells good.)

Read aloud the conversation between the girls as Rachel displays her ungrateful attitude in contrast to the crippled girl's grateful attitude.

Follow-up discussion: pages 76–77

► [literal] Aside from firewood, what else do the Israelites use the acacia wood for? ([to make furniture for the Tent](#))

► [interpretive] Why does Rachel feel uncomfortable by what the crippled girl says? ([Elicit that Rachel probably does not have a personal relationship with the Lord, or she has forgotten that God loves her; she doesn't understand why the crippled girl behaves and speaks as she does.](#)) [BAT: 6c Spirit-filled]

Read aloud the conversation between Rachel and the crippled girl as the crippled girl explains the significance of the sacrifice of lambs.

"I wouldn't know! I've never been in the Holy Place!"

"No, neither have I. But I can think that this acacia tree that I touch every day has been made into furniture for the Tent, and it makes Jehovah seem very near." The girl touched the limb of the acacia. A light came into her eyes as she spoke. She looked earnest and sure of what she said.

Rachel couldn't understand this feeling; it made her uncomfortable.

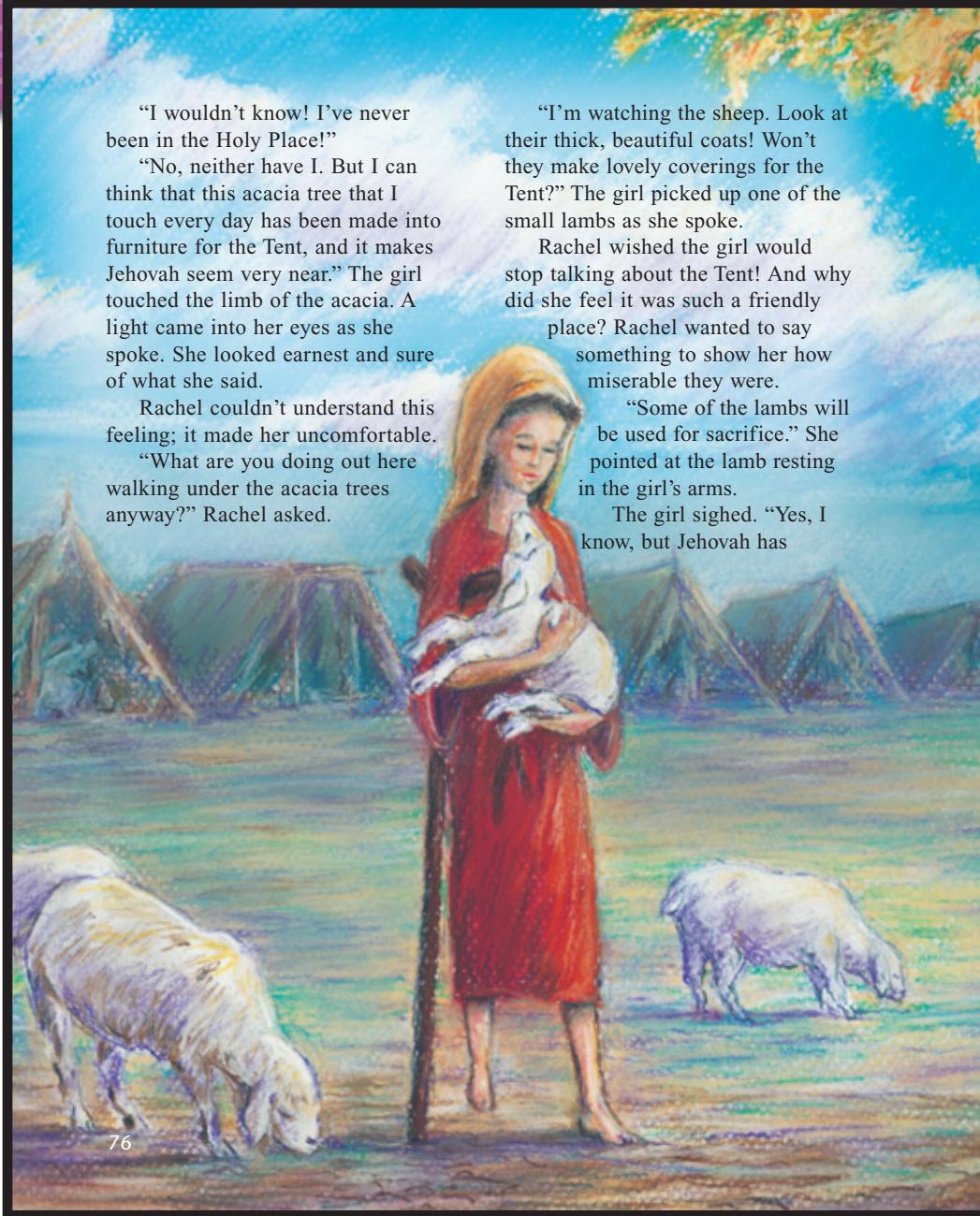
"What are you doing out here walking under the acacia trees anyway?" Rachel asked.

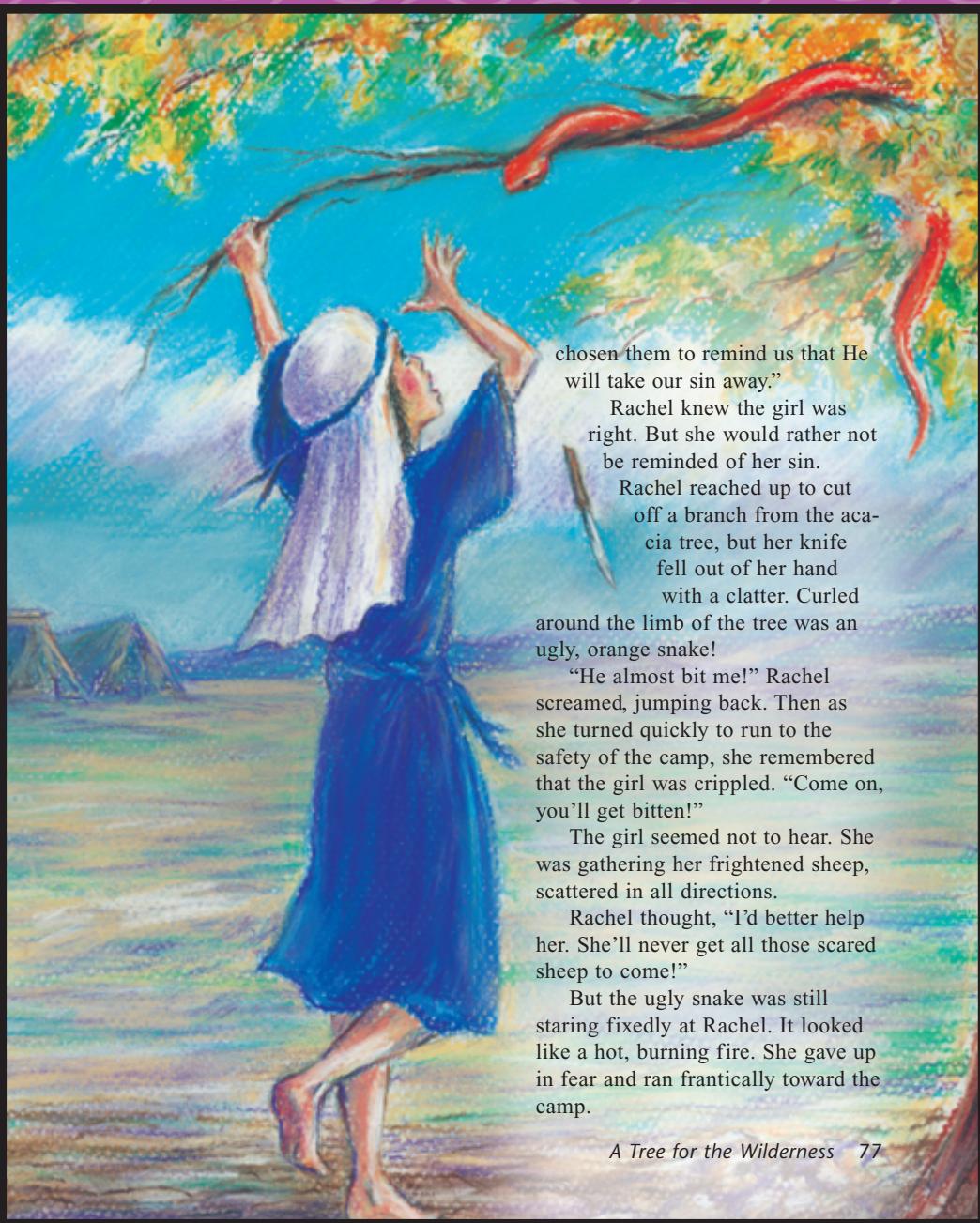
"I'm watching the sheep. Look at their thick, beautiful coats! Won't they make lovely coverings for the Tent?" The girl picked up one of the small lambs as she spoke.

Rachel wished the girl would stop talking about the Tent! And why did she feel it was such a friendly place? Rachel wanted to say something to show her how miserable they were.

"Some of the lambs will be used for sacrifice." She pointed at the lamb resting in the girl's arms.

The girl sighed. "Yes, I know, but Jehovah has





chosen them to remind us that He will take our sin away.”

Rachel knew the girl was right. But she would rather not be reminded of her sin.

Rachel reached up to cut off a branch from the acacia tree, but her knife fell out of her hand with a clatter. Curled around the limb of the tree was an ugly, orange snake!

“He almost bit me!” Rachel screamed, jumping back. Then as she turned quickly to run to the safety of the camp, she remembered that the girl was crippled. “Come on, you’ll get bitten!”

The girl seemed not to hear. She was gathering her frightened sheep, scattered in all directions.

Rachel thought, “I’d better help her. She’ll never get all those scared sheep to come!”

But the ugly snake was still staring fixedly at Rachel. It looked like a hot, burning fire. She gave up in fear and ran frantically toward the camp.

A Tree for the Wilderness 77

Follow-up discussion: page 77

► [interpretive] What causes Rachel to drop her knife? (She is frightened by a snake.)

[literal] Why does Rachel call to the crippled girl before she runs back to the camp? (Rachel remembers that she is crippled and realizes she may need help.)

[interpretive] What simile does the author use to help you get a better mental picture of what Rachel thinks the snake looks like? (She compares the snake to a hot, burning fire.)

Read aloud in an uncertain voice Rachel’s thoughts about helping the crippled girl with the sheep.

Before silent reading: pages 78–80

Motivation

- What will Rachel find out about the snake she saw as she goes back to the Israelite camp?

After silent reading

Overview discussion: pages 78–80

► [interpretive] Why does Jehovah send the poisonous snakes to the camp of the Israelites? (Answers will vary, but elicit that there were people who were bitter against God just as Rachel was.)

[interpretive] How does God use the poisonous snakes and the brazen serpent lifted up on the pole to draw Rachel to Himself? (She finally understands and accepts the forgiveness that God has provided.)

[critical] According to what the Bible says about this incident, do you think many of the Israelites reacted as Rachel does in this story? (Answers may vary, but elicit that it is likely that some were rebellious, but this incident changed their hearts. However, others' hearts were hardened and they either looked at the serpent and were healed but not changed, or they would not look and died.)

Follow-up discussion: page 78

► [literal] What is causing all the commotion in the camp? (Snakes are everywhere, biting the people.)

[literal] Why is Rachel desperately trying to get back to her family? (She thinks she will be safe there.)

[interpretive] What must it be like for Rachel as she makes her way back to her family's tent? (Answers will vary, but elicit that she is terribly frightened, and she is beginning to see the helplessness of the situation she is in.)

When Rachel had almost reached the tents, she stopped to catch her breath. There was a strange noise coming from the camp—loud crying, as though something terrible had happened.

But she didn't have time to wonder what it was, for right on the path in front of her was a whole nest of bright orange snakes, just like the one she had seen in the acacia tree! Heads swaying, they turned toward her.

Perhaps if she went in the back of the tents there wouldn't be any snakes there. She walked slowly around toward the back, trying to stay calm. If she only got back to her family, she would be safe, she thought. But even as she walked carefully along, those ugly, orange heads appeared around her as the snakes slithered closer. At last her nerve broke, and she ran for her tent. The snakes seemed more numerous now. In panic she leaped over them, stumbling and running frantically as she saw that they were crowding the path behind and before her.

At last she saw her tent, but just as she reached the entrance, an orange head shot out from the dust of the doorway. She jerked back, her teeth clamped together, but felt pinpricks of fire shoot through her leg and sudden flames of pain from the poison.

78

She called, "Papa! Papa!" Rachel spun for a moment, and then everything turned dark.

When she opened her eyes, she saw her father's face as though he were far away at the end of a dim cave. She heard him saying, "Look! Look, Rachel! Look up at the snake on the pole!" He had carried her back outside into the glaring light.

She blinked her dry eyes. Weakness and fever washed over her. A snake was the last thing she wanted to look at. She turned her head away.

"It's the only way, Rachel! Jehovah has promised that you will be healed if you look! Please, look up!"

She started to sit up, but she could not. She thought her head would burst. It ached so. And her leg felt as though it was weighed down with flaming rocks. She could feel nothing else. Only pain.

"No, Rachel, please do it God's way. Please! Look up, Rachel. Please!" His words pleading with her stung her conscience. She woke up a little more. She had been selfish—cruel even, and now somehow she sensed that she would die for it and deserved to die. In that same earnestness, Father was like the crippled girl. He was gently lifting her head. "Look, daughter. Don't despair of His forgiveness. Don't be condemned⁴ forever."

⁴condemned—proven guilty and assigned a punishment

► [literal] What is the only thing that can save Rachel after she has been bitten by the snake? (She must look at the snake on the pole.)

[interpretive] Why does Rachel's father have to plead with Rachel to look at the snake on the pole? (Rachel doesn't want to look at a snake.)

Read aloud in a pleading voice several of the things Rachel's father says to her as he pleads with her to do things God's way.

Suddenly she knew. She had always wanted to do things her way. Now there was nothing she could do but do it the way God wanted her to do it.

She saw through blurry and fading eyesight an orange acacia pole with an ugly snake made of brass curled around it. It was horrible! But then she understood it—horrible, like the slaying of the lambs. Like them, it meant something, a forgiveness, a taking away of sin. It was a symbol of death itself—another's death, not hers. In one instant she understood her own rebellion and the incredible forgiveness that God was giving her. It was as the prophets said, that God would bear man's sin and conquer it forever. The whole story of Jehovah's redemption⁵ was on that pole.

And then she was weary.

But the pain stopped. Her father carried her inside to look at her wound, and she sat up. Her leg looked just like it always had—except for the two small fang marks that would always remind her of what had happened that day.



Rachel fell asleep while her father looked at her leg. After she rested, her mother brought her some manna cooked in goat's milk. It was soft and warm all the way through, and the milk felt good on her dry throat.

"Thank you," Rachel said.

⁵redemption—man's salvation

Follow-up discussion: page 79

► [interpretive] What change takes place in Rachel as she listens to her father pleading with her? (She finally realizes that she is a sinner and deserves to die for her sins.) [BAT: 1b Repentance and faith]

► [interpretive] How do you think the serpent on the pole relates to the way of salvation presented in the New Testament? (Explain that the serpent on the pole is a picture of Christ's being slain for our sins on the cross. There is nothing we can do to merit God's grace on our own, and we must come to the Lord according to His perfect plan. Just as we must look to Christ and His sacrifice on the cross, Rachel had to look to the serpent, which was God's plan at that time.) [Bible Promise: E. Christ as Sacrifice]

[interpretive] In what other instance in the Bible do we read about a serpent? (Possible answer: In Genesis 3 Satan came as a serpent to tempt Eve in the Garden of Eden.)

[interpretive] Why do you think God chose to use a serpent as a symbol of the way of salvation provided by Christ on the cross? (Explain that the serpent symbolizes how Christ became sin for us so that He could pay our sin debt. See II Corinthians 5:21.)

Read aloud the paragraph in which Rachel finally recognizes her own rebellion and then accepts God's wonderful plan.

Follow-up discussion: page 80

► [literal] Why does Rachel feel guilty? (She is sorry for the way she treated her brother and the crippled girl.)

[interpretive] How does Rachel know that she has changed? (Possible answers: She is no longer fearful of the Tent and Jehovah's presence; she has accepted and believes God's promises.) [BAT: 8a Faith in God's promises]

[interpretive] Why do you think Rachel wants to tell the crippled girl what Jehovah has done for her? (Possible answers: She thinks the girl will share her happiness; she is excited about what God has done for her.)

[appreciative] How can you share your faith with others? [BAT: 5c Evangelism and missions]

Read aloud the last two paragraphs that explain Rachel's desire to tell the crippled girl how she has changed.

► [appreciative] How did the author use the fictional character of Rachel to help you see this biblical event in a new way? (Elicit a discussion of biblical fiction and its purpose as a genre. See the background information about biblical fiction at the beginning of this lesson.)

Her mother smiled and helped Rachel sit up to eat it. For a moment her mother said nothing, and Rachel sensed how frightened she had been during Rachel's brush with death. Why had Rachel been so ungrateful and tormented⁶ everybody so? With a pang of guilt she thought of the crippled girl whose feelings she had wanted to hurt so badly that afternoon. "Have I changed so much from this afternoon?" she asked herself. "Or am I still the same person?"

"Look," her mother said. "The cloud has turned to fire." And Rachel looked out at the Tent with the shiny brass snake still hanging from the acacia pole. The acacia pole had been thrust up near the front entrance. She knew then that

she really had been changed. Somehow, the Tent no longer seemed like something to avoid. Rachel knew and believed Jehovah and His promise of redemption.

Rachel looked back at the Tent, and there was her friend from the acacia tree! She had something in her arms. Of course, it was a lamb! So Jehovah had saved her from the snake. Rachel had to tell her! Tomorrow she would go to the acacia trees where the herds grazed and find her friend.

She would find a way to tell the crippled girl what Jehovah had done for her. His way seemed good now. At last she understood that His way was the way of redemption.

⁶tormented—caused pain; annoyed



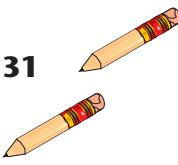
80

COMPREHENSION

Cause-and-effect relationships

- Have you ever not completed a chore that your mom or dad asked you to do? What was the effect, or the result, of your not completing the chore?
(possible answers: punishment; a privilege taken away; given more chores to do)
You didn't complete your chore, *so* you were punished.
- In "A Tree for the Wilderness," Rachel kicked a tree.
What was the reason for, or cause of, Rachel's kicking the tree? (**She was angry.**)
Rachel kicked the tree *because* she was angry.
Sometimes an event or circumstance (the *cause*) results in another event or circumstance (the *effect*).

Comprehension: Worktext page 31



Study skills: Worktext page 32

SOMETHING EXTRA

Write It: Biblical fiction

Guide a discussion about the account of the feeding of the five thousand in John 6:5–13.

Direct the student to choose a fictional character to observe or witness the miracle of the feeding of the five thousand and to write a biblical fiction story with that character as the main character. Brainstorm about possible main characters (e.g., a friend of the boy with the loaves and fishes, the mother of the boy, or someone in the multitude).

SKILL OBJECTIVE

The student will

- Determine cause-and-effect relationships.
- • • • • • • • • • • • • • •

WORKTEXT OBJECTIVES

The student will

- Determine cause-and-effect relationships.
 - Identify character traits and attitudes.
 - Locate verses in the Bible.
 - Paraphrase Bible verses.
 - Apply biblical truth.
 - Determine word meaning from context.
- • • • • • • • • • • • •

AUNT MAZEY AIN'T CRAZY

Lesson	Reader pages	Worktext pages
20	81–86	33–34
21	87–92	35–36
22	93–99	37–38

The kids in Jonathan's neighborhood were always welcomed at Aunt Mazey's house. She helped them with their spelling words, taught them to tap maple trees for syrup, and told them great stories. When her nephew says she's incompetent and takes her to court, it's time for the boys to help Aunt Mazey—and in their own way they do.

OBJECTIVES

LESSON 20

The student will

- Demonstrate an awareness of the author's use of imagery.
- Identify an element of foreshadowing.
- Read aloud dialogue and actions in a way that interprets the "heart" of the character.
- Note how the author reveals characters through their actions.
- Recognize that the rewards of hard work are more than monetary.

LESSON 21

The student will

- Make predictions.
- Demonstrate an understanding of figurative language.
- Contrast characters' reactions and judge the appropriateness of each.

LESSON 22

The student will

- Read aloud character dialogue in a way that communicates motive.
- Interpret imagery.
- Demonstrate an understanding of the principle that many things are more important than money.

Materials

- A jar of maple syrup
- An auger
- A canning jar
- Vocabulary sentences for display. Use the prepared sentences from pages 109, 115, and 121 to introduce the vocabulary words in context at the beginning of each lesson.
- Teaching Visuals 4 and 5: *Syllables and Swords* and *Accents and Arrows* (for Lesson 20)
- A pair of women's white gloves (for use with Motivation section on page 118)

Background information

Producing maple syrup—Tapping maple trees for syrup continues to be an annual undertaking in some northern communities. In the early spring, buckets placed on tapped trees catch the rising sap that is collected daily. Then a long process of boiling and processing the syrup follows. This story, set in the late 1950s, finds a group of children carrying out this yearly procedure with a senior citizen in their community.

INTRODUCTION

Making syrup

Display the syrup and the auger.

- What do you think an auger is used for?
How do you think this tool might be used in the process of making syrup?
- Today, as you read, you will find out just how it is used.

Useful jars

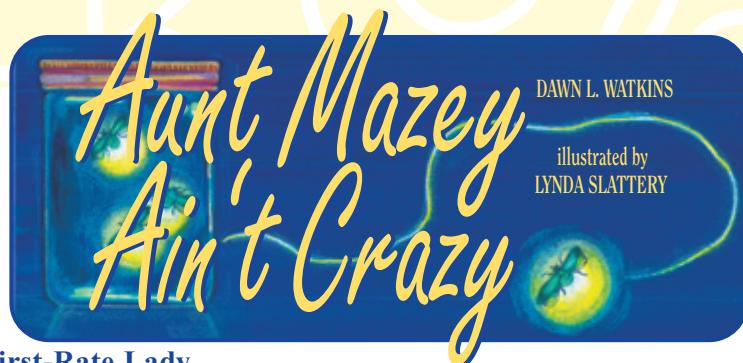
Display the jar.

- What is this kind of jar typically used for? (*canning vegetables and other food*)
Are there any particular canned foods you really like? Are there some you don't like?
- As you begin reading this story, you will see that a canning jar like this is used for a very unusual purpose.

Correlated Activities

- Vocabulary Notebook, Activity 1: Word Hunt
- Creative Writing, Activity 2: Story in a Flash

See "Classroom Management for Grouping" in the Appendix.



First-Rate Lady

Just because Aunt Mazey was seventy-five years old was no reason to say she shouldn't keep lightning bugs in a jar on the window sill of the bathroom for a night light. There wasn't a kid in town that wasn't impressed with the ingenuity of that particular arrangement, but not everyone is as quick to recognize genius as kids are, apparently.

Aunt Mazey wasn't really my aunt. Neither was she the aunt or close relative of any of the two or three dozen children who ran by her place every day after school, helped her find the pictures that she said every stone had on it somewhere, and drank the root beer she made better than any store-bought I had ever tasted. In fact, we didn't know she was anyone's aunt at all. We just called her Aunt Mazey, because our parents did and because we all liked to pretend that she did belong to us somehow.

Her real name was Clara Letitia Mazedon Brannigan. We didn't know

this full name or her exact age until they were printed in the papers after the hearing.¹ She had always been simply Aunt Mazey and was, we assumed, somewhere between twelve and one hundred years old. There was, however, nothing simple about Aunt Mazey.

"Aunt Mazey," said Taylor, my best friend, "will you help me with my spelling words?" Taylor asked her that every Wednesday.

"Think I'm a dictionary, do you?" She was repotting a blue violet by the kitchen window, the late afternoon sun making her wiry gray hair look almost white. "What are they, then? Make it quick, because I don't like to run down the battery on my memory."

"Okay," said Taylor. "Centurion, terrain, centennial, diamond, solitude, astronomer, liberty, extraordinary, generous, resolve."

¹hearing—official meeting to listen to arguments

Aunt Mazey Ain't Crazy 81

Follow-up discussion: page 81

- [interpretive] Are there any hints about the things that may be coming in the story? (Elicit that the narrator tells of a newspaper article and mentions Aunt Mazey's real name and a hearing.)

Read aloud the paragraph in which the narrator tells about the news article involving Aunt Mazey.

NOTE Foreshadowing, although best when it is very subtle, is easier to see on the second reading of a story as time allows for analysis. In this story the author's carefully crafted opening provides a good opportunity to notice this writing element and to watch it unfold.

- [appreciative] Why does Aunt Mazey seem like someone you would like to know? (possible answers: her lightning bug night light; her homemade root beer; her interest in rocks; her willingness to help the children with their homework)

Call attention to the canning jar again.

- [interpretive] Do you think Aunt Mazey has lightning bugs in a jar for her own pleasure or for the children? (Elicit that she seems to be a bright person and her love for children would lead you to believe that she does it to please them.)

COMPREHENSION

VOCABULARY

The judge presided over the **hearing** to decide whether the protest was legal or illegal. (p. 81)

I decided to wait until there was a **lull** in the storm before walking home. (p. 84)

Their boat seemed like a tiny speck in the **vast** ocean. (p. 86)

Before silent reading: pages 81–84

Motivation

- How old is the "Aunt" in this story?
- How do the various characters in the story react to her age?

After silent reading

Overview discussion: pages 81–84

- [literal] How old is Aunt Mazey? (seventy-five)

[interpretive] Why do the children describe Aunt Mazey's age as somewhere between twelve and one hundred? (They are about twelve and enjoy her as a friend, but they also know she is very old.)

[interpretive] Do Jonathan's parents' interest in Aunt Mazey's age and her well-being give you any kind of clue about the story? (The author describes a thoughtful pause in the supper conversation after the children talk about Aunt Mazey, as though the parents are thinking about her and are concerned about her.)

Follow-up discussion: page 82

► [critical] Who do you think is the better speller—Taylor or Jonathan, the story narrator? Explain your answer.
(Possible answer: Taylor is the one asking for help, so it is likely that he is the weaker speller.)

[literal] How does Aunt Mazey help the boys with spelling? (She helps them figure out meanings for some of the words. She likes words and convinces them that these are “first-rate words.” She makes them write related words in pairs or groups as they study.)

[interpretive] Why does Aunt Mazey answer questions with another question? (Her question helps the boys figure out their own answers.)

Read aloud some of Aunt Mazey’s lines which demonstrate her enthusiasm about spelling words.

[appreciative] Do you know anyone who asks you questions rather than giving you the answers you want?

“Oh,” she said turning from her work with a look of delight. “Those are first-rate words.” Rarely was there a word on the list that Aunt Mazey did not declare first-rate, I noticed.

Taylor was always taken in by her enthusiasm. He glanced up from his paper with such a pleased look you would have thought he was responsible for inventing the words himself.

“Put *centurion* and *centennial* together,” said Aunt Mazey. “They both come from the same word. So does *century*. They all have something to do with *one hundred*, which is what you both are going to get on this spelling lesson.”

She put a few coffee grounds in the dirt. On his paper Taylor drew an arrow from *centennial* to the space above *terrain*.

“No,” she said without even looking around from her work, “no arrow-drawing. Rewrite the words. *Centennial* first.”

Taylor looked at me, and I just shrugged. Aunt Mazey did not always have to see you to know what you were doing.

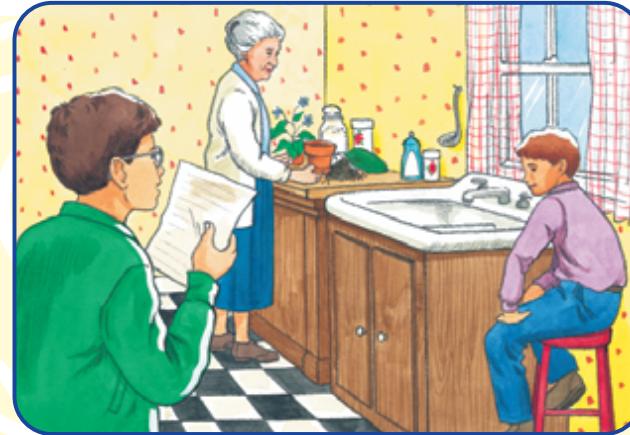
“What does a Roman soldier have to do with one hundred?” I asked as Taylor was getting out a new sheet of paper to write on.

Aunt Mazey adjusted a comb in the back of her hair. “How many years are there in a century?” She seldom answered our questions directly.

“One hundred,” I answered.

“Umm hmm,” she said. “And how many soldiers do you suppose a centurion led?”

“One hundred?”



"One hundred." She put some little squares of potato on top of the dirt and set the flower back. "There was a centurion in the Bible who said to the Lord, 'For I am a man of authority, having soldiers under me.' Now, the next word was *terrain*, wasn't it? Let's put that with *resolve*."

"Why?" asked Taylor. "Do they come from the same word?"

"Oh, no," said Aunt Mazey, her blue eyes twinkling. "They just sound nice together, don't you think?"

Actually, neither Taylor nor I would have thought how words sounded together if it hadn't been for Aunt Mazey always pointing such things out to us.

"And let's put *diamond* and *generous* together," said Taylor. "Because they go together too."

"All right," she said, perfectly attuned to his logic. "Here," she said to me as she pulled a piece of paper out of my notebook. "You better rewrite your list too."

A half hour later Taylor and I were tramping through the late spring snow behind Aunt Mazey, searching for tracks.

"I know there was a fox out here last night," she said. "I looked for tracks this morning, but I couldn't find any. Still, I know the rascal was here."

"How do you know?" Taylor inquired.

"The chickens told me."

I took this to mean that the chickens had raised a ruckus in the night.

"Last night?" Taylor asked.

"No, this morning when I gathered the eggs." She might have been kidding, but you never could be sure.

We circled the henhouse and walked down to the woods twice. We didn't see any tracks.

"Hmmm," she said. "Well, I'll set out a few box traps and see what happens. Tomorrow. You boys get on home now. And mind you get those spelling words."

I arrived home just in time to wash and get to the supper table. Father said the blessing, after which there was the usual passing of serving dishes. I took the required amount of stewed tomatoes and no more. I took a lot of pickles.

"You can't live on pickles," said Mother, looking at my plate. She did not, however, pursue the topic.

"Did you know that *centurion* and *century* come from the same word?" I not only wanted to show that I knew an interesting thing but also to turn the talk as far from stewed tomatoes as possible.

"What's that you say?" Father said.

"They both come from a word meaning 'one hundred.'"

"Did you learn that in school today?" asked Mother.

"Aunt Mazey told us."

Aunt Mazey Ain't Crazy 83

Read aloud Jonathan's mother's words when she sees the pickles on Jonathan's plate. Make it sound like your mother.

► [literal] How does the subject of Aunt Mazey get into the conversation? (Jonathan gives her credit for making the meaningful connection of his spelling words.)

Follow-up discussion: page 83

► [interpretive] Earlier, Aunt Mazey paired the words that had to do with hundreds. Why do you suppose Taylor pairs *diamond* and *generous*? (Possible answers: A generous person would give a valuable diamond; both words make him think of a great amount or a high price.)

► [appreciative] What is the author telling us about Aunt Mazey when she shows her planting a violet while she helps with the spelling and tramping through the snow with the children? (Elicit that she is painting a picture of an active, healthy lady without coming right out and saying that Aunt Mazey is "active and healthy" for her age.)

NOTE Authors reveal characters using several techniques. This author uses Aunt Mazey's words, Jonathan's thoughts, and Aunt Mazey's actions throughout this story to reveal characters. (This literary element will be discussed in detail in Lesson 29.)

► [interpretive] Aunt Mazey tells the boys something about the chickens. Do they understand what she means when she says the chickens told her there was a fox? (Not at first; they assume she means she heard noises in the night, but she tells them she learned about the fox in the morning when she gathered the eggs.)

[interpretive] How do you think the chickens told Aunt Mazey that there had been a fox around? (Elicit that there probably were no eggs, which showed that the chickens were upset by something.)

[literal] How does Aunt Mazey intend to trap the fox? (She plans to set out box traps.)

► [appreciative] At the supper table, Jonathan tries to get out of eating too many tomatoes. What would the "required amount" of tomatoes be at your house?

Read aloud the paragraph that gives Jonathan's description of the beginning of the meal—about Jonathan's reluctance to eat tomatoes.

Follow-up discussion: page 84

- [interpretive] How do Mother and Father indicate concern for Aunt Mazey? (They ask about her and comment on needing to see her more often.)

Read aloud Dad and Mother's conversation about Aunt Mazey. Reveal the concern they feel.

[appreciative] Could your mother carry on a conversation about another topic and still come back to the subject of tomatoes as though that part of the supper conversation had never stopped?

- [literal] What makes Jonathan think it might be tapping time? (He sees the buckets and spigots are out and ready for use.)

Read aloud Aunt Mazey's answer to Jonathan's question "Is it tapping time?" the way you think she might have said it.

[interpretive] Do the children know what Aunt Mazey means by "seeing-about-it time"? (probably) How can you tell? (They cheer.)

- [appreciative] Jonathan tells us that he knows it is spring because it is in the air. Can you think of a special smell that makes you know it is spring or any other season?

Across the table my older sister rolled her eyes. "Jon, you'd believe the sky was green if Aunt Mazey said it was so."

"Enough. Don't tease, Sylvia." Mother's voice clamped down on this particular branch of conversation. There was a brief lull² in the talk around the table.

"How *is* Aunt Mazey?" Mother said to me.

"Just fine," I told her. The question did strike me as odd, though, because Aunt Mazey was our nearest neighbor.

Mother said to Father, "I really should go over there more often. The poor old soul is probably lonely."

Father nodded as he buttered a piece of bread. He ate it in silence, apparently thinking over what Mother had said. At last he said, "How old is she by now anyway?"

"Well, past seventy, I'm sure. Jonathan, please eat a few more tomatoes." Mother was like that—she would be clean away from some topic and come right back to it so fast your head would spin.

The next afternoon Taylor and I reported to Aunt Mazey's as usual. The porch already had several kids on it and six buckets and spigots for tapping maple trees.

"Is it tapping time?" I asked.

"Not quite," came the familiar voice we loved. "But it's seeing-about-it time."

A cheer went up from the porch, and soon seven of us and Aunt Mazey started off to select the trees to be tapped for the season's maple syrup crop. There were still two or three inches of snow on the ground, but none of us—including the small old woman with us—cared. There was enough spring in the air that we were sure in our hearts that winter would not be back anymore this year.

Aunt Mazey studied each tree, looking for previous seasons' holes, pushing her thumbnail into the bark, and feeling the trunks with her ungloved hand. Her hand looked surprisingly strong against the bark. Sometimes at the house, when she was holding a book or leaning against the porch post, her hands looked old and frail.

We tied red strings around the best trees and trooped joyfully back to the front porch to check the buckets for tightness. I saw as we passed the henhouse that a box trap had been set by the far corner in the hedge.

We found that all the wooden buckets were snug as the day they were made, the metal bands around the bottom having been securely drawn. We lined the buckets up at the edge of the porch against the day when Aunt Mazey would declare tapping time.

²lull—brief period of quiet or calm

"All right," she said the very next Friday, "tomorrow we get maple sap. Jonathan and Taylor, you'll be sure to come, won't you? I can't pound those spouts like I used to."

"Yes, ma'am," we said together. The other younger boys looked at us admiringly. By those few words, Aunt Mazey had raised our status³ in the group immeasurably. I still had a slight edge on Taylor, though, because I lived closer to Aunt Mazey than anyone else.

Saturday morning came up in that clear, thin light of early spring, a wispy fog easily giving way to the day. Taylor and I were on the job in good time, sitting on the porch steps

like two seasoned railroaders waiting for the train.

The other kids came and stayed down in the yard to look at the rabbits in the hutches. There was one big Norwegian rabbit that was bigger than Sam Swenson's hound dogs. His name was Cyclops because he was huge and was blind in one eye. We liked for Aunt Mazey to tell us the story of where the name came from, but she had to be in the mood to tell it.

At last Aunt Mazey came out, a black and red plaid wool shirt hanging nearly to her knees. She had a cardigan over her house dress and

³status—position or rank



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Follow-up discussion: page 85

- [literal] What do Jonathan and Taylor look like as they sit on the porch steps at Aunt Mazey's house on Saturday morning? (like two seasoned railroaders waiting for the train)

[interpretive] How would *seasoned* railroaders be different from *new* railroaders waiting for the train? (Elicit that new workers would probably be somewhat tense and apprehensive while experienced workers would be more relaxed.)

Read aloud the paragraph that describes the day and how the boys look as they sit on the porch.

[appreciative] How might the description of the day give a hint that Miss Watkins, the author of the story, likes spring?

Read aloud the paragraph again, relishing the author's descriptive words.

[interpretive] How do we know that this yard is a familiar place for all of the kids to be? (Jonathan, the narrator, mentions the rabbit by name and alludes to a story they have often heard about the one-eyed rabbit.)

Before silent reading: pages 85–86

Motivation

- Aunt Mazey is going to give the kids a lot of work to do. Will they get paid for the work they do?

Display the jar of maple syrup again.

- What kind of work is involved in making syrup?

Display the auger again.

- Who will get the job of using this?

After silent reading

Overview discussion: pages 85–86

- [literal] What do the children who helped Aunt Mazey with the maple syrup project get for their hard work? (Each person gets a jar of maple syrup and a chunk of sugar.)

[interpretive] Do you think that a jar of maple syrup and a chunk of sugar is *all* the children get from helping Aunt Mazey? (no) What else do they get? (Elicit that they get a lot of pleasure; they get the good feeling of a job done; they have the fun of watching the syrup being made; they enjoy being with each other and Aunt Mazey.) [BAT: 2e Cooperativeness]

- [literal] What are the main steps in making maple syrup? (getting the equipment ready, selecting the trees, drilling the holes and putting in the spigots, hanging the buckets, collecting the syrup, boiling the syrup)

- [interpretive] When Aunt Mazey gives Jonathan and Taylor the job of using the auger, how does that affect their status in the group? (She makes them feel more important; she admits that drilling the holes is hard for her, so she is saying that she can't do the job without them.)

Follow-up discussion: pages 85–86

► [literal] Describe how Aunt Mazey looks as she appears on the porch ready to work. (She is wearing a long plaid shirt over her dress and apron, a cardigan, leather boots, and a felt hat.)

[interpretive] What part of Aunt Mazey's outfit do you think Jonathan likes best? Why do you think that? (Possible answer: The hat worn at a jaunty angle; he says it makes him think how she might have looked when she was younger.)

Read aloud the paragraph that describes Aunt Mazey that morning.

► [interpretive] Why are all the children so eager to help Aunt Mazey? (Possible answers: They have had fun in her yard before; she makes all of them feel as though they are really helping; she keeps things moving.)

► [interpretive] What does Aunt Mazey say to the boys when she sends them for the big kettle that lets you know she has a sense of humor? (She tells them not to roll themselves flat with it.)

Read Aunt Mazey's words aloud. Make us hear her take-charge voice and her sense of humor.

► [appreciative] How does the author let us know how big the black kettle is? (She describes that it took four boys to drag it into the yard.)

Looking ahead

► What will be Aunt Mazey's next adventure?

WORKTEXT OBJECTIVES

The student will

- Relate story content to biblical principles.
- Locate verses in the Bible.
- Use a glossary.
- Apply syllable division rules 1 and 2.
- Apply accent rules 1 and 3.
- Apply literary elements—setting, point of view, and main characters.

apron. She wore laced leather boots that were nearly covered by her long skirt. On her head she wore a felt hat at a jaunty⁴ angle. For a moment as she pulled the door closed, I could almost see the handsome woman my father said Mazey had once been.

Taylor and I stood up. We were nearly as tall as she now, and certainly heavier. I remember that morning because it was the first time that I really felt what it must be like to be a man, to be needed, and to be capable.

"Here we go," she said. There was a quality in her voice that made it seem as if we might be setting out for adventures in the Arctic. "Everybody have boots on? All right, then. Girls carry the spouts, and boys carry the buckets and lids."

We had far more crew than was needed, but somehow everyone was busy. It seemed to go against Aunt Mazey's fabric to see a person not usefully employed. "Sally, you go see that all the buckets have lids on, will you? And Jeannie and Bill, you look to see that every spout has a tight seal. And no dawdling."

Taylor and I bored the holes with a little hand auger⁵ and pounded in the spigots. Six times we bored and pounded, and six times we felt that particular satisfaction that doing something well brings.

At last, the taps were done, checked, double-checked, and duly admired. There was nothing to do but wait now. Or so we thought.

Back at the house, Aunt Mazey said, "Now I need about four of you fellows to go in the shed and pull out the boiling kettle. Mind you don't roll yourselves flat with it."

Together, Taylor, Sam, Tweed, and I managed to drag the giant kettle out into the yard. We did run over Sam's toe, but he said it hardly hurt at all.

The great iron kettle sat like a vast⁶ open money pouch on four spike legs just between the willow trees and the back path to the barn. It must have been as old as Aunt Mazey, for she said her father had used it to make syrup.

For many days after that we faithfully checked the buckets on the trees, emptying them more often than they really needed to be. And for more days than that we helped Aunt Mazey boil the sap down into syrup and soft sugar and a little hard sugar. Each person got a jar of syrup and a chunk of sugar for his labors.

⁴jaunty—perky, cheerful
⁵auger—tool for boring holes
⁶vast—very great in size or amount

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Study skills: Worktext page 33



Use the glossary in the back of the reader to provide a brief review of the parts of a glossary and the information found in one: guidewords, entry words, syllable divisions and accents, parts of speech, word forms, and definitions.

Structural analysis: Worktext page 34



The syllable division rules and accent rules reviewed on this page were presented in Lesson 11.

Use Teaching Visuals 4 and 5, *Syllables and Swords* and *Accents and Arrows*, to

review the syllable division rules and accent rules before the students complete the page.

Teaching Visuals 4 and 5 are designed to help students learn syllable division rules and accent rules. Visual 4, titled 'Syllables and Swords', includes sections for 'Words with the FVCV pattern' (Rule 1) and 'Compound words' (Rule 2). Visual 5, titled 'Accents and Arrows', includes sections for 'Two-syllable words without infixes' (Rule 1), 'In two-syllable words without infixes, the accent usually falls on the first syllable.', 'Compound words' (Rule 1), and 'In compound words, the primary accent falls on or within the first base word.' Examples like 'gai-lan' and 'cross-bow' are shown with arrows indicating the placement of stress and syllable boundaries.

What's Wrong?

Summer came all of a sudden. One day it was cool spring, and the very next it was that rich, yellow warm of summer.

The fruit trees bloomed and faded into green, and the hay sprang up and got ripe almost as you watched it. Haying took up all my time then, and I hardly got to see Taylor, much less Aunt Mazey and the others. I heard there had been a strawberry expedition and a shortcake festival at Aunt Mazey's, but I couldn't stay awake through supper after pitching hay all day; so I hardly cared that I had missed the fun.

The Sunday after the hay was in, I sat in church between Father and Sylvia, looking at my calloused palms. Thus it was that I missed seeing Aunt Mazey come in. But the stir around me caused me to look up. Coming in beside Aunt Mazey was a handsome man in his late thirties,

dressed to the teeth, as they say, and smiling like a cat. I didn't like the looks of him.

"Her nephew," said Mother on the way home. "Her late sister's only child. He's a big Elmira accountant, Liza Swenson says."

"Dresses like it," said Father. I thought I detected in his tone the same doubts I had about the fellow.

"How nice for Mazey to have some company," Mother went on.

"She has plenty of company," I said from the back seat. "We visit her all the time."

"Mother means adult company," said Sylvia beside me.

"Then don't you go over," I snapped, more angry that some slick newcomer was at Aunt Mazey's than at Sylvia's remark.

"Enough," said Mother. "Your sister's right. Aunt Mazey will be glad for a nice visit from her grown nephew."

I sat in the back and glowered.⁷

⁷glowered—stared sullenly or angrily

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Follow-up discussion: page 87

► [appreciative] How does the author let us know how hard Jonathan has worked during the haying season? (She tells us about the calloused palms he got from the hay rake or pitchfork.) [BAT: 2e Diligence]

► [literal] What events has Jonathan missed at Aunt Mazey's house while he's been busy helping to bring in hay? (strawberry picking and a shortcake festival)

[interpretive] What do you think would have happened at a shortcake festival at Aunt Mazey's house? (Elicit the idea that, based on the maple-sugaring incident, it is likely

that the children were involved in the preparation as well as the eating of the shortcake after strawberry picking.)

► [interpretive] Why does Mother know so much about Aunt Mazey's nephew? (She says Liza Swenson told her he was an accountant. Elicit the idea that the ladies of the community have probably been talking about the situation.)

Read aloud each family member's words in the car after church. Make each voice sound the way such a conversation would sound in your car, including Mother's scolding in the last paragraph.

COMPREHENSION

VOCABULARY

The **chiseled** ice sculpture of a swan was in the center of the table. (p. 88)

After a full examination, the doctor's **diagnosis** was that Jack's ankle was sprained. (p. 89)

Tom **wincing** when I pulled the splinter out of his finger. (p. 92)

Before silent reading: pages 87–89

Motivation

► What has changed at Aunt Mazey's house?

Is the change for the better?

After silent reading

Overview discussion: pages 87–89

► [literal] Who is the newcomer in Aunt Mazey's life? (**her nephew**)

[literal] When does Jonathan see the nephew for the first time? (**when he and Aunt Mazey come into church together**)

► [interpretive] How is the way Jonathan and Father feel about the nephew different from the way Sylvia and Mother feel? (**When Jonathan sees the catlike smile on the nephew's face, he decides right away that he doesn't like him, and the tone in his father's voice seems to say the same thing; his mother and sister see only that Aunt Mazey has an adult to keep her company.**)

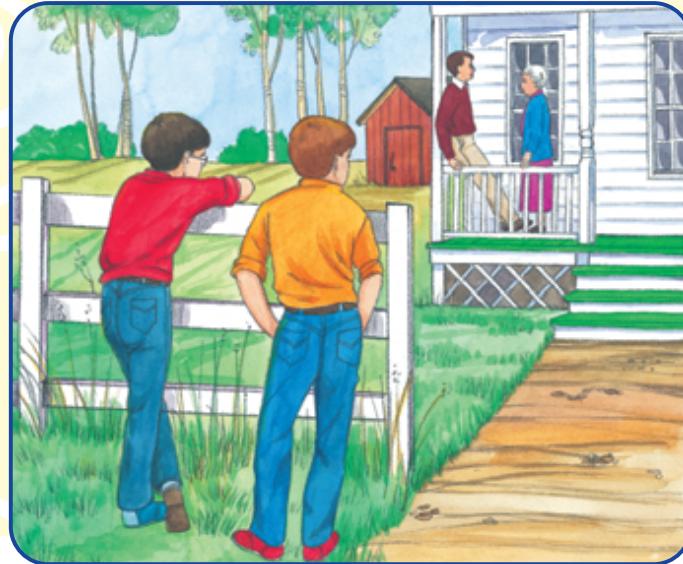
[critical] Which character do you agree with as the chapter opens? Why? (Accept any answer. Probable answer: Jonathan; he knows Aunt Mazey well enough to know that she is unhappy.)

Follow-up discussion:
page 88

► [literal] Can Jonathan and Taylor hear what Aunt Mazey and her nephew are talking about up on the porch? (no)

[interpretive] Why are Jonathan and Taylor so worried about Aunt Mazey? (Possible answers: The nephew smiles all the time and that makes them uneasy; they see the expression on Aunt Mazey's face and realize that she doesn't talk to him the way she does to them.)

Read aloud what Jonathan and Taylor say about Aunt Mazey's nephew. Demonstrate their suspicions as you read.



Taylor and I walked by Aunt Mazey's the next few days, but seeing the white convertible in the driveway kept us from going up on the porch. The maple-syrup kettle still sat in the yard.

"I wish he'd go home," said Taylor.

"I wish he didn't smile all the time," I said.

Just then he came out on the porch. We hung back by the fence row, watching him. He dusted off the porch rail and half sat against it.

"Doesn't want to get those nice pants dirty," Taylor observed.

The man looked out over the yard. Even from our distance, I could see he was smiling.

"He's up to no good," I said.
"Nobody grins like that all the time."

"Yeah," Taylor agreed. "Reckon he wants to come live with Aunt Mazey?"

I shrugged. Then Aunt Mazey came out on the porch. She said something, and he nodded and patted her on the shoulder. Aunt Mazey straightened up, and her face took on that handsome, chiseled⁸ look I had seen a few times before when she was about to explain wherein one of us has failed. This time, however, she only stood there with that look for a moment and then went back into the house.

⁸chiseled—shaped as if from stone

"Wonder if we could ask Aunt Mazey to come out without getting him along," Taylor said.

I doubted it. "Hey," I said, "we could go up and tell her that we want to put the kettle back in the shed."

"Just us two?"

That was a good point. "Let's see if Sam and Tweed can help."

In an hour, the four of us stood on Mazey's porch. I knocked.

Aunt Mazey opened the door. She looked old to me. She smiled. "Hello, boys. What do you need?"

Taylor took up when I didn't say anything. "Want us to put your kettle back in the shed?"

She looked out toward the barn with a distant look I had never seen from her before. A little breeze caught a few strands of her hair and wisped them back from her face. "Yes," she said, "you might as well." She turned her gaze back to us, and for a moment her familiar smile shone forth. "Mind you don't roll yourselves over with it now." She nodded to us and then went back inside.

We struggled to get the kettle put away, and discovered that it was far easier to drag it out than in. At last it was done, and Taylor pulled the shed door shut. "Look," he said, "this latch is loose."

"Let's fix it," said Sam.

"Something's wrong with Aunt Mazey," I said.

"Like what?" said Taylor.
"How do you know?" said Tweed at the same time.

"I don't know exactly," I said. The answer served both questions. "I just know there's something wrong."

"Well, what makes you say that?" Taylor wanted to know.

"She looks different; didn't you think so?" I said.

None of them had noticed anything different.

"You think she's sick? Maybe that's why her nephew came." Tweed usually made better sense than that.

I said, "She was fine right up until the day he came."

"Well," said Taylor, "then maybe she got sick after that."

"Taylor! You're a genius."

Taylor didn't know how he had earned this title but seemed willing to accept it anyway.

"Why?" asked Tweed, sparing Taylor from having to ask himself.

"Because he's figured out the problem. The nephew is making Aunt Mazey sick."

We all considered this diagnosis⁹ silently. It seemed logical enough. It also seemed that we were powerless to do anything about it. We stood around a while by the shed, not talking.

"Let's fix this latch," said Taylor at last. And so we did.

⁹diagnosis—conclusion drawn from studying a situation

Aunt Mazey Ain't Crazy 89

Follow-up discussion: page 89

► [interpretive] Does the boys' plan to put the kettle back in the shed work out as they had planned? (no) Why or why not? (Their real reason for asking Aunt Mazey if they could put it away, a chance to talk to her, does not materialize; she goes back inside.)

[interpretive] What tiny glimpse of hope do the boys get in their short conversation with Aunt Mazey? (She teases them again about rolling themselves over as they carry the pot.)

Read aloud the paragraph in which Aunt Mazey teases the boys.

[interpretive] How does Aunt Mazey's mood change during the paragraph? (First she seems sad, then she brightens up, and then she seems sad again.)

Read the paragraph aloud again, emphasizing Aunt Mazey's changing moods.

► [interpretive] Why does Jonathan notice that something is wrong and the other boys don't? (Elicit the idea that he probably knows her better since he lives the closest to her.) [BAT: 5a Love]

[appreciative] Why does the author use the word *diagnosis* to describe the boys' conclusion about Aunt Mazey's problem? (Elicit the idea that a diagnosis is usually related to a very serious problem, and this is viewed as a serious problem by the boys.)

Before silent reading: pages 90–92

Motivation

Put on a pair of white gloves.

- Where could Aunt Mazey be going all dressed up, including a hat and white gloves? (Elicit events such as a tea party or a wedding.)

Do the adults know something they are not telling the children?

After silent reading

Overview discussion: pages 90–92

- [literal] Where is Aunt Mazey going all dressed up? (to court)
- [critical] Do you think the adults should have kept it a secret that Aunt Mazey is going to court? Why do you think they did it? (Possible answers: The adults know how badly the children would feel about it; they assume there is nothing anyone can do; they may even agree that it is a good thing for Aunt Mazey.)
- [literal] How does Jonathan find out where Aunt Mazey is going? (He hears a part of a conversation at the ice-cream social that makes him suspicious; he questions his sister and learns a little more; then he finds out the reason for the court hearing from Taylor.)

[critical] Are the boys right to go to the courthouse to try to help Aunt Mazey? Explain your answer. (Elicit that they haven't been told they are not to come to court, although they know they won't be welcome, but their desire to help Aunt Mazey is a good motive for their actions.) [BAT: 5a Love]

Follow-up discussion: page 90

- [interpretive] Does Jonathan expect Aunt Mazey to come to the big ice-cream social? (yes) Why do you think that? (He mentions her pecan ice cream and the sugar crumbles she puts in it.)

There was an ice-cream social the next Saturday night. We made plans to have at least one bowl of every kind and to try every topping. My father said he was going to skip supper so that he could eat more ice cream. Even my mother said that she hoped Mrs. Swenson would bring that raspberry sauce she made. And we all hoped that Aunt Mazey would bring her pecan ice cream that had the sugar crumbles in it.

On Saturday afternoon, Father and I went to help set up tables at the community hall. We opened the doors and all the windows and pulled the ceiling fans on. When Father got through discussing the weather with Mr. Peters and Tweed's father, we set out the saw horses and laid the plywood over them. Then we covered the makeshift tables with wide, white paper—to keep the ladies happy, as Mr. Peters said.

By seven o'clock the hall was full of people and nearly four dozen ice-cream freezers. One whole table was lined with rows and rows of sauces and toppings on one side and pies and cakes on the other. But not only was Aunt Mazey's freezer not there, Aunt Mazey wasn't there either.

I went out back where Father and Mr. Peters were churning a big ten-quart freezer. I wanted to tell him that Aunt Mazey wasn't there. But he was talking to Mr. Peters.

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"Well," said Mr. Peters, "she is getting pretty old to be living by herself. It might be the best thing."

"She's just going to make it worse by being so stubborn, though," said Father. "You know how independent she's always been." He paused to let Mr. Peters get to the crank and then stepped back. "She has enough money to do whatever she wants."

Father noticed me then and stopped talking.

"Are you talking about Aunt Mazey?" I demanded. I could hardly believe it. Aunt Mazey didn't have any money that I had ever heard of.

"Yes, son. But it's none of your business. Or mine either, I guess. So keep whatever you heard to yourself. Now then, go tell your mother the main freezer won't be ready for twenty minutes yet."

I went inside. Somehow the shine had gone out of the ice-cream social for me. Oh, the ice cream was good, of course. I just didn't enjoy things as much as I thought I was going to, is all.

Next morning Aunt Mazey was not at church. Nothing was said on the way home about her absence. I decided that no one would answer my questions if I asked them; so I didn't ask them. I chose to go the next morning and ask Aunt Mazey herself. It did occur to me that this

is hard to know whether they should try to help or mind their own business.)

- [interpretive] What does Jonathan mean when he says the shine has gone out of the ice-cream social? (Even though the ice cream is good, the shadow of Aunt Mazey's problem is on his mind.)

[literal] When is the next occasion that Aunt Mazey is missing? (church the next morning)

[interpretive] Why are Father and Mr. Peters talking about Aunt Mazey while they churn the ice cream? (They are concerned about her.)

Read aloud the conversation between Mr. Peters and Father. Convey their concern as you read.

[literal] Does Aunt Mazey come to the social? (no) What indicates her absence? (Her freezer is not on the ice-cream table, and she is nowhere to be found.)

[interpretive] Why does Father seem to feel guilty about discussing the problem? (Elicit that Aunt Mazey is really not their aunt and it

approach might be a breach¹⁰ of some social rule or other, but I ignored that thought.

It was nearly ten o'clock by the time I got my chores done and walked to Aunt Mazey's. The white convertible was gone. But Aunt Mazey's black Studebaker was pulled out of the barn and running.

Aunt Mazey came out of the house then, closing the door and locking it behind her. She had on a navy blue dress with white cuffs and collar. She also had on heeled black shoes and a small navy hat with a veil. As she came down the steps she saw me.

"Good morning, Jonathan." The smile was not the one I knew.

"Where are you going all dressed up?"

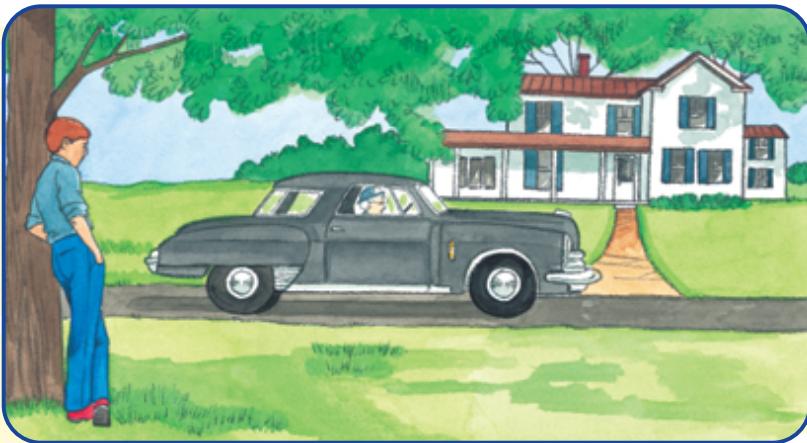
"I have to go into town," she said. "If I'm not back by dusk, will you come feed the rabbits?"

"Yes, ma'am." Her manner kept back all my other questions.

She nodded and came on down the steps. Pulling on a pair of white gloves, she got into the Studebaker. Aunt Mazey looked sad but beautiful. The Studebaker backed out of the drive slowly and turned onto the dirt road. I watched until the dust settled, and then I went back home.

No one was around but Sylvia. So I talked to her. "You should have seen how dressed up Aunt Mazey was just now. I've never seen her so dressed up."

¹⁰breach—breaking, as of a rule or contract



Aunt Mazey Ain't Crazy 91

Follow-up discussion: page 91

► [interpretive] What is missing from Aunt Mazey's yard when Jonathan stops in to see her on Monday morning? (the white convertible) Why is that important? (That means the nephew isn't there.)

[interpretive] Why is Aunt Mazey's Studebaker pulled out of the barn and running? (She is getting ready to go somewhere.)

► [interpretive] What do you think might be Aunt Mazey's reason for asking Jonathan to feed her rabbits? (Perhaps she thinks she might not get to come home.)

[critical] Should Jonathan have insisted on asking Aunt Mazey more questions? (Possible answer: He knows her well enough to sense that she doesn't want to talk; he is wise to say "Yes, ma'am" and leave it at that.) [BAT: 5a Thoughtfulness]

Read aloud the conversation between Jonathan and Aunt Mazey.

Follow-up discussion: page 92

► [literal] What does Sylvia say that startles Jonathan and gives him the first clue about Aunt Mazey's trouble? (She mentions the word *case* when he tells her how dressed up Aunt Mazey was when she drove away.)

Read aloud the conversation between Jonathan and Sylvia. Read with Sylvia's surprise and regret and Jonathan's indignation.

► [appreciative] How does the author let us know how upset Jonathan is? (We see him run to Taylor's house and bang on the door and hear him shout to Taylor.)

[interpretive] How is Taylor's reaction to the news different from Jonathan's reaction? (Taylor had gotten the news from his parents that morning and is just sitting on the porch, probably sad, but not given to action.)

► [literal] Who do Jonathan and Taylor get to help them? (Sam, Tweed, and Tweed's older brother)

[interpretive] What does the price the boys are willing to pay to get downtown tell about their concern for Aunt Mazey? (Elicit that they agree to do Tweed's brother's chores for a month in return for a ride into town; that's a lot of work, so they must be very concerned.)

Looking ahead

► How can the boys help Aunt Mazey?

"Maybe she thinks that'll help her case," said Sylvia. Then she looked up, kind of startled.

"What do you mean, *case*?" I said.

"I'm not supposed to say anything," she said. "Forget I said anything."

"It's too late," I said. "You already did. Now finish it."

"I can't, Jon. Really."

"Is Aunt Mazey in some kind of trouble? Just tell me that."

"Not exactly trouble. No, she's not going to jail or anything. I mean, people can go to court without going to jail."

"Court!" I shouted, and Sylvia winced.¹¹

"Now see!" she said. "You've tricked me into telling!"

I ran out the door and all the way to Taylor's house. I banged on the door until I nearly caved it in.

"Hey," said Taylor from the side porch, "I'm over here."

"Aunt Mazey had to go to court! I waited for the shock to strike him. He just kept sitting there looking at me.

"Well?" I said.

"Well," he said, "I know. Dad and Mom were talking about it this morning. Her nephew wants her to sell the place and move into a home or something. She said she wasn't

going to, and he got a lawyer to make her."

"No!" I said. "We can't let this happen! We've got to help her."

"Just us two?" said Taylor.

He had a point. "Maybe Sam and Tweed can help. Yeah—in fact, Tweed's got a brother who could drive us into town."

It took some doing, but Tweed's brother finally agreed to take us into town in exchange for our doing his chores for a month. Nobody but Aunt Mazey would have survived such a bargain in my book. We got to the courthouse just after lunch.

"I'm hungry," Sam said.

"Just forget about that," I said. "You can eat later. Right now we have to figure out a way to see what's going on in there."

"Let's just go in," Taylor said.

"Are you kidding? They'll throw us out so fast our shoes will come off. No, we need a plan."

We thought and thought. I had almost despaired of finding a workable plan when Tweed said, "There's transom windows between the lobby and the courtroom. Maybe we could get up on something and look in those."

I was very glad to have Tweed as my friend right then.

¹¹winced—moved or pulled back quickly

WORKTEXT OBJECTIVES

The student will

- Interpret imagery.
- Match words and definitions.
- Match characters and dialogue.

Comprehension: Worktext pages 35–36



Amazing Miss Mazey

The operation of the plan was a little more difficult than we had expected. But with the goal so near, we weren't about to turn back. Tweed stood on the bench under the transom, and I stood on Tweed. Taylor and Sam stood guard at either end of the bench.

I could just barely see over the edge of the transom. "Can you stand up any straighter?" I said in a loud whisper down to Tweed.

"No."

We got down then, and Taylor took over for Tweed. That time I could see in without much strain. Aunt Mazey sat behind a big table off to the left. The nephew, in a navy blue suit, sat across the aisle. In the chairs behind I saw my parents! And Tweed's father, and Mr. Peters, and Taylor's mother and his grandmother.

"Hey," I whispered down, "everybody's folks are here."

"What else?" Taylor said.

A man was standing up beside Aunt Mazey. He was saying, "And my client¹² maintains that this competency¹³ hearing is not only unnecessary but a violation¹⁴ of her rights of privacy."



"This is a competency hearing," I reported, aghast.¹⁵

"What's that?" Sam said.

"It means they think Aunt Mazey is crazy."

"Aw," said Taylor, "Aunt Mazey ain't crazy."

The judge had white hair and gold-rimmed glasses. He said, "Mrs. Brannigan, this is just a hearing. I want you to understand that."

Aunt Mazey sat just as still as pond water, never saying a word. The man beside her said, "We understand, your honor."

The judge leaned back in his chair and looked over to the nephew. "Call your next witness."

"Carl Peters, please."

Mr. Peters, the banker, went up and sat down in the chair beside the judge's huge desk. He looked over at Aunt Mazey as if he might say something to her, but he didn't.

"What's going on now?" Tweed said.

¹²client—person who uses the services of a professional person

¹³competency—ability to function as is necessary or desired

¹⁴violation—disregarding; going against

¹⁵aghast—horrified

Aunt Mazey Ain't Crazy 93

Follow-up discussion: page 93

► [interpretive] Who is taller, Taylor or Tweed? (Taylor) How do you know? (In the boys' attempt to see in the high window, Jonathan can see better when he stands on Taylor's shoulders.)

► [literal] Who besides Aunt Mazey and her nephew does Jonathan recognize in the courtroom? (all of their parents and the banker, Mr. Peters)

[interpretive] How is Aunt Mazey handling the situation? (She is very calm.)

Read aloud the sentence that describes how still Aunt Mazey sits.

[appreciative] What picture does this description create in your mind? Is it a good comparison to make?

► [interpretive] Why do you think Mr. Peters looks at Aunt Mazey as though he were going to speak to her? (Possible answer: He is thinking about apologizing for being a witness against her.)

COMPREHENSION

VOCABULARY

Lawyers and accountants have **clients** who pay them for their services. (p. 93)

To park in a fire zone is a **violation** of the law. (p. 93)

Your homework should be your first **priority** when you get home. (p. 95)

Before silent reading: pages 93–95

Motivation

► How are things going for Aunt Mazey inside the courtroom?

Are the boys still worried about her?

After silent reading

Overview discussion: pages 93–95

► [interpretive] Why would things that seem perfectly normal to Jonathan and his friends make Aunt Mazey look incompetent and senile in front of the court? (Elicit that if you don't know about the foxes getting the chickens, you can't explain why Aunt Mazey stays up late and has box traps around the chicken coop. If you don't know how much Aunt Mazey loves children, you won't appreciate why she uses the fireflies they caught as a night light.)

► [interpretive] Why is a banker one of the witnesses? (Aunt Mazey has withdrawn a large amount of money from her account at his bank recently, and he is asked to give his opinion on the appropriateness of her action.)

[interpretive] Why is it important to the nephew that Aunt Mazey withdrew a lot of money? (His motive for wanting Aunt Mazey to sell her house and move into a home is that he wants her money and is concerned that she will spend it or give it all away before he gets it.)

Follow-up discussion: page 94

► [literal] Who is speaking for the nephew and for Aunt Mazey? (*Each has a lawyer.*)

[appreciative] How do you think Aunt Mazey is feeling as she listens to the proceedings?

Think about Aunt Mazey as you read aloud the words of the lawyers and the banker in this scene. Make the nephew's lawyer sound unfriendly. Make the banker sound reluctant to say anything bad about Aunt Mazey.

I reported what I had seen. Then I looked back in. "And what did she say she was going to do with this money?" the nephew's lawyer was asking.

"She didn't tell me," said Mr. Peters.

"Is it unusual for Mrs. Brannigan to draw that much money out at one time?"

"Well, I don't know what you mean by *unusual*," Mr. Peters said.

"Has she often drawn out that much money?"

"No."

"Has she ever drawn out that much money?"

"No."

"Didn't you think that it was unadvisable for her to do so?"

The man beside Aunt Mazey stood up. "I object. Calling for an opinion."



"Your honor," the other man said, "this man's business is money. He is an expert. I'm asking for his professional assessment."¹⁶

"Overruled," said the judge.
"Answer the question, Mr. Peters."

Mr. Peters paused. "I told her it was her money and she could do whatever she liked. But I wouldn't have done it myself, no."

Taylor was getting shaky. I had to get down and let him rest.

"It doesn't sound good to me," I said.

"What can we do?" said Tweed.

"We need to talk to the judge," I said.

"What doesn't sound good?" Sam asked.

"Mr. Peters says Aunt Mazey didn't handle her money well."

"So?" Sam said.

"That's real important to grown-ups," Taylor put in.

We all knew that was so. We went outside to think, Taylor rubbing his shoulders. "Next time take your shoes off," he said.

The next time I manned the lookout, the nephew was up front. He had the same expression on his face that the know-it-all of the class always has right before he tells on you for something.

"And," he said, "she sleeps at odd hours day and night. She has all sorts of boxes stacked around the henhouse. Oh, I don't know. I hate to

say such things about my dear aunt. I just am concerned, you know, when I see such things. Why, there's a jar of insects in the bathroom!"

I felt my temper heating up. "I'm getting down," I said to Taylor. I told them what had been said. "We have to see that judge. That nephew is making everything sound backwards."

"When there's a break, we'll try to catch him," Tweed said.

Sam said, "Let's get an ice cream, quick. I have money."

This offer took first priority¹⁷ briefly. We got ice cream.

¹⁶assessment—judgment; opinion

¹⁷priority—importance



Aunt Mazey Ain't Crazy 95

Follow-up discussion: page 95

► Continue to read aloud the words of the courtroom participants until Taylor gets too shaky for Jonathan to keep listening.

► [interpretive] What makes the banker's testimony so damaging to Aunt Mazey's case? (After telling about the large withdrawal, he admits that he would not have done it himself had it been his money.)

► [critical] Do you think the nephew is sincere when he refers to Aunt Mazey as his "dear aunt"? (no) Why does he call her that? (Elicit that he wants the people in the courtroom to believe that he is concerned only for her well-being, but in reality he hardly knows her and is just trying to get her money.)

► [interpretive] What gives you the idea that Sam is the youngest member of this group of boys? (Possible answer: By suggesting that they get ice cream, he doesn't seem to understand how serious the situation is.)

► [interpretive] Why do you think Jonathan goes along with the ice-cream idea? (Possible answer: He knows they have to do something to help but doesn't know what, so he needs time to think.)

Before silent reading: pages 96–99

Motivation

- Look at the title of this chapter on page 93. Why is “Amazing Miss Mazey” a good title?

After silent reading

Overview discussion: pages 96–99

- [literal] What does Mazey stand for? (Mazedon)

[interpretive] Why does Taylor think Mazey stands for “amazing”? (He thinks she is amazing; it reflects his high regard for her.) [BAT: 5e Loyalty]

[interpretive] Why do the judge and the other adults in the courtroom (possibly even the nephew’s lawyer) agree with Taylor? (Possible answers: They are grateful for Aunt Mazey’s interest in the children, both on a daily basis as she teaches them to love important things and for her generous gift for their education; they all know and love her and don’t want anything bad to happen to her.)

Follow-up discussion: page 96

- [appreciative] Why does the author have Jonathan compare Aunt Mazey’s hands to two small birds? (Accept any answer.)

[appreciative] Did your impression of Aunt Mazey’s spirit change when Jonathan said she turned with the dignity of a queen after comparing her hands to small birds? (Possible answers: The bird comparison brings up an image of something fragile, perhaps easily frightened; the queen comparison gives a picture of someone strong and in charge.) Do you think these are the pictures the author wants her readers to get?

NOTE Comment on an author’s use of imagery. Miss Watkins could have used any number of comparisons. She thoughtfully chose the two she used.

A little later, I took my position on Taylor’s shoulders again and peered in on the courtroom.

“Aunt Mazey’s up front,” I whispered down.

She sat by the judge’s desk, her head up and her hands folded together like two small birds. She looked like a picture in one of those fancy ladies’ magazines.

“What did you do with the money?” the nephew’s lawyer asked.

Aunt Mazey did not answer.

“Mrs. Brannigan,” said the judge, not unkindly, “you only hurt yourself by refusing to answer. Please answer the question.”

She turned slightly in her chair and with the dignity of a queen said, “What do you do with your money, Sir?”

A little laugh ran through the room. “That’s right, Mazey,” said Tweed’s father out loud.

The judge tapped his gavel, and silence followed. “Mrs. Brannigan, do not tempt me to find you in contempt.”¹⁸

“I gave the money away,” said Aunt Mazey.

The nephew came right up out of his chair. “All fifty thousand?” He caught himself and sat down again, embarrassed.

“All fifty thousand,” she said calmly and coolly, looking directly at him.

96

“Aunt Mazey gave away fifty thousand dollars!” I reported to the group below me.

Tweed gave a low whistle. The figure seemed beyond comprehension, and we were impressed.

I looked back in. The judge was saying something to the bailiff¹⁹ off to the side. The uniformed man nodded and went out.

“To whom did you give the money?” the nephew’s lawyer wanted to know.

“That,” said Aunt Mazey, “like everything else you’ve asked me today, is none of your business, young man.”

“Mrs. Brannigan—”

“No, you see here. I’m no more incompetent than anyone else in this room. But because I’m seventy-five and rich and have a greedy, clever relative, I have to come in here and tell the whole town what time I go to bed and how many fireflies I keep in a jar.”

“Jon,” Tweed said.

“Shhhhh,” I returned.

“Jon,” said Taylor.

I drew my head back. “What?” And then I saw the bailiff, Tweed in one hand and Sam in the other.

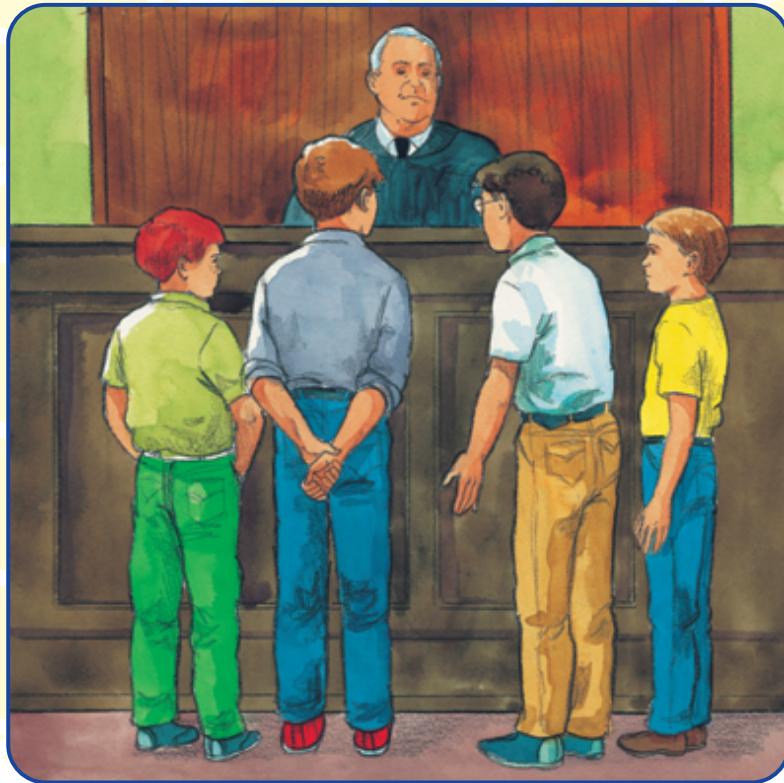
“The judge would like to see you boys,” he said.

¹⁸contempt—showing disrespect or disobedience to an authority in a court of law
¹⁹bailiff—one who keeps order in a courtroom

Read aloud the give-and-take in the courtroom on this page. Read only the dialogue, giving each speaker the personality you believe him to have. (Skip the comments of the boys outside the window.)

[critical] Are you surprised that Aunt Mazey has come up with so much spunk on the witness stand? Why or why not? (Answers will vary, but elicit that we saw this kind of spirit in her dealings with the children, but she seemed to be very meek every time she was seen with the nephew. Something made her get her courage back.)

► [interpretive] Why do you think the judge wants to see the boys? (Possible answers: They are in trouble for eavesdropping at the transom window; he wants to know what they have to say about Aunt Mazey.)



The walk through the crowd was most uncomfortable, as I could feel my father staring at me, first in shock and then in displeasure.

The four of us arrived before the judge's bench.

"Well," he said, leaning out to see us better. "I wonder what would prompt this fine collection of boys to hang from a transom window all afternoon? Hmm?"

None of us could think of anything to say. I could feel my father looking at me.

Finally, Taylor, as usual, spoke up. "We came to help Aunt Mazey." There was a hum and a buzz in the room.

"You did?" he said. "Why is that?"

"Because," Taylor went bravely on, "Aunt Mazey ain't crazy."

Aunt Mazey Ain't Crazy 97

Follow-up discussion:
page 97

► [interpretive] What do the boys think the judge wants? (They expect to be scolded, not only by the judge, but also by their parents.)

Read aloud the conversation between the judge and Taylor. Demonstrate the judge's friendly voice and Taylor's bold replies.

Follow-up discussion: page 98

► [appreciative] Why does Jonathan think the things they have learned from Aunt Mazey are more real than money? (Accept any answer. Invite the students to list the things Jonathan called real and guide a discussion about why they are more real than money.)

Read aloud the convincing arguments made by Jonathan and Taylor on Aunt Mazey's behalf and the judge's hearty response.

[interpretive] Who taught the boys about things that are more important than money? (Aunt Mazey had a big part in that.) [BAT: 5a Love]

There was a laugh from the crowd. The judge banged his gavel.

I took courage from Taylor. "Right," I said. "You can't tell if a person is crazy by the questions that fellow has been asking."

"No?" said the judge, looking over at the nephew's lawyer with one edge of his mouth turning up just a little. "What questions should we ask then?"

I decided that I was already in enough trouble to last until I graduated from high school. So I went ahead and said all that I'd been thinking.

"If you want to find out what a person knows about reality, you don't ask about money. You should ask him about real things."

"Go on, counselor," said the judge to me.

"Well, you should ask about maple trees—they're real. Aunt Mazey can tell when a tree's been tapped and how often and when it can be tapped again. Or you should ask if the person knows how to understand the chickens or make pecan-crumble ice cream." I began to wonder if anyone would believe what I was saying. But the room was dead quiet, and I went on talking.

"I need to explain some things that Aunt Mazey's nephew said. She sleeps odd hours because she's watching for the fox that's after her chickens—which is also what all the

boxes are for. She doesn't want to kill him, just catch him. And the lightning bugs are some we caught for her. And she said we'd saved her a lot of trouble because now she could have a night-light in the bathroom."

Again there was a slight laugh in the courtroom.

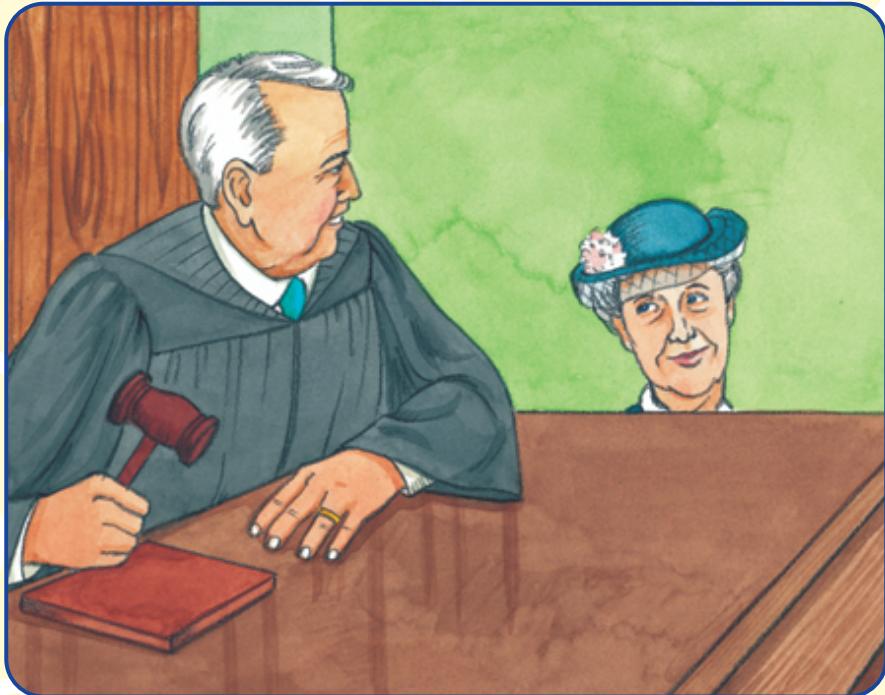
"Please don't send Aunt Mazey away," said Taylor in that innocent way of his. "I'll go back to getting a D in spelling again, and where will we go to hear stories about the Trojan War and stuff?"

Aunt Mazey looked at us with the oddest expression. I didn't know whether she would scold or cry. I plunged on to the end of what I had to say. "Aunt Mazey knows everything that's important, and if her nephew can't see that, he's crazy—not her."

To my astonishment, the audience broke into applause. Even the nephew's lawyer smiled. This time the judge rapped his gavel several times before there was quiet.

"You know, young man," he said, "I was thinking the same thing. All I needed was a little proof. Case dismissed." He banged the gavel once more, and the room came to life with laughing and clapping and bustling.

As Aunt Mazey stood up, the judge motioned for her to come near the desk. "Just for my own peace of



mind," he said, "what did you do with that money?"

Aunt Mazey regarded him silently for a moment. Then she said, "Very well. I'll tell you. I set up a college fund for the children."

Our eyes popped at that. The judge sat back surprised himself. "Why didn't you just say so?"

"I wasn't asked nicely," she said. To me then she said, "What about my rabbits? We'd better be getting home."

And so home we went, all of us. The next day our names were in the paper right along with Aunt Mazey's full name—Clara Letitia Mazedon Brannigan. "So *Mazey* is short for *Mazedon*," I said.

"Oh," said Taylor, coming to the heart of things offhandedly as usual. "I always thought it was short for *amazing*."

Aunt Mazey Ain't Crazy 99

Follow-up discussion: page 99

► [interpretive] How does the author give you the assurance that everything is going to be normal again? (Aunt Mazey reminds Jonathan that they have rabbits to feed back home.)

[literal] What name does the newspaper give for Aunt Mazey when the court hearing is reported? (her full name—Clara Letitia Mazedon Brannigan)

Read aloud Taylor's offhanded response to learning Aunt Mazey's full name.

WORKTEXT OBJECTIVES

The student will

- Match words and definitions.
 - Identify and interpret responses of characters.
 - Give evidence to support a conclusion.
- • • • • • • • • • •

Vocabulary:

Worktext page 37



Comprehension:

Worktext page 38



SOMETHING EXTRA

Write It/Act It: Amazing Miss Mazey

Instruct the student to write a play based on the third chapter, “Amazing Miss Mazey,” of “Aunt Mazey Ain’t Crazy.” Direct him to use the characters’ dialogue and some of the narrator’s comments in the play.

Set up a courtroom scene, including a window, and allow the student to direct a performance of his play.

Act It: One-man show

Allow the student to do a “one-man show,” standing to speak the lawyers’ or judge’s lines, and sitting to speak the banker’s, Aunt Mazey’s, or the nephew’s lines. Encourage the student to develop differing voices and gestures for each character. In order to make the scene less disjointed, skip the scenes that switch back to the boys outside the window.

THE GREATER GOD

Gwo Gwang's people try to appease evil spirits they call the "Good Brothers." Even after accepting Christ, the young Chinese boy fears displeasing the spirits. Then he learns that Jesus has promised never to leave him and that Jesus is greater than any evil spirit. It is to this truth Gwo Gwang clings the day he saves Mei Mei from drowning.

Lesson	Reader pages	Worktext pages
23	100–107	39–40
24	—	41–42

Materials

- A Bible
 - Vocabulary sentences for display. Use the prepared sentences from page 130 to introduce the vocabulary words in context at the beginning of Lesson 23.

Background information

The Feast of Good Brothers—“The Greater God” takes place in the country of Taiwan, officially known as the Republic of China. After mainland China was conquered by the Communists in 1949, the Chinese Nationalist government moved to Taiwan along with more than 1,500,000 Chinese people. Buddhism, Confucianism, and Taoism, which include beliefs in superstitions, magic, and even voodoo, are practiced by the Chinese in Taiwan as well as in mainland China. Some Chinese in Taiwan believe in elaborate feast offerings in honor of evil spirits or in order to gain approval or good luck, such as The Feast of the Good Brothers.

INTRODUCTION

Verses of encouragement

Display the Bible.

- How would you feel if you were the only Christian in your family?

Read aloud Psalm 55:22 and Ephesians 6:10.

- ▶ What words of encouragement do these verses offer to a new Christian? (Give your cares or burdens to the Lord in prayer and rely on God's strength.)

What can a new Christian do if he does not have a Bible? (He can pray and ask God for help in obtaining a Bible or a Christian friend. He can pray that his family would be saved.)

Do you have a special verse that the Lord has used to teach you a specific lesson? (Allow time for discussion.)

- ▶ As you read this story today, you'll find out how the Lord used I John 4:4 to touch the heart of a young Chinese boy.

Head note

- ▶ Read the head note on reader page 100 silently to learn why people who follow pagan religions sometimes call evil spirits “Good Brothers.”
 - ▶ Do you think calling an evil spirit a “Good Brother” would help to appease the spirit?

O B J E C T I V E S

LESSON 23

The student will

- Identify the beginning and end of a flashback.
 - Demonstrate an understanding of the scope of God's power.
 - Recognize that God will use anyone who is willing.
 - Note personal growth of a character.
 - Relate story content to biblical truth: God's promises are true.

LESSON 24

The student will

- Identify the main idea and important details of a paragraph.
 - Identify statements that support a main idea.
 - Summarize with main ideas and important details.



HERITAGE STUDIES Connection

Lesson 23 can be linked to the study of Taiwan.

Correlated Activities

- Word Work, Activity 3: Rapid Response
 - Recreational Reading, Activity 3: Fun Time Fillers

The Greater God

Lesson 23

COMPREHENSION

VOCABULARY

Pam sang and made faces in an effort to **appease** the crying baby. (p. 100)

Bruce's face reddened as the **taunting** of the yelling crowd increased. (p. 101)

The group of buildings that forms the mission **compound** houses four families. (p. 102)

Before silent reading: pages 100–102

Motivation

- Why is Gwo Gwang so fearful?

After silent reading

Overview discussion: pages 100–102

► [literal] Why does everyone consider Gwo Gwang to be a coward? (He is timid and fearful, especially of the Good Brothers.)

[interpretive] What actions does the author describe to show us Gwo Gwang's fear? (Gwo Gwang lies on his mat with his eyes shut tight so that he won't see the ghosts; he doesn't want his brother to say anything that might give the spirits ideas about hurting the missionaries; he won't hit his brother because he is afraid his brother's blow to him will hurt.)

[critical] As a believer in Christ, should Gwo Gwang still be fearful of evil spirits? (Elicit that though he shouldn't, it is understandable since he still knows so little about God; all Christians have weaknesses to overcome as they grow in Christ.) [BATS: 6a Bible study; 8d Courage]

NOTE Flashback was introduced in Lesson 16.

The Greater God
Sharon Woodruff
illustrated by Mary Ann Lumm

Ghosts and malign¹ spirits are often called "Good Brothers" by Chinese people who belong to pagan religions. The Chinese call the spirits this to appease² them and to protect themselves from bad luck. Christians who convert from religions that worship spirits often have to struggle against their old beliefs until they understand all that Christ has accomplished for them.

The Feast of the Good Brothers had always frightened ten-year-old Gwo Gwang Leo. And this night on the eve of the feast he lay on his mat with his eyes shut tightly in fear that if he opened them even a crack he would see dozens of malign ghosts floating in his room.

He had talked with his older brother, Lin Yi, about it before it had turned dark.

100

Follow-up discussion:
page 100

► [literal] Where is Gwo Gwang as the story starts? (lying on his mat)

[literal] With whom did Gwo Gwang have a conversation earlier in the evening regarding the Good Brothers? (his brother, Lin Yi)

[appreciative] Why does the author flashback to this earlier conversation? (Answers will vary, but elicit that she wants to help the reader better understand the characters and the culture of the story.)

"Gwo Gwang, when will you stop being such a coward? No Chinese fears the Good Brothers. We give them a nice name and a feast, and we worship them so they will not hurt us," said Lin Yi.
"But what if one of the Good Brothers misses the feast; what if one does not see us paying them respect?"

¹malign—evil
²appease—to make calm; to satisfy

[interpretive] Why would the Chinese people believe that preparing feasts for evil spirits would somehow protect them? (Possible answer: This is what they have been taught.)

Read aloud in a disgusted tone what Lin Yi says to Gwo Gwang regarding the Good Brothers.

"They'll see," said Lin Yi. "We don't have to worry. Your missionary friends are the ones who had better worry. They never try to please the Good Brothers. One day the spirits will get angry and bring bad luck to those American missionaries."

"Don't talk that way," cried Gwo Gwang, fearing that one of the ghosts might be listening and getting an idea.

Lin Yi continued his taunting.³ "The Good Brothers may decide to hurt their little girl, little Mei Mei. Perhaps they will cast disease into her, or drown her, or cause her night terrors." He laughed. "Perhaps they hear us even now and go to accomplish their work."

"Stop it!" cried Gwo Gwang, horrified. He loved the little blue-eyed toddler from the faraway land called America.

"What? Is Gwo Gwang the coward going to stop me?"

Gwo Gwang balled up his fist to give Lin Yi a blow. But his good sense soon stopped him. Gwo Gwang had never yet won a fist fight with his older brother. If he hit his brother, Lin Yi would surely strike back—only much harder. Then Gwo Gwang would start crying. Lin Yi would run off laughing and tell all of the other children in the village of Shwei Nan what a coward young Gwo Gwang had been. It had happened many times before. Lin Yi delighted in continuing to torment his brother.

"Stop it! Stop! Stop!" screamed Gwo Gwang.

"What are you two fighting about?" Mrs. Leo entered the room, an irritated frown on her face.

"Gwo Gwang is being a coward again," said Lin Yi. And before Gwo Gwang could think of anything to say, Lin Yi blurted out a biased⁴ version of the story. "First he tells me that the missionaries defy the Good Brothers. Then when I warn him of what will happen, he says he will fight me." Lin Yi smiled ruefully.⁵ "Yet when I raise my hand to defend myself, he cries!"

"Go to your room, Lin Yi; it's time for bed," said their mother. Lin Yi marched off, very pleased with himself for his quick thinking.

Mrs. Leo sat down and studied her youngest son. Gwo Gwang quickly wiped away a tear.

"Ah, Gwo Gwang! My little Gwo Gwang! When will you learn to have some courage? When will you learn to speak up and defend yourself? I am afraid you are not a very clever boy, my son." This last thought she said more to herself than to Gwo Gwang.

Gwo Gwang could never explain it to her. How could one be courageous against the Good Brothers? It

³taunting—ridiculing or making fun of
⁴biased—preferring one opinion over another; prejudiced
⁵ruefully—causing one to feel pity or sorrow

The Greater God 101

Follow-up discussion: page 101

► [literal] Why does Lin Yi say the Good Brothers will bring bad luck to the American missionaries? (The missionaries do not try to please the spirits.)

Read aloud in a taunting voice what Lin Yi says to Gwo Gwang about the Good Brothers hurting Mei Mei.

[interpretive] Why is Gwo Gwang horrified by what Lin Yi is saying about the Good Brothers? (Elicit that Gwo Gwang believes the Good Brothers have power to hurt people.)

► [interpretive] Why does Lin Yi not tell the truth to their mother when she hears the brothers arguing? (Possible answer: If he tells the truth, he knows he would be the one to get in trouble.)

[interpretive] Why does Gwo Gwang's mother send his brother, Lin Yi, off to bed? (She realizes that she is getting a one-sided version of the argument and wants to talk to her fearful son.)

Read aloud what Gwo Gwang's mother says to him with a disappointed yet loving voice.

Follow-up discussion: page 102

► [interpretive] How does the author let you know that the flashback is over and Gwo Gwang is back to the present time when the story began? (She says that **Gwo Gwang lay on his mat.**)

NOTE Compare the first paragraph of the story with the last paragraph of this page. Help the students to notice the beginning and end of the flashback.

► [literal] Why does Gwo Gwang begin to plan out the next day? (He's trying not to think about the ghosts.)

[appreciative] Gwo Gwang hates eating at the feast. Would you find that hard as well? Why or why not?

[interpretive] How does the author show you that Gwo Gwang desires to be brave? (**Gwo Gwang is determined to sneak away to protect the missionary child, Mei Mei.**)

Read aloud several of the sentences that explain the events that will take place the next day.

was horrifying to even think of battling them. And yet he knew inside that he would always be battling them now. The missionaries had told him too much for him to cling to the mercies of the Good Brothers.

Gwo Gwang lay on his mat with the muscles of his face aching from keeping his eyes shut so tightly. He tried to plan the next day in an effort to keep his thoughts off the ghosts. He would have to help his mother prepare the food for the feast; that would take most of the morning and

afternoon. Then he would be expected to stay and greet his aunts and uncles and cousins who would come. They would eat later in the afternoon. That was the part he hated the most. Perhaps when everyone had finished eating he could slip away unnoticed to the mission compound.⁶ He wanted to make sure nothing happened to little Mei Mei. . . . Late in the night, an exhausted Gwo Gwang finally fell asleep.

⁶compound—group of buildings built for a special purpose



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It was almost dusk the next day when Gwo Gwang knocked on the door of the mission compound.

"Why, hello, Gwo Gwang! Where have you been all day?" asked Mrs. Hart, the missionary's wife.

"At home. Today was a feast day," answered Gwo Gwang. As Mrs. Hart continued talking cheerfully, Gwo Gwang tried to hide his smile. It was so funny to hear the tall missionary speak Chinese. She said all the words in such a strange way. And sometimes she said a thought backwards. But of course he would never laugh at her, for that would be rude.

"I'll go get Gretchen. She's in her playpen in her room. I know she'll be glad to see you," and Mrs. Hart sailed out of the room to find Gretchen.

"Gr Chin," said Gwo Gwang to himself. "I wonder why Americans give their children such hard-to-pronounce names?" he thought. His own name for her, Mei Mei, was much prettier and easier to say.

"Here she is," said Mrs. Hart, reentering.

The little blue eyes sparkled when they saw Gwo Gwang, and the little arms stretched forward to be held by the boy.

"Gwa Gwa," cried the toddler.

"She's learning to say your name. Do you want to hold her?" asked Mrs. Hart.

"Yes, please," answered Gwo Gwang. After he had Mei Mei safely in his arms, he rubbed his light brown hand up and down her little arm. Can anything so white really be skin? Can eyes so blue really see? he thought. He was not the only person to be amazed at the fair American child. Whenever Mrs. Hart took Mei Mei out, village wives and even many of the men crowded around the remarkable little girl.

"I think next to her Daddy, Gretchen loves you the best," said Mrs. Hart fondly.

Gwo Gwang smiled. It was nice to have someone love you just the way you were. It was nice not to be called foolish or cowardly. He held the toddler a little tighter.

"Would you like a cookie?" asked Mrs. Hart.

"Yes, please," answered Gwo Gwang.

She brought out a plate full of cookies and set them in front of the boy. He dug into them, forgetting his manners.

"Why, Gwo Gwang, you go at those cookies as if you hadn't eaten all day," she said.

"I haven't," he admitted.

"Why not?" she asked.

"Today was the Feast of the Good Brothers. I am always afraid to eat the food prepared for the feast," he said, hanging his head and wondering

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Follow-up discussion: page 103

► [interpretive] Why is Mrs. Hart glad to see Gwo Gwang? (Possible answers: She is grateful for the opportunity to help him grow in the Lord; she knows how much her little daughter likes him.) [BATs: 5a Love; 5c Evangelism and missions]

[interpretive] What kind of challenges must the Harts face on their mission field? (possible answers: learning the language; understanding the customs and religious beliefs of the people)

[appreciative] If the Lord calls you to a foreign mission field someday, how will you prepare to meet the challenges of a different language or different culture?

► [literal] Why are Gwo Gwang and the other villagers so amazed by Gretchen? (Her skin coloring and blue eyes are very different from their own.)

[interpretive] Why does Gwo Gwang like to spend time with the missionaries? (Answers will vary, but elicit that the missionaries have been trying to show Gwo Gwang Christ's love through their actions.) [BAT: 5a Love]

Before silent reading: pages 103–7

Motivation

► What important lesson will Gwo Gwang learn about God?

After silent reading

Overview discussion: pages 103–7

► [interpretive] How does Mrs. Hart use Scripture to help Gwo Gwang overcome his fears? (She tells him that God and His Word are more powerful than the Good Brothers and that God has promised to take care of him.) [BATs: 8a Faith in God's promises; 8b Faith in the power of the Word of God]

[appreciative] Can you see how God's timing and provision in an individual's life is perfect? Explain your answer. (Answers will vary, but discuss the events that led to Gwo Gwang's rescuing Gretchen and how this opened a door to minister to the ladies in the village.) [Bible Promise: I. God as Master]

Read aloud the paragraph in which Gwo Gwang recognizes how nice it is not to be called foolish or cowardly.

► [literal] Why is Gwo Gwang so hungry? (He didn't eat any of the food that had been prepared for the Feast of the Good Brothers.)

Follow-up discussion: pages 104–5

► [interpretive] Why does Mrs. Hart make a sandwich for Gwo Gwang and suggest they talk about the Feast of the Good Brothers? (Answers will vary, but elicit that she is trying to meet both his physical and spiritual needs.)

[interpretive] Why does Mrs. Hart ask if Gwo Gwang has ever noticed any of the food disappearing? (Elicit that she is trying to help him see that the evil spirits have no power to take food.)

► [interpretive] Why do you think it is sometimes very difficult for missionaries like the Harts to win people to the Lord? (Answers will vary, but elicit that the people to whom they minister have been taught other beliefs their entire lives, and it is sometimes difficult for them to put those beliefs aside.)

Read aloud Gwo Gwang's explanation of the Feast of the Good Brothers.

► [literal] Now that Gwo Gwang is a Christian, what two things does Mrs. Hart want him to learn about the Lord? (The Lord will never leave us or forsake us, and "greater is He that is in you than he that is in the world.")

if Mrs. Hart would think him foolish and cowardly.

After a long pause she spoke. "I'm going to fix you a sandwich. And then we can go outside where it's cooler and talk about it."

Gwo Gwang was still amazed at the strange foods Americans ate. Cookies he liked, but he wasn't very fond of sandwiches. They were either too slimy or too dry, never crisp, and always cold. However, at this point he was too hungry to refuse anything.

She came back a moment later. "Here, I'll take Gretchen, and you take the sandwich," she said, handing it to him. "Let's go sit out by the fish pond."

The fish pond was Gwo Gwang's favorite place on the compound. Tall palm trees surrounded it, and dozens of bright goldfish darted back and forth in its waters. Mrs. Hart put Gretchen down, and she immediately ran towards the pool, trying to grab a fish.

"No, no, Gretchen. That water is too deep for you," said Mrs. Hart, picking the toddler back up. "And besides, the fish don't want to come out of the water." She settled herself and then turned to Gwo Gwang. "Now, tell me about the 'Feast of the Good Brothers.' "

"The Good Brothers are ghosts and evil spirits who can bring us bad

luck if we do not appease them," he began. "We fix them a great feast and set it out on a table so they can see it and take what they want of it."

"How do you know when a ghost has taken all he wants of the food?" asked Mrs. Hart.

"We light sticks of incense. When they finish burning, we know that the ghosts have eaten their fill. Whatever is left on the table is the food we may eat," he answered.

"Have you ever noticed any of the food disappearing as you wait for the incense to burn out?" she asked.

"No," he answered. "Yet I have seen their power, and I am afraid when they do not eat the food."

"Why?"

"I say to myself, 'I guess all of the Good Brothers have eaten at another feast.' But what if there is one late ghost who will see me eating his food? Won't he be angry? Won't he give me bad luck for taking his food?" Gwo Gwang raised his eyes to look at Mrs. Hart, his heart pounding at the thought.

She thought for a moment. "Gwo Gwang, do you remember three weeks ago when you asked the Lord Jesus to come into your life and save you?"

"Yes."

"Well, I want you to remember two things. First, the Lord promised never to leave us or forsake us.



Second, the Bible says, ‘Greater is he that is in you, than he that is in the world.’”

“What does that mean?”

“The Lord Jesus is far greater than any ghost or demon. Before you were saved, you were under the power of the god of this world. But the Lord Jesus died for your sins on the cross. Now that Christ has bought you and lives in you, He is prepared to conquer any spirits who torment you,” she answered.

“He has promised to protect me from the Good Brothers?” asked Gwo Gwang.

“Oh, yes!” she answered. “Our God is stronger than any ghost. Tomorrow I’ll write that verse out

on a card for you. Then you can memorize it if you like.”

That night as he lay on his mat, Gwo Gwang kept his eyes open for a long time. He thought again about Mrs. Hart’s words: *The Lord Jesus is far greater than any ghost or demon.* “Now I need not be afraid,” he thought.

The next morning his mother shook him awake from a peaceful sleep. “Today is not a feast day. You must get ready for school,” she said, and left the room.

“Gwo Gwang,” said Lin Yi in his taunting voice, “last night I saw the spirits outside your room!”

“If you saw the spirits, then you’re the one who should be afraid.

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Follow-up discussion: page 105

► [interpretive] Why does Mrs. Hart have to explain to Gwo Gwang the meaning of I John 4:4? (Elicit that he is a new Christian and knows very little about the Bible.)

[interpretive] Why would Mrs. Hart write the verse on a card for Gwo Gwang instead of having him look up the verse? (Possible answers: He probably does not have his own copy of the Scriptures in his language; so he can carry it with him all the time.)

Read aloud with confidence Mrs. Hart’s explanation of I John 4:4.

► [literal] Why does Gwo Gwang no longer fear the evil spirits? (He now knows that the Lord is greater than any demon.) [BATs: 8a Faith in God’s promises; 8b Faith in the power of the Word of God; 8c Fight]

[interpretive] Why is Gwo Gwang finally able to stand up to the taunting from his brother? (Possible answer: He no longer lives in fear of the spirits.)

Follow-up discussion: page 106

► [interpretive] Why does Gwo Gwang dress quickly and leave for the mission compound? (He doesn't want to get into a fight with Lin Yi.) [BAT: 3c Self-control]

[literal] What happens to Gretchen just as Gwo Gwang arrives at the compound? (She falls into the fish pond.)

[interpretive] As Gwo Gwang is frozen in place watching, what internal conflict is going on in his heart? (Elicit that as a new Christian, he is battling with the biblical principles he has just learned and the spiritual darkness that he has been raised in.)

Read aloud the paragraph that summarizes Gwo Gwang's fear and then the paragraph in which he remembers the Scripture passage. Read the second paragraph triumphantly.

[literal] Why do so many people come to the mission compound? (They hear all the commotion.)

I didn't see anything," Gwo Gwang answered boldly.

"How could you see when you're afraid to open your eyes?" asked Lin Yi, hoping to start a fight.

Gwo Gwang knew Lin Yi's strategy, and instead of answering him, Gwo Gwang dressed quickly and headed toward the mission compound. He wanted to get the verse card Mrs. Hart had promised to make. He walked through the back gate so that he could go by the fish pond. "I wonder if they have gardens and ponds in America," he thought.

Suddenly he stopped. Mei Mei was squatting at the edge of the pond, holding her hand out toward a darting fish. He could see her leaning further and further toward the water. Before he could call out to her, she fell forward into the water with a splash!

Gwo Gwang waited a moment, frozen in place. Mei Mei came up, coughing and sputtering, then disappeared under water again. He looked around wildly. Where was Mrs. Hart?

All of his thoughts came in a jumble: a Chinese should never touch a dead body—what if Mei Mei was already dead?—maybe the Good Brothers had willed Mei Mei's death because the Harts would not worship them—if Gwo Gwang tried to help, the Good Brothers might drown him for interfering.

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Then Mrs. Hart's words came back to him: Jesus had said, "I will never leave you, nor forsake you." Jesus was greater than any ghost or demon.

These thoughts freed Gwo Gwang's muscles. His legs surged forward. He splashed through the water. He grabbed Mei Mei, lifted the little girl high, and called for the Harts as loudly as he could.

The moment the toddler's face was out of the water, she began to cough and gasp for air. Mr. and Mrs. Hart were instantly by the pond, helping him out.

"I don't know how this happened," said Mr. Hart. He stared at Gwo Gwang, shaking his head. "One minute Gretchen was standing by my wife in the kitchen, and the next minute she was gone!"

Mrs. Hart cradled the toddler close. "She's all right," she said. "She's breathing normally. Thank you, thank you, Gwo Gwang."

The shouting in the quiet morning had attracted many of the neighbors. The courtyard was swiftly filling with excited people.

"What happened?" asked Mrs. Leo, rushing in.

The crowd parted to let her see her son standing with the Harts and their little girl.

"You should be very proud of your son, Mrs. Leo," said Mrs. Hart. "He's a hero."

"My son?" asked Mrs. Leo.
"Yes. He saved our daughter's life," answered Mr. Hart.

"My Gwo Gwang?" Mrs. Leo looked at her son as though he were another person. "But he's usually so timid, so afraid," she blurted out.

"Well, he wasn't afraid today," said Mrs. Hart, looking at Gwo Gwang.

"I was very afraid at first," said Gwo Gwang as if in answer to Mrs. Hart's look. "But then I remembered what Mrs. Hart taught me. And the cross."

He looked from his mother to Mrs. Hart and down again. It was not courteous to be overbold in his speech before grownups. And yet he had spoken the truth.

"Jesus is greater than all the gods of this world," he said quietly. "This I know."

Nobody said anything for a moment. They knew Gwo Gwang was cowardly; yet here he was in defiance of the Good Brothers, a hero.

At last his mother's voice broke the quiet.

"Well, my brave son, it is time to come home and get ready for school again. You cannot go dripping wet." She bowed to Mrs. Hart. "You must come and visit us with your little Mei Mei," she said with great dignity. "I will look forward to drinking tea with you."

"Thank you. I will come soon," Mrs. Hart promised.

"We will talk about Jesus," said Mrs. Leo. She bowed again. As Gwo Gwang turned away, a knowing look of shared happiness passed between the missionary and her young convert.

Thanks to Gwo Gwang's courage, a door had opened for Mrs. Hart to witness to the women of the village!



The Greater God 107

WORKTEXT OBJECTIVES

The student will

- Identify adverbs and the questions that adverbs answer.
- Identify flashback.
- Complete a flashback scene.
- Determine word meaning from context.
- Identify character growth and change.

Comprehension: Worktext pages 39–40



Tell the students that adverbs are words that answer the three questions—*when*, *where*, and *how*. Guide them in identifying the adverb in the following sentences.

- Micah finally told the story. *When* did Micah tell the story? (**finally**)
- Micah told the story everywhere. *Where* did Micah tell the story? (**everywhere**)
- Micah told the story excitedly. *How* did Micah tell the story? (**excitedly**)

Follow-up discussion: page 107

► [interpretive] Why is it so hard for Mrs. Leo to believe that her son is a hero? (**She knows Gwo Gwang's fears better than anyone else.**)

[literal] How does Gwo Gwang explain that he was able to overcome his fear? (**He remembered what he had learned from Mrs. Hart; he knows that Jesus is greater than the Good Brothers.**) [BAT: 8a Faith in God's promises]

[interpretive] How does the Lord use Gwo Gwang? (**Possible answers: Everybody sees that Gwo Gwang defied the Good Brothers; the people will be curious now to know what has changed Gwo Gwang; Mrs. Leo is now willing to hear about the Lord because of the change she has observed in her son.**) [BAT: 8d Courage]

[appreciative] Can people see Christ in your life?

Read aloud the last two paragraphs that explain how Mrs. Hart's faithful witnessing to Gwo Gwang opens up a new door of ministry.

◀ Flashback was introduced in Lesson 16.

Instruct the students to read the definition of flashback on worktext page 39. Review the concepts of flashback taught in Lesson 16 if necessary. After the students have read the paragraph about Lin Yi, emphasize that the scene introduced in the flashback is not something that actually happened in the story "The Greater God." Encourage the students to think about what might have happened and how Gwo Gwang might have responded.

STUDY SKILLS

1 Skill development: Summarizing—Worktext page 41



► When we tell others about a newspaper or magazine article we have read, we don't tell them everything that was in the article; we give them a summary. Summarizing articles and paragraphs allows us to give the main idea and important details without telling everything. Remember that a summary requires two elements: the main idea and important details.

► Read the article about chopsticks on worktext page 41.

What is the main idea of each paragraph? (Elicit that in the first one the main idea is that Asian people use chopsticks when they eat; in the second one the main idea is that manners are important when you use chopsticks. If students suggest other details as the main idea, discuss how the main idea must be related in some way with each detail in the paragraph.)

Which sentence gives the main idea in each paragraph? (the first sentence)

Choose a student to read aloud the sentence that gives the main idea in each paragraph. Direct the students to underline each main idea.

► Read the first three details listed in the chart.

Is the first one important to the main idea of the first paragraph or is it just a related detail? (important to the main idea) Why? (Elicit that since the paragraph is about using chopsticks, using chopsticks properly is important to the main idea.)

Is the second detail important to the main idea of the first paragraph? (yes) Why? (It is important to the main idea because it tells you what makes it easier to eat food with chopsticks.)

What kind of detail is the third one? (Elicit that it is just a related detail because it doesn't give you important information about the main idea of the first paragraph.)

► Read the last three details listed in the chart.

Is the fourth detail important to the main idea of the second paragraph or is it a related detail? (Elicit that it is just a related detail about how to hold chopsticks.)

Is the fifth detail important to the main idea of the second paragraph? (yes) Why? (It supports the main idea that manners are important in using chopsticks.)

Is the last detail important to the main idea of the second paragraph? (no) Why or why not? (It has nothing to do with the main idea of good manners.)

► Let's write a summary of this article about chopsticks, using the main idea and the details important to the main idea of each paragraph.

Write for display the students' suggestions for the article summary. The summary for each paragraph should be only about three sentences. Remind the students to include only the main ideas and important details in the summary.

(Possible summary: Chopsticks are used by most Asian people. Beginners find them hard to use, but the Asians are very skillful with them. Good manners are important for anyone using chopsticks.)

2 Skill practice: Worktext page 42



WIND-WOLVES

The howl of the wind?—or the wind-wolves as they pursue the cloud-deer through the sky? This imaginative poem courts the reader’s sense of sound as well as sight.

Lesson	Reader pages	Worktext pages
25	108–9	43–44

Materials

- A recording of wolves howling (optional)

Background information

Tonguing—A method of separating musical notes on a wind instrument is called “tonguing.” The poet uses this word in line 3 of “Wind-Wolves” to strengthen his comparison of the music of the wind to wolves’ howls.

Mere—A *mere* is a small lake or pond.

Milky Way—The Milky Way is our galaxy, part of which is often visible as a gauzy band of light, and Pegasus is a constellation. The poet refers to these celestial views to suggest that the wind-wolves “hold sway” over the whole sky.

INTRODUCTION

Howling wolves

If you have a recording of wolves howling, play it for the students, asking them to think of other sounds the howling reminds them of.

- What words would you use to describe the sounds of wind?

How do you feel when you hear the wind?

- Today we will read a poem that compares nonliving things to living things. As you read the poem, watch for ways the poet makes invisible things visible.

OBJECTIVES

LESSON 25

The student will

- Recognize an extended metaphor.
- Recognize that rhythm supports meaning.
- Identify the mood of the poem.

Correlated Activities

- Connections, Activity 4: Food Frenzy
- Spelling Practice, Activity 3: Silent Spellers

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

There are no vocabulary sentences for this lesson.

Before listening

- As I read the poem to you, listen for things that are compared.

Listening: page 108

Read the entire poem on page 108 to the students.

After listening

Discussion: lines 1–4

- [interpretive] What things are compared? (Wind is compared to wolves; clouds are compared to deer.)

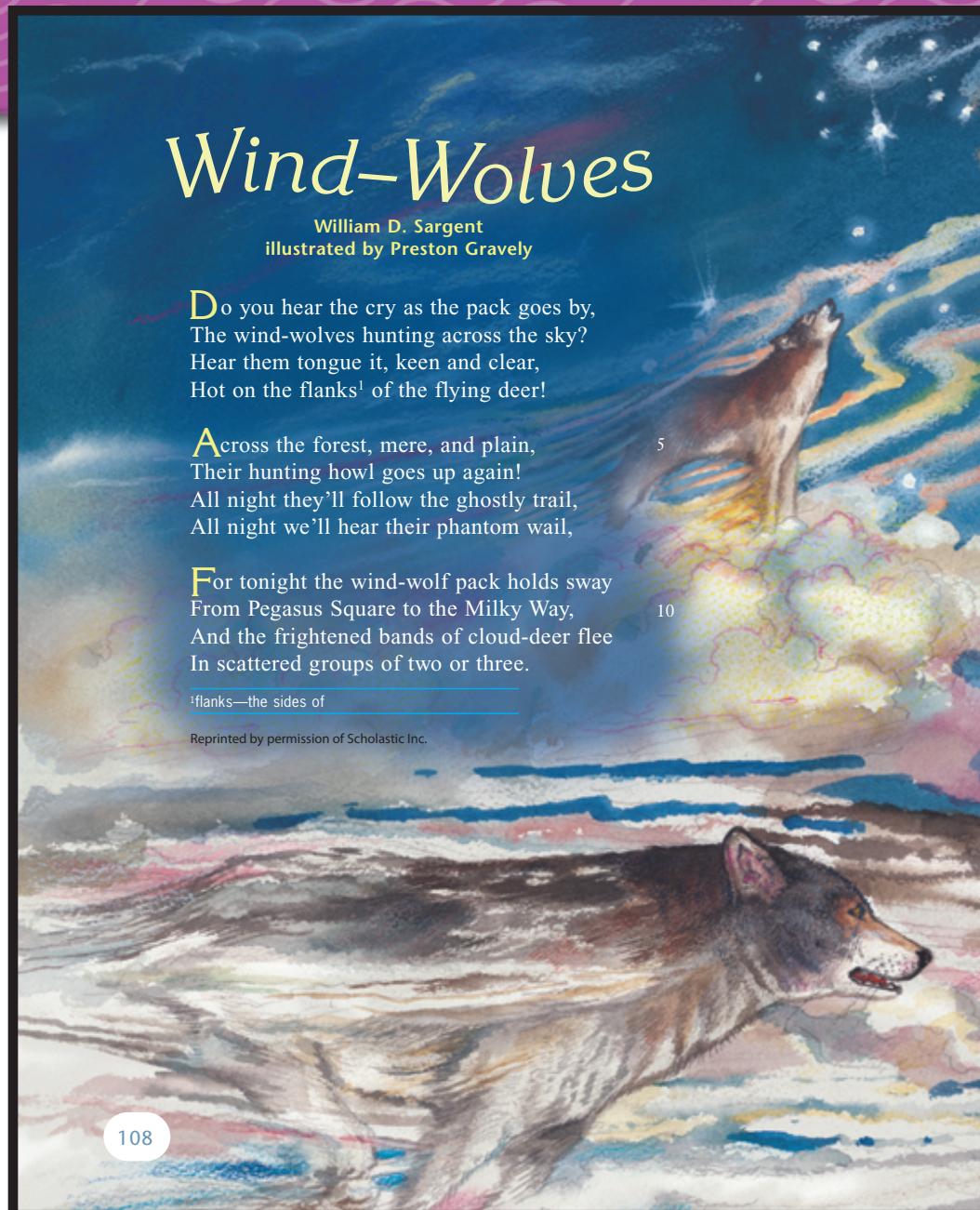
Read aloud lines 1–4 again.

- [literal] What action is described? (wolves chasing deer)

[interpretive] Why are the deer “flying”? (They are afraid.)

[appreciative] What emotion does line 4 convey? (possible answers: danger; fear)

[appreciative] How do you think the poet wants us to feel about the chase? (He wants us to recognize both the dignity of the wolves and the beauty of the deer.)



Wind-Wolves

William D. Sargent
illustrated by Preston Gravely

Do you hear the cry as the pack goes by,
The wind-wolves hunting across the sky?
Hear them tongue it, keen and clear,
Hot on the flanks¹ of the flying deer!

Across the forest, mere, and plain,
Their hunting howl goes up again!
All night they'll follow the ghostly trail,
All night we'll hear their phantom wail,

For tonight the wind-wolf pack holds sway
From Pegasus Square to the Milky Way,
And the frightened bands of cloud-deer flee
In scattered groups of two or three.

¹flanks—the sides of

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Wind-Wolves 109

WORKTEXT OBJECTIVES

The student will

- Identify similes, metaphors, and personification.
 - Identify rhyming words—hink pinks.
 - Use repetition in writing.
- • • • • • • • • • • •

Comprehension: Worktext page 44



Read and explain the directions about hink pinks and the information about repetition in poetry before the students complete the page.

Literature: Worktext page 43



Review the information about *metaphor*, *simile*, and *personification* on the worktext page before the students complete the page.

Discussion: lines 5–12

Read aloud lines 5–12.

- [literal] How many sentences are in these two stanzas? (2)

[appreciative] How does the long sentence in the last six lines give the impression of an all-night chase? (The length implies many hours passing.)

- Let's clap the rhythm of the poem.

Read the lines aloud and guide the students in clapping on the stressed beats.

[appreciative] How does the regular beat affect the pace of the poem? (It makes it seem to move quickly.)

- [appreciative] What words in the poem help create an uneasy mood? (*ghostly, phantom, frightened, flee*)

[appreciative] Has the sound of wind ever made you uneasy?

- [interpretive] How do you think the poet views wolves? (He admires their skill in hunting and respects their strength.)

[interpretive] How does the poet show that the wind-wolves travel far and wide? (He refers to Pegasus and the Milky Way.)

- [interpretive] What is the poem describing: wind or wolves? (the wind; point out that the poet uses the extended metaphor of comparing the wind to wolves to describe the wind.)

Invite a student to read the entire poem aloud. Encourage him to make us think about a windy night.

SOMETHING EXTRA

Find It: Metaphors

Have available *Favorite Poems Old and New* (selected by Helen Ferris, Doubleday & Co., Inc.) or other volumes of poetry. Instruct the students to locate poems that contain metaphors and identify the two things being compared. The following are some suggested poems from *Favorite Poems Old and New*:

“Fireflies,” by Carolyn Hall, p. 131 (light of the firefly; lamps)

“Little Snail,” by Hilda Conkling, p. 140 (snail shell; house, umbrella)

“Starfish,” by Winifred Welles, p. 141 (starfish; fallen star)

“The Airplane,” by Rowena Bastin Bennett, p. 197 (airplane ; bird)

MOWGLI'S BROTHERS

For ten seasons Mowgli, the man-cub, lived with Father and Mother Wolf as one of their cubs. Shere Khan the tiger, who had tried to claim him as his own, threatens him again. Now, the decision is made at the Council Rock that Mowgli must leave the jungle and return to the man-village. If not, Shere Khan will have his way, and Mowgli will be handed over as prey for the tiger's wrath.

Lesson	Reader pages	Worktext pages
26	110–16	45–46
27	117–25	47–48
28	126–32	49–50

Materials

- A copy of *The Tale of Peter Rabbit* by Beatrix Potter
- A copy of *The Jungle Book* by Rudyard Kipling
- Vocabulary sentences for display. Use the prepared sentences from pages 144, 151, and 160 to introduce the vocabulary words in context at the beginning of each lesson.
- Teaching Visual 5: *Accents and Arrows* (for Lesson 26)

Background information

Rudyard Kipling—Kipling lived in India as a young child and later returned as a journalist. As his fame spread, he traveled extensively, living in the United States, South Africa, and his native England. Many of Kipling's writings are military-related and geared toward adults since he was a war correspondent, but he is best known for his children's books and short stories. *The Jungle Book* and *Just So Stories*, written in the early 1930s, are two of his most-loved books for children. His novels *Kim* and *Stalky & Co.*, although categorized as youth novels, contain many objectionable elements.

INTRODUCTION

"Ourselves in fur"

Show a copy of *The Tale of Peter Rabbit*.

- Have you ever read this story? Stories in which authors give human characteristics to animals are sometimes called "Ourselves in fur" stories. Written in 1901, *The Tale of Peter Rabbit* has been loved by young children since it was first sent to a sick child in the form of a letter. Other stories like it abound in literature.

Show a copy of *The Jungle Book*.

- Kipling opened a new era in literature when he wrote *The Jungle Book* in 1934. Unlike the cuddly animals in books like *The Tale of Peter Rabbit*, Kipling's animal characters had noble, evil, or crafty characteristics that appealed to older children and adults.
- The story you will begin reading today is from *The Jungle Book*.

Head note

- Read the head note on reader page 110 silently and notice some of the animal characters you will meet in this story.

Who are two of the main animal characters in this story? (*Shere Khan, the tiger, and Bagheera, the panther*)

How are the tiger and panther different in this story? (*The tiger is cunning and villainous, and the panther is loving, courageous, and loyal*)

OBJECTIVES

LESSON 26

The student will

- Recognize the author's use of sarcasm and irony.
- Identify the emotional responses of characters.
- Read orally to convey the personality of a character.

LESSON 27

The student will

- Describe the qualities of characters.
- Note the author's use of foreshadowing.
- Recognize the author's use of irony.
- Identify elements of realism in fanciful fiction.
- Determine sentence meaning from context.

LESSON 28

The student will

- Identify irony.
- Detect change in a character.
- Read orally in a persuasive manner.
- Determine word meaning from context.
- Recognize the author's use of personification.
- Identify elements of realism in fanciful fiction.

Correlated Activities

- Vocabulary Notebook, Activity 4: Letter Line-up
 - Creative Writing, Activity 3: A Rhyme in Time
- See "Classroom Management for Grouping" in the Appendix.

LESSON 26

THE LAW OF THE JUNGLE

COMPREHENSION

VOCABULARY

A box lay at the **threshold**, but no one was at the door. (p. 110)

Do not bring that **mangy** dog in until he is cleaned and combed! (p. 113)

Miss Banks was known for **fostering** orphaned children and received many gifts for the orphans' care. (p. 115)

Before silent reading: pages 110–13

Motivation

- Shere Khan plans to break the Law of the Jungle. What will the wolves have to say about it?

After silent reading

Overview discussion: pages 110–13

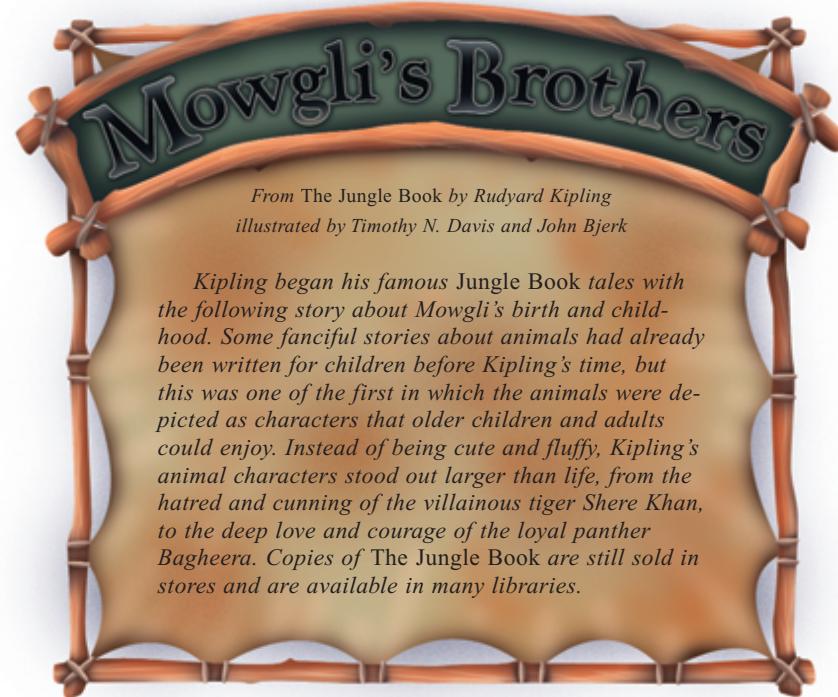
- [literal] Is Tabaqui the jackal a welcome visitor in the Wolf family's cave? (no)

[interpretive] How does Father Wolf respond to the surly jackal? Why? (Answers may vary, but elicit that Father Wolf is cold and harsh because the wolves know Tabaqui causes trouble.)

- [literal] What bad news does Tabaqui tell Father Wolf while he is visiting? (that Shere Khan is going to start hunting among their hills instead of in his normal hunting grounds)

[interpretive] Does Father Wolf agree with Shere Khan's decision to shift his hunting grounds? (no) How do you know? (He says that Shere Khan has no right to change his quarters because of the Law of the Jungle.)

- [literal] According to Mother Wolf, what is Shere Khan hunting? (Man)



*From The Jungle Book by Rudyard Kipling
illustrated by Timothy N. Davis and John Bjerk*

Kipling began his famous Jungle Book tales with the following story about Mowgli's birth and childhood. Some fanciful stories about animals had already been written for children before Kipling's time, but this was one of the first in which the animals were depicted as characters that older children and adults could enjoy. Instead of being cute and fluffy, Kipling's animal characters stood out larger than life, from the hatred and cunning of the villainous tiger Shere Khan, to the deep love and courage of the loyal panther Bagheera. Copies of The Jungle Book are still sold in stores and are available in many libraries.

The Law of the Jungle

It was seven o'clock of a very warm evening in the Seeonee Hills when Father Wolf woke up from his day's rest, scratched himself, yawned, and spread out his paws one after the other to get rid of the sleepy feeling in their tips. Mother Wolf lay with her big gray nose dropped across her four tumbling, squealing cubs, and the moon shone into the mouth of the cave where they all lived.

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"Augrh!" said Father Wolf. "It is time to hunt again." He was going to spring downhill when a little shadow with a bushy tail crossed the **threshold**¹ and whined: "Good hunting go with you, O Chief of the Wolves. And good hunting and strong white teeth go with the noble children that they may never forget the hungry in this world."

¹threshold—the floor or ground at an entrance or doorway

Follow-up discussion: page 110

- [appreciative] What mood does the story open with? Why do you think that? (Accept any answer, but elicit that the story begins with a lazy, calm, peaceful mood; Father Wolf is stretching from his rest and Mother Wolf is lying down.)

[interpretive] How do you know that Shere Khan is not permitted to hunt Man? (The Law of the Jungle says that animals can hunt man only to show their children how to kill.)

- [literal] Who is the second visitor that comes to Mother and Father Wolf? (a man's cub)

[interpretive] Does the man's cub realize the danger he could be in? (no) How do you know? (He laughs at Father Wolf; he doesn't know the wolf nearly attacked him.)

- [interpretive] Do you think the bushy-tailed visitor is sincere in his compliments to Father Wolf? (no) How would you describe his manner of speaking? (He is being sarcastic.)

Read aloud with a whiny, sarcastic voice the comment made by the jackal.

It was the jackal—Tabaqui, the Dish-licker—and the wolves of India despise Tabaqui because he runs about making mischief, and telling tales, and eating rags and pieces of leather from the village rubbish heaps. But they are afraid of him too, because Tabaqui, more than anyone else in the jungle, is apt to go mad, and then he forgets that he was ever afraid of anyone, and runs through the forest biting everything in his way. Even the tiger runs and hides when little Tabaqui goes mad, for madness is the most disgraceful thing that can overtake a wild creature. We call it hydrophobia,² but they call it *dewanee*—the madness—and run.

"Enter, then, and look," said Father Wolf stiffly, "but there is no food here."

"For a wolf, no," said Tabaqui, "but for so mean³ a person as myself a dry bone is a good feast. Who are we, the Gidur-log [the jackal people], to pick and choose?" He scuttled to the back of the cave, where he found the bone of a buck with some meat on it, and sat crackling the end merrily.

"All thanks for this good meal," he said, licking his lips. "How beautiful are the noble children! How large are their eyes! And so young too! Indeed, indeed, I might have remembered that the children of kings are men from the beginning."

Now, Tabaqui knew as well as anyone else that there is nothing so harmful as to compliment children to their faces. It pleased him to see Mother and Father Wolf look uncomfortable.

Tabaqui sat still, rejoicing in the mischief that he had made, and then he said spitefully:

"Shere Khan, the Big One, has shifted his hunting grounds. He will hunt among these hills for the next moon,⁴ so he has told me."

Shere Khan was the tiger who lived near the Waingunga River, twenty miles away.

"He has no right!" Father Wolf began angrily—"By the Law of the Jungle he has no right to change his quarters without due warning. He will frighten every head of game within ten miles, and I—I have to hunt for two, these days."

"His mother did not call him Lungri [the Lame One] for nothing," said Mother Wolf quietly. "He has been lame in one foot from his birth. That is why he has only killed cattle. Now the villagers of the Waingunga are angry with him, and he has come here to make *our* villagers angry. They will scour⁵ the jungle for him when he is far away, and we and our children must run when the grass is

²hydrophobia—rabies

³mean—common; low in status

⁴moon—a month

⁵scour—to search thoroughly

Mowgli's Brothers 111

Follow-up discussion: page 111

► [literal] What title follows Tabaqui's name? ([the Dish-licker](#))

[interpretive] Why is Tabaqui called "the Dish-licker"? ([Elicit that it is because he eats things from the village rubbish heaps.](#))

[interpretive] What two emotions do the wolves of India have toward Tabaqui? Why? ([They despise him because he makes mischief and tells tales; they are afraid of him because he is apt to go mad and run through the forest biting everything.](#))

[interpretive] When Tabaqui comes to visit Father Wolf, what does he do that proves he deserves the title "Dish-licker"? ([Answers will vary, but elicit that he scruples around the wolves' cave and finds a leftover bone to chew on.](#))

► [interpretive] What kind of comments does Tabaqui make about Father Wolf's children? ([He compliments them.](#))

[critical] Is it good for Tabaqui to be complimenting the children? Why or why not? ([Elicit that it is not good because the story says "there is nothing so harmful as to compliment children to their faces." The children may become proud if they hear these compliments.](#))

► [interpretive] What kind of emotion does Father Wolf show when he finds out that Shere Khan is changing his hunting grounds? ([anger](#))

Read aloud with an angry tone Father Wolf's response to Tabaqui's news that Shere Khan is going to start hunting in the wolves' territory.

Follow-up discussion: page 112

► [critical] Do you think Mother Wolf is serious when she says, “Indeed, we are very grateful to Shere Khan!”? Why or why not? (Elicit that she is not serious because she is talking about being grateful for the trouble Shere Khan will bring them if he hunts in their territory; she is being sarcastic.)

► [interpretive] How does Mother Wolf seem to know that Shere Khan is preparing to hunt Man? (The noise Shere Khan is making is a sort of humming purr that scares men in the forest.)

Read aloud with an eerie tone the explanation of how Mother Wolf knows Shere Khan is going to hunt Man.



set alight. Indeed, we are very grateful to Shere Khan!”

“Shall I tell him of your gratitude?” said Tabaqui.

“Out!” snapped Father Wolf.
“Out and hunt with thy master. Thou hast done harm enough for one night.”

“I go,” said Tabaqui quietly. “Ye can hear Shere Khan below in the thickets. I might have saved myself the message.”

Father Wolf listened, and below in the valley that ran down to a little river he heard the dry, angry, snarly, singsong whine of a tiger who has caught nothing and does not care if all the jungle knows it.

“The fool!” said Father Wolf. “To begin a night’s work with that noise! Does he think that our bucks are like his fat Waingunga bullocks?”

“H’sh. It is neither bullock nor buck he hunts tonight,” said Mother Wolf. “It is Man.” The whine had changed to a sort of humming purr that seemed to come from every quarter of the compass. It was the noise that bewilders woodcutters and gypsies sleeping in the open, and makes them run sometimes into the very mouth of the tiger.

“Man!” said Father Wolf, showing all his white teeth. “Faugh! Are there not enough beetles and frogs in the tanks that he must eat Man, and on our ground too!”

The Law of the Jungle, which never orders anything without a reason, forbids every beast to eat Man except when he is killing to show his children how to kill, and then he must hunt outside the hunting grounds of his pack or tribe. The real reason for this is that man-killing means, sooner or later, the arrival of men on elephants, with guns, and hundreds of men with gongs and rockets and torches. Then everybody in the jungle suffers. The reason the beasts give among themselves is that Man is the weakest and most defenseless of all living things, and it is unsportsmanlike to touch him. They say too—and it is true—that man-eaters become mangy,⁶ and lose their fur.

The purr grew louder, and ended in the full-throated “Aaarrh!” of the tiger’s charge.

Then there was a howl—an untigerish howl—from Shere Khan. “He has missed,” said Mother Wolf. “What is it?”

Father Wolf ran out a few paces and heard Shere Khan muttering and mumbling savagely as he tumbled about in the scrub.



“The fool has had no more sense than to jump at a woodcutter’s campfire, and has burned his feet,” said Father Wolf with a grunt. “Tabaqui is with him.”

“Something is coming uphill,” said Mother Wolf, twitching one ear. “Get ready.”

The bushes rustled a little in the thicket, and Father Wolf dropped with his haunches under him, ready for his leap. Then, if you had been watching, you would have seen the most wonderful thing in the world—the wolf checked in midspring.

He made his bound before he saw what it was he was jumping at, and then he tried to stop himself. The result was that he shot up straight into the air for four or five feet, landing almost where he left ground.

“Man!” he snapped. “A man’s cub. Look!”

Directly in front of him, holding on by a low branch, stood a brown baby who could just walk—as soft and as dimpled a little atom as ever came to a wolf’s cave at night. He looked up into Father Wolf’s face and laughed.

⁶mangy—having bare or dirty spots



Follow-up discussion: page 113

► [literal] What is the real reason the Law of the Jungle forbids killing Man except in showing children how to kill? (The entire jungle suffers when Man is killed because in revenge men will come on elephants with guns, gongs, rockets, and torches.)

[literal] What reason do the animals in the jungle give for not killing Man? (They say it is unsportsmanlike to touch Man because he is the weakest and most defenseless of all living things.)

[critical] Why do you think there is a difference between the real reason animals should not kill Man and the reason the animals themselves give? (Accept any answer, but elicit that the animals are too proud to admit that they are afraid of being hunted down if they kill Man. They would rather think Man is weak and they are doing him a favor by not killing him.) [BAT: 4c Honesty]

[interpretive] If a man had no weapons, would the wolves be right about how weak and defenseless Man is? (yes) Explain your answer. (Answers may vary, but elicit that wild animals are often stronger and have natural weapons, such as claws and sharp teeth.)

► [interpretive] How does Father Wolf prepare himself to meet whatever they hear in the bushes? (He drops to the ground with his haunches under him ready to leap.)

Read aloud the section that describes Father Wolf’s actions as he realizes he does not know what he is bounding at.

► [interpretive] Why do you think the man’s cub laughs at Father Wolf? (Accept any answer, but elicit that he does not understand the danger that an animal like a wolf poses; he is just a baby.)

[appreciative] Would you like to meet Father Wolf in a jungle?

Before silent reading: pages 114–16

Motivation

- ▶ Who will protect the man's cub from the tiger, Shere Khan?

After silent reading

Overview discussion: pages 114–16

- ▶ [literal] What does Shere Khan demand? ([that the man's cub be given to him](#))

[interpretive] Who is the one that really stands up to Shere Khan? ([Mother Wolf](#)) What is interesting about this? ([Elicit that it is interesting because, humanly speaking, the male would normally be the protector. We see that Mother Wolf has a respected reputation.](#)) [BAT: 8d Courage]

- ▶ [literal] What does Mother Wolf decide to do with the man's cub? ([She decides to keep him.](#))

Follow-up discussion: page 114

- ▶ [critical] Do you think Father Wolf is being serious when he says “Shere Khan does us great honor”? Explain your answer. ([Answers may vary, but elicit that Father Wolf is being sarcastic because he says it with anger in his eyes. He really means the opposite.](#))

[interpretive] Why will Father Wolf not obey Shere Khan's command to give him the man's cub? ([because the wolves are free and do not have to take orders from anyone except the Head of the Pack](#))

Read aloud with confidence Father Wolf's response to Shere Khan concerning giving him the man's cub.

“Is that a man's cub?” said Mother Wolf. “I have never seen one. Bring it here.”

A wolf accustomed to moving his own cubs can, if necessary, mouth an egg without breaking it, and though Father Wolf's jaws closed right on the child's back not a tooth even scratched the skin as he laid it down among the cubs.

“How little! and—how bold!” said Mother Wolf softly. The baby was pushing his way between the cubs to get close to the warm hide. “Ahai! And so this is a man's cub. Now, was there ever a wolf that could boast of a man's cub among her children?”

“I have heard now and again of such a thing, but never in our Pack or in my time,” said Father Wolf. “He is altogether without hair, and I could kill him with a touch of my foot. But see, he looks up and is not afraid.”

The moonlight was blocked out of the mouth of the cave, for Shere Khan's great square head and shoulders were thrust into the entrance. Tabaqui, behind him, was squeaking: “My lord, my lord, it went in here!”

“Shere Khan does us great honor,” said Father Wolf, but his eyes were very angry. “What does Shere Khan need?”

“My quarry.⁷ A man's cub went this way,” said Shere Khan. “Its parents have run off. Give it to me.”

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Shere Khan had jumped at a woodcutter's campfire, as Father Wolf had said, and was furious from the pain of his burned feet. But Father Wolf knew that the mouth of the cave was too narrow for a tiger to come in by. Even where he was, Shere Khan's shoulders and forepaws were cramped for want of room, as a man's would be if he tried to fight in a barrel.

“The Wolves are a free people,” said Father Wolf. “They take orders from the Head of the Pack, and not from any striped cattle-killer. The man's cub is ours—to kill if we choose.”

“Ye choose and ye do not choose! What talk is this of choosing? By the bull that I killed, am I to stand nosing into your dog's den for my fair dues? It is I, Shere Khan, who speaks!”

The tiger's roar filled the cave with thunder. Mother Wolf shook herself clear of the cubs and sprang forward, her eyes, like two green moons in the darkness, facing the blazing eyes of Shere Khan.

“And it is I, Raksha, who answers. The man's cub is mine, Lungri—mine to me! He shall not be killed. He shall live to run with the Pack and to hunt with the Pack; and in the end, look you, hunter of little cubs—frog-eater—fish-killer—he

⁷quarry—a person or animal that is hunted; prey

- ▶ [interpretive] What seems to be Shere Khan's attitude about his position in the jungle? ([Answers will vary, but elicit that Shere Khan thinks he holds a more important position than he actually does.](#)) [BAT: 7e Humility]

[interpretive] What does Mother Wolf call Shere Khan when she is telling him that he will not have the man's cub to kill it? ([She calls him “Lungri.” On page 111 we learned it means “Lame One.”](#)) Why does she call him that? ([Elicit that she calls him that to remind him that he is not as great and strong as he thinks.](#))



shall hunt thee! Now get hence, or by the Sambhur that I killed (I eat no starved cattle), back thou goest to thy mother, burned beast of the jungle, lamer than ever thou camest into the world! Go!"

Father Wolf looked on amazed. He had almost forgotten the days when he won Mother Wolf in fair fight from five other wolves when she hunted in the lead of the Pack not for compliment's sake. Shere Khan might have faced Father Wolf, but he could not stand up against

Mother Wolf, for he knew that where he was she had all the advantage of the ground, and would fight to the death. So he backed out of the cave mouth growling, and when he was clear he shouted:

"Each dog barks in his own yard! We will see what the Pack will say to this fostering⁸ of man-cubs. The cub is mine, and to my teeth he will come in the end, O bush-tailed thieves!"

⁸fostering—raising; bringing up

**Follow-up discussion:
page 115**

- [interpretive] How does Shere Khan respond to Mother Wolf and her threats? Why? (He backs out of the cave because he knows she could beat him.)

Read aloud the reaction of both Father Wolf and Shere Khan when Mother Wolf stands up for the man's cub, including Shere Khan's menacing threat.

[interpretive] Why do you think Shere Khan might have faced Father Wolf but not Mother Wolf? (Elicit that Father Wolf is not known to be as strong a fighter as Mother Wolf.)

- [literal] After Shere Khan has left the cave and is shouting back at Mother and Father Wolf, what does he call them? (bushtailed thieves)

[critical] Do Mother and Father Wolf deserve the title of "bushtailed thieves"? Why or why not? (Answers may vary, but elicit that they do not deserve the title because the man's cub was never Shere Khan's to begin with, so they did not steal him.)

Follow-up discussion: page 116

► [interpretive] Why do you think Father Wolf asks Mother Wolf if she will still keep the man's cub? (Answers may vary, but elicit that Father Wolf thinks Mother Wolf may not want to have to deal with explaining the man's cub to the rest of the Pack.)

[interpretive] What are the reasons Mother Wolf gives for keeping the man's cub? (Answers may vary, but elicit that she is sympathetic toward him because she says he was alone and hungry and notices that he has pushed her cubs aside to get a place next to her. She also wants to keep him so that Shere Khan won't be able to kill him; this will prevent trouble from the villagers who would think the wolves, rather than Shere Khan, had killed him.)

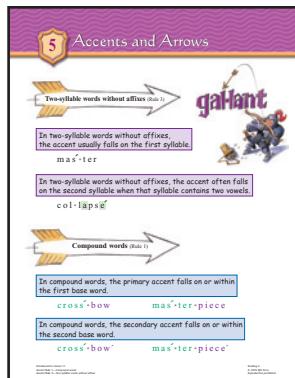
Read aloud Mother Wolf's firm response when Father Wolf asks if she will keep the man's cub.

► [literal] What does the Pack Council require concerning a wolf's cubs? (The cubs must be brought before the council once they are old enough to stand.)

[interpretive] Why will Mowgli need to appear before the Pack Council? (Elicit that if Mother Wolf wants to keep him, he must be presented as are all cubs.)

Looking ahead

► Will the Pack accept Mowgli?



Mother Wolf threw herself down panting among the cubs, and Father Wolf said to her gravely:

"Shere Khan speaks this much truth. The cub must be shown to the Pack. Wilt thou still keep him, Mother?"

"Keep him!" she gasped. "He came by night, alone and very hungry; yet he was not afraid! Look, he has pushed one of my babes to one side already. And that lame butcher would have killed him and would have run off to the Waingunga while the villagers here hunted through all our lairs in revenge! Keep him! Assuredly I will keep him. Lie still, little frog. O thou Mowgli—for Mowgli the Frog I will call thee—the time will come when thou wilt hunt Shere Khan as he has hunted thee."

"But what will our Pack say?" said Father Wolf.

The Law of the Jungle lays down very clearly that any wolf may, when he marries, withdraw from the Pack he belongs to. But as soon as his cubs are old enough to stand on their feet he must bring them to the Pack Council, which is generally held once a month at full moon, in order that the other wolves may identify them. After that inspection the cubs are free to run where they please, and until they have killed their first buck no excuse is accepted if a grown wolf of the Pack kills one of them. The punishment is death where the murderer can be found; and if you think for a minute you will see that this must be so.



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WORKTEXT OBJECTIVES

The student will

- Identify synonyms.
- Determine word meaning from context.
- Complete analogies.
- Apply accent rules 1 and 3.
- Determine word usage from context.

Vocabulary: Worktext page 45



Structural analysis: Worktext page 46



Accent rules 1 and 3 were presented in Lesson 11.

Use Teaching Visual 5, *Accents and Arrows*, to review accented syllables before the students complete the page.

Man's Cub

Father Wolf waited till his cubs could run a little, and then on the night of the Pack Meeting took them and Mowgli and Mother Wolf to the Council Rock—a hilltop covered with stones and boulders where a hundred wolves could hide. Akela, the great gray Lone Wolf, who led all the Pack by strength and cunning,⁹

lay out at full length on his rock, and below him sat forty or more wolves of every size and color, from badger-colored veterans¹⁰ who could handle a buck alone to young black three-year-olds who thought they could.

⁹cunning—slyness or cleverness

¹⁰veterans—those who are experienced



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Follow-up discussion: page 117

► [literal] What is the Council Rock? (possible answers: a hilltop covered with stones and boulders where wolves can hide; the place where the Pack holds meetings)

► [literal] What two character qualities does Akela lead the pack with? (strength and cunning)

Read aloud with a tone of dignity the title and description of Akela.

COMPREHENSION

VOCABULARY

Luke has a **cunning** idea for earning extra money. (p. 117)

After twenty years of teaching, Mrs. Collins is a **veteran** in the classroom. (p. 117)

There was some **dispute** as to whose turn was next. (p. 118)

Before silent reading: pages 117–20

Motivation

► What happens at the Council Rock?

After silent reading

Overview discussion: pages 117–20

► [literal] Who is the leader of the meeting at the Council Rock? (**Akela**)

[critical] What kind of leader is Akela? (Accept any answer.)

[interpretive] What phrase does Akela keep repeating at the Council Rock? Why? (“Look well, O Wolves!”; to remind the wolves to inspect the cubs well and see who is now part of the Pack)

► [interpretive] What causes some members of the Pack to doubt whether Mowgli should be part of them? (Answers may vary, but elicit that Shere Khan’s questioning what a man’s cub has to do with the Free People makes some wolves doubt.)

[interpretive] What is significant about the two who speak for Mowgli? (Baloo is the one who will teach Mowgli, so it is good that he has accepted him; Bagheera is feared by all the wolves, yet he is kind enough to speak for a man’s cub. Neither of them is a wolf.)

Follow-up discussion: page 118

► [interpretive] How does Akela know the manners and customs of men? (because he has been caught in wolf traps twice and beaten and left for dead by men)

[critical] In what way is Akela's attitude toward Mowgli unexpected based on how Akela has previously been treated by men? (Answers will vary, but elicit that it would seem natural for Akela to hate or fear Mowgli, but instead he wants to spare Mowgli and make him part of the Pack.)

[interpretive] Does Mowgli seem concerned about what is going on around him? (no) How do you know? (Elicit that Mowgli does not seem concerned because he sits laughing and playing with pebbles when he is placed in the center at the Pack meeting.)

► [interpretive] Why does Mother Wolf prepare to fight as Akela is asking who speaks for Mowgli? (Answers may vary, but elicit that she will fight in Mowgli's defense if no one speaks for him and the Pack does not accept him.)

► [literal] Who speaks for Mowgli first? (Baloo, the bear)

[interpretive] Why can a bear speak for a wolf cub? (Only Baloo can because he teaches the wolf cubs the Law of the Jungle.)

[appreciative] Do you think you would like Baloo? Why or why not?

Read aloud with a kind voice the paragraph that describes Baloo.



The Lone Wolf had led them for a year now. He had fallen twice into a wolf trap in his youth, and once he had been beaten and left for dead; so he knew the manners and customs of men. There was very little talking at the Rock. The cubs tumbled over each other in the center of the circle where their mothers and fathers sat, and now and again a senior wolf would go quietly up to a cub, look at him carefully, and return to his place on noiseless feet. Sometimes a mother would push her cub far out into the moonlight to be sure that he had not been overlooked. Akela from his rock would cry: "Ye know the Law—ye know the Law. Look well, O Wolves!" And the anxious mothers would take up the call: "Look—look well, O Wolves!"

At last—and Mother Wolf's neck bristles lifted as the time came—Father Wolf pushed "Mowgli the Frog," as they called him, into the center, where he sat laughing and playing with some pebbles that glistened in the moonlight.

Akela never raised his head from his paws, but went on with the monotonous¹¹ cry: "Look well!" A muffled roar came up from behind the rocks—the voice of Shere Khan crying: "The cub is mine. Give him to me. What have the Free People to do with a man's cub?" Akela never even twitched his ears. All he said was: "Look well, O Wolves! What

have the Free People to do with the orders of any save the Free People? Look well!"

There was a chorus of deep growls, and a young wolf in his fourth year flung back Shere Khan's question to Akela: "What have the Free People to do with a man's cub?" Now, the Law of the Jungle lays down that if there is any dispute¹² as to the right of a cub to be accepted by the Pack, he must be spoken for by at least two members of the Pack who are not his father and mother.

"Who speaks for this cub?" said Akela. "Among the Free People who speaks?" There was no answer, and Mother Wolf got ready for what she knew would be her last fight, if things came to fighting.

Then the only other creature who is allowed at the Pack Council—Baloo, the sleepy brown bear who teaches the wolf cubs the Law of the Jungle: old Baloo, who can come and go where he pleases because he eats only nuts and roots and honey—rose up on his hind quarters and grunted.

"The man's cub—the man's cub?" he said. "I speak for the man's cub. There is no harm in a man's cub. I have no gift of words, but I speak the truth. Let him run with the Pack, and be entered with the others. I myself will teach him."

¹¹monotonous—never changing; dull

¹²dispute—quarrel or disagreement



"We need yet another," said Akela. "Baloo has spoken, and he is our teacher for the young cubs. Who speaks besides Baloo?"

A black shadow dropped down into the circle. It was Bagheera the Black Panther, inky black all over, but with the panther markings showing up in certain lights like the pattern of watered silk. Everybody knew Bagheera, and nobody cared to cross his path; for he was as cunning as Tabaqui, as bold as the wild buffalo, and as reckless as the wounded elephant. But he had a voice as soft as wild honey dripping from a tree, and a skin softer than down.

"O Akela, and ye the Free People," he purred, "I have no right in your assembly,¹³ but the Law of the Jungle says that if there is a doubt which is not a killing matter in

regard to a new cub, the life of that cub may be bought at a price. And the Law does not say who may or may not pay that price. Am I right?"

"Good! Good!" said the young wolves, who are always hungry. "Listen to Bagheera. The cub can be bought for a price. It is the Law."

Bagheera faced the pack. "Knowing that I have no right to speak here, I ask your leave."

"Speak then," cried twenty voices. "To kill a cub is shame. Besides, he may make better sport for you when he is grown. Baloo has spoken in his behalf. Now to Baloo's word I will add one bull, and a fat one, newly killed, not half a mile from here, if ye will accept the man's cub according to the Law. Is it difficult?"

¹³assembly—a group gathered together for a special purpose

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Follow-up discussion: page 119

► [literal] What description is given of Bagheera, the Black Panther? (inky black all over, but with the panther markings showing up in certain lights like the pattern of watered silk)

[literal] How do other creatures in the jungle view Bagheera? Why? (No one in the jungle wants to cross Bagheera's path because he is cunning, bold, and reckless.)

Read aloud with a calm, smooth voice the paragraph that describes Bagheera.

► [literal] What does Bagheera offer as a solution to Mowgli's being accepted into the Pack? (that Mowgli's life be bought at a price)

[interpretive] How do the young wolves respond to Bagheera's idea about accepting Mowgli into the pack? Why? (with excitement because they are always hungry and know there will be a sacrifice involved)

Follow-up discussion: page 120

► [interpretive] What is the wolves' reasoning for accepting Mowgli into the Pack? (Answers may vary, but elicit that they want to have the bull; they do not think Mowgli will survive in the jungle anyway, so they do not mind letting him into the Pack.)

Read aloud Bagheera's comment after everyone else has gone down the hill to eat the bull.

NOTE Call attention to the foreshadowing in Bagheera's "under his whiskers" comment. Ask the students whether this could be shedding light on the story outcome.

► [literal] After Mowgli is accepted into the Pack, what does Akela say that shows his approval of Mowgli? ("It was well done. Men and their cubs are very wise. He may be a help in time.")

[interpretive] In what way does Bagheera seem to think Mowgli will be able to help the Pack in the future? (Bagheera thinks Mowgli can become the leader of the Pack after Akela.)

[interpretive] According to Akela's thoughts, what is the Law of the Jungle concerning a leader who has lost his strength? (The weak leader is killed by the wolves in the Pack, and a new leader takes his place.)

[appreciative] Although the animals are personified, how does the author stay true to their animal natures? (possible answers: the young wolves' eagerness about getting the dead bull; the cycle of leadership in killing off the leader; earlier, the restriction of not killing the cubs until they are old enough to defend themselves)

There was a clamor of scores of voices, saying: "What matter? He will die in the winter rains. He will scorch in the sun. What harm can a frog do us? Let him run with the Pack. Where is the bull, Bagheera? Let him be accepted." And then came Akela's bay, crying: "Look well—look well, O Wolves!"

Mowgli was still deeply interested in the pebbles, and he did not notice when the wolves came and looked at him one by one. At last they all went down the hill for the dead bull, and only Akela, Bagheera, Baloo, and Mowgli's own wolves were left. Shere Khan roared still in the night, for he was very angry that Mowgli had not been handed over to him.

"Ay, roar well," said Bagheera, under his whiskers, "for the time will come when this thing will make thee roar to another tune, or I know nothing of man."

"It was well done," said Akela. "Men and their cubs are very wise. He may be a help in time."

"Truly, a help in time of need; for none can hope to lead the Pack forever," said Bagheera.

Akela said nothing. He was thinking of the time that comes to every leader of every pack when his strength goes from him and he gets feebler and feebler,

till at last he is killed by the wolves and a new leader comes up—to be killed in his turn.

"Take him away," he said to Father Wolf, "and train him as befits one of the Free People." And that is how Mowgli was entered into the Seeonee Wolf Pack for the price of a bull and on Baloo's good word.



Now you must be content to skip ten or eleven whole years, and only guess at all the wonderful life that Mowgli led among the wolves, because if it were written out it would fill ever so many books. He grew up with the cubs, though they, of course, were grown wolves almost before he was a child. And Father Wolf taught him his business, and the meaning of things in the jungle, till every rustle in the grass, every breath of the warm night air, every note of the owls above his head, every scratch of a bat's claws as it roosted for a while in a tree, and every splash of every little fish jumping in a pool meant just as much to him as the work of his office means to a business man.

When he was not learning he sat out in the sun and slept, and ate and went to sleep again. When he felt dirty or hot he swam in the forest pools; and when he wanted honey (Baloo the bear told him that honey and nuts were just as pleasant to eat as raw meat) he climbed up for it, and Bagheera the panther showed him how to do it. Bagheera would lie out on a branch and call, "Come along, Little Brother," and at first Mowgli would cling like the sloth, but afterward he would fling himself through the branches almost as boldly as the gray ape. He took his place at the Council Rock, too, when the Pack met, and there he discovered that if he stared hard at any wolf, the

wolf would be forced to drop his eyes, and so he used to stare for fun.

At other times he would pick the long thorns out of the pads¹⁴ of his friends, for wolves suffer terribly from thorns and burrs in their coats. He would go down the hillside into the cultivated¹⁵ lands by night, and look very curiously at the villagers in their huts, but he had a mistrust of men because Bagheera showed him a square box with a drop gate so cunningly hidden in the jungle that he nearly walked into it, and told him that it was a trap. He loved better than anything else to go with Bagheera into the dark warm heart of the forest, to sleep all through the drowsy day, and at night see how Bagheera did his killing. Bagheera killed right and left as he felt hungry, and so did Mowgli—with one exception. As soon as he was old enough to understand things, Bagheera told him that he must never touch cattle because he had been bought into the Pack at the price of a bull's life.

"All the jungle is thine," said Bagheera, "and thou canst kill everything that thou art strong enough to kill; but for the sake of the bull that bought thee thou must never kill or eat any cattle young or old. That is the Law of the Jungle."

¹⁴pads—small cushionlike parts on the bottoms of the feet of certain animals

¹⁵cultivated—prepared and tended soil to grow plants

Mowgli's Brothers 121

Follow-up discussion: page 121

► [literal] How many years have passed since Mowgli was accepted into the pack? (ten or eleven)

► [interpretive] What does Kipling mean when he lists all the things Mowgli has become accustomed to and then says those things "meant just as much to him as the work of his office means to a business man"? (Answers will vary, but elicit that Kipling means those things have become Mowgli's main concern.)

[interpretive] Do you think Mowgli's life seems difficult? Why or why not? (Answers will vary, but elicit that it seems that he does whatever he wants to do.)

Read aloud the section that tells what Mowgli does when he is not learning. Make it sound as though Mowgli enjoys the forest, rather than fears it.

► [interpretive] What main lesson does Bagheera teach Mowgli about killing? (that Mowgli should never kill cattle because a bull's life was used to buy him into the Pack)

► [interpretive] What is Mowgli's attitude toward men? (He distrusts men.) Why? (because he almost gets caught in a trap placed in the jungle by men)

Before silent reading: pages 121–25

Motivation

► Mowgli seems to have many teachers. What does he learn from Father Wolf, Mother Wolf, and Bagheera?

After silent reading

Overview discussion: pages 121–25

► [interpretive] Who teaches Mowgli to love the jungle? (Father Wolf teaches him to notice the details of the jungle, like the rustle of grass or the splash of a fish.)

[interpretive] What does Mother Wolf try to teach Mowgli? (to distrust and fear Shere Khan; elicit that she is not successful.)

[critical] Why does Bagheera turn out to be his most influential teacher? (Bagheera was born and raised outside of his environment—among men—and Mowgli has been raised outside of his environment—among wolves.)

[literal] What does Bagheera suggest will be a stronger friend to Mowgli than he or Baloo will be? (fire) Why? (because all the animals in the jungle are afraid of it)

► [interpretive] What does Mowgli not realize about Shere Khan? (that Shere Khan is his enemy and wants to kill him)

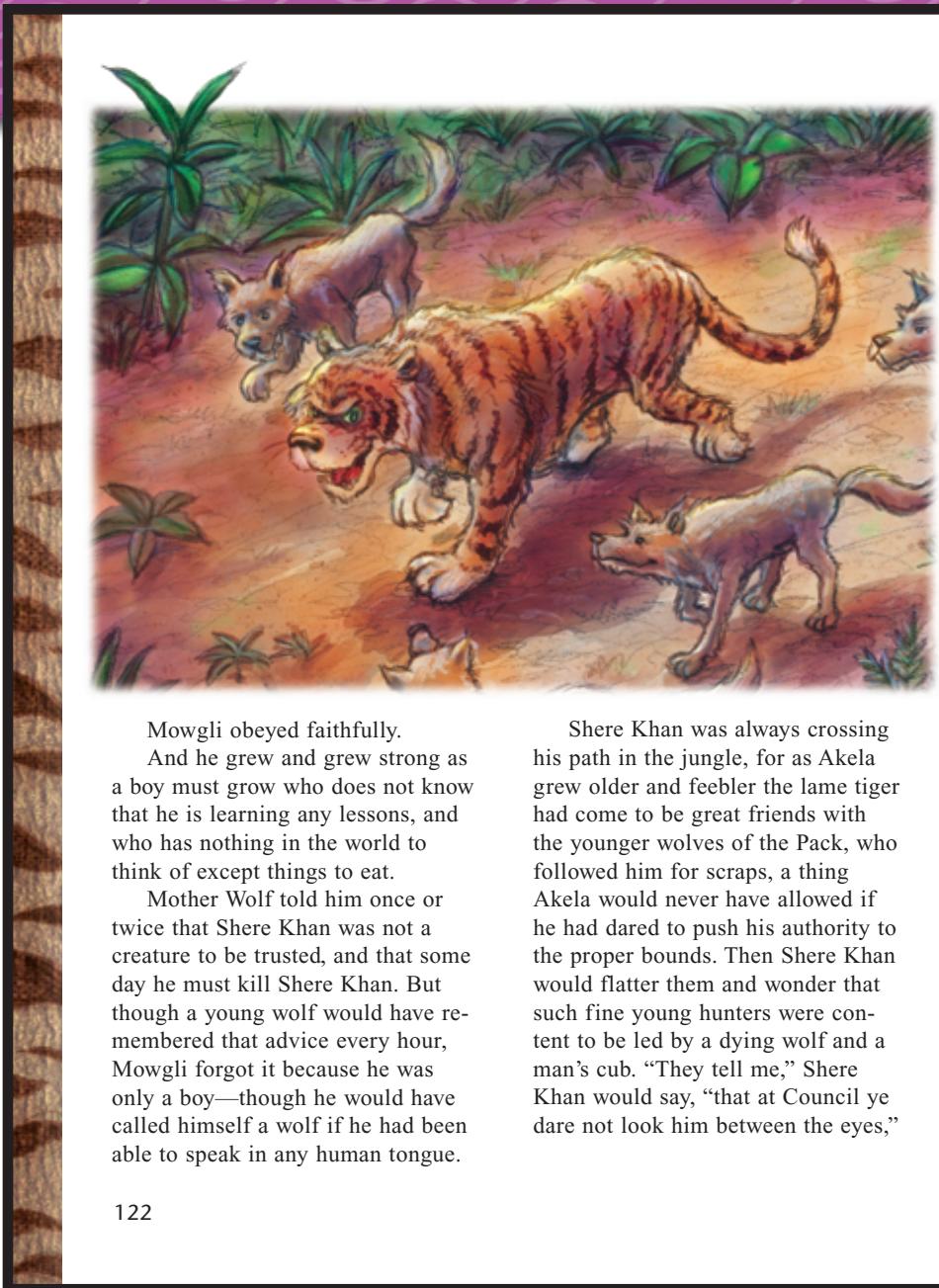
Follow-up discussion: pages 122–23

► [interpretive] Why does Mowgli forget Mother Wolf's warning about Shere Khan? (He forgets it because he is only a boy.)

Read aloud with a cautious voice what Mother Wolf warns Mowgli about and what Mowgli does with that warning.

► [critical] Does Shere Khan have good motives in establishing a relationship with the younger wolves of the Pack? Why do you think that? (Answers may vary, but elicit that Shere Khan does not have pure motives because he is trying to turn the younger wolves against Mowgli and against following Akela.) [BAT: 4b Purity]

[interpretive] What comment does Shere Khan make that causes the young wolves to growl and bristle? (He comments that the wolves dare not look Mowgli between the eyes at Council.) Why would Shere Khan's comment upset the young wolves so much? (Answers will vary, but elicit that they do not want to admit that Mowgli has control over them because he is a man.)



Mowgli obeyed faithfully.

And he grew and grew strong as a boy must grow who does not know that he is learning any lessons, and who has nothing in the world to think of except things to eat.

Mother Wolf told him once or twice that Shere Khan was not a creature to be trusted, and that some day he must kill Shere Khan. But though a young wolf would have remembered that advice every hour, Mowgli forgot it because he was only a boy—though he would have called himself a wolf if he had been able to speak in any human tongue.

Shere Khan was always crossing his path in the jungle, for as Akela grew older and feebler the lame tiger had come to be great friends with the younger wolves of the Pack, who followed him for scraps, a thing Akela would never have allowed if he had dared to push his authority to the proper bounds. Then Shere Khan would flatter them and wonder that such fine young hunters were content to be led by a dying wolf and a man's cub. "They tell me," Shere Khan would say, "that at Council ye dare not look him between the eyes,"

and the young wolves would growl and bristle.

Bagheera, who had eyes and ears everywhere, knew something of this, and once or twice he told Mowgli in so many words that Shere Khan would kill him some day. Mowgli would laugh and answer: "I have the Pack and I have thee; and Baloo, though he is so lazy, might strike a blow or two for my sake. Why should I be afraid?"

It was one very warm day that a new notion came to Bagheera—born of something that he had heard. Perhaps Sahi the Porcupine had told him; but he said to Mowgli when they were deep in the jungle, as the boy lay with his head on Bagheera's beautiful black skin, "Little Brother, how often have I told thee that Shere Khan is thy enemy?"

"As many times as there are nuts on that palm," said Mowgli, who, naturally, could not count. "What of it? I am sleepy, Bagheera, and Shere Khan is all long tail and loud talk—like Mor the Peacock."

"But this is no time for sleeping. Baloo knows it; I know it; the Pack know it; and even the foolish, foolish deer know. Tabaqui has told thee too."

"Ho! Ho!" said Mowgli. "Tabaqui came to me not long ago with some rude talk that I was man's cub and not fit to dig pignuts. But I caught Tabaqui by the tail and swung

him twice against a palm tree to teach him better manners."

"That was foolishness, for though Tabaqui is a mischief-maker, he would have told thee of something that concerned thee closely. Open those eyes, Little Brother. Shere Khan dare not kill thee in the jungle. But remember, Akela is very old, and soon the day comes when he cannot kill his buck, and then he will be leader no more. Many of the wolves that looked thee over when thou wast brought to the Council first are old too, and the young wolves believe, as Shere Khan has taught them, that a man-cub has no place with the Pack. In a little time thou wilt be a man."

"And what is a man that he should not run with his brother?" said Mowgli. "I was born in the jungle. I have obeyed the Law of the Jungle, and there is no wolf of ours from whose paws I have not pulled a thorn. Surely they are my brothers."

Bagheera stretched himself at full length and half shut his eyes. "Little Brother," said he, "feel under my jaw."

Mowgli put up his strong brown hand, and just under Bagheera's silky chin, where the giant rolling muscles were all hid by the glossy hair, he came upon a little bald spot.

"There is no one in the jungle that knows that I, Bagheera, carry



Follow-up discussion: page 123

► [literal] How does Mowgli respond when Bagheera tells him that Shere Khan will kill him some day? (Mowgli laughs and says he has no reason to be afraid because he has the Pack, Bagheera, and Baloo on his side.)

[critical] Do you think this is a proper response for Mowgli to have? (Answers will vary, but elicit that Mowgli should be taking the situation much more seriously.)

► [interpretive] Why is it ironic that Mowgli seems offended that Tabaqui came to him "with some rude talk that [he] was man's cub"? (Mowgli actually is a man's cub, and Tabaqui was simply telling him the truth.)

Read aloud Mowgli's boastful description of his encounter with Tabaqui.

Follow-up discussion: page 124

- [literal] What reason does Bagheera reveal for his having helped Mowgli enter the Pack at the Council? (He understands Mowgli's predicament because he was born among humans also.)
- [interpretive] Why does Mowgli get away with saying that everyone else in the jungle fears Bagheera except him? (possible answers: because he is a man; Bagheera loves him and has given him no reason to fear.)
- [interpretive] How does Bagheera explain why the wolves in the Pack would want to kill Mowgli? (Possible answers: He has Mowgli look him between the eyes to show that even he cannot continue looking at Mowgli. He explains that the wolves hate Mowgli because they cannot look him between the eyes, because he is wise, because he has pulled thorns out of their feet, and because he is a man.)

Read aloud the discussion between Mowgli and Bagheera that explains why the wolves want to kill Mowgli and how it is apparent that Mowgli is a man.

that mark—the mark of the collar; and yet, Little Brother, I was born among men, and it was among men that my mother died—in the cages of the king's palace at Oodeypore. It was because of this that I paid the price for thee at the Council when thou wast a little cub. Yes, I too was born among men. I had never seen the jungle. They fed me behind bars from an iron pan till one night I felt that I was Bagheera—the Panther—and no man's plaything, and I broke the silly lock with one blow of my paw and came away. And because I had learned the ways of men, I became more terrible in the jungle than Shere Khan. Is it not so?"

"Yes," said Mowgli, "all the jungle fears Bagheera—all except Mowgli."

"Oh, thou art a man's cub," said the Black Panther very tenderly. "And even as I returned to my jungle, so thou must go back to men at last—to the men who are thy brothers—if thou art not killed in the council."

"But why—but why should any wish to kill me?" said Mowgli.

"Look at me," said Bagheera. And Mowgli looked at him steadily between the eyes. The big panther turned his head away in half a minute.

"That is why," he said, shifting his paw on the leaves. "Not even I can look thee between the eyes, and I was



born among men, and I love thee, Little Brother. The others, they hate thee because their eyes cannot meet thine; because thou art wise; because thou hast pulled out thorns from their feet—because thou art a man."

"I did not know these things," said Mowgli sullenly,¹⁶ and he frowned under his heavy black eyebrows.

¹⁶sullenly—silently and angrily; glumly



"What is the Law of the Jungle? Strike first and then give tongue. By thy very carelessness they know that thou art a man. But be wise. It is in my heart that when Akela misses his next kill—and at each hunt it costs him more to pin the buck—the Pack will turn against him and against thee. They will hold a jungle Council at the Rock, and then—and then—I have

it!" said Bagheera, leaping up. "Go thou down quickly to the men's huts in the valley, and take some of the Red Flower which they grow there, so that when the time comes thou mayest have even a stronger friend than I or Baloo or those of the Pack that love thee. Get the Red Flower."

By Red Flower Bagheera meant fire, only no creature in the jungle will call fire by its proper name. Every beast lives in deadly fear of it, and invents a hundred ways of describing it.

"The Red Flower?" said Mowgli. "That grows outside their huts in the twilight. I will get some."

"There speaks the man's cub," said Bagheera proudly. "Remember that it grows in little pots. Get one swiftly, and keep it by thee for time of need."

"Good!" said Mowgli. "I go. But art thou sure, O my Bagheera—" he slipped his arm around the splendid neck and looked deep into the big eyes—"art thou sure that all this is Shere Khan's doing?"

"By the Broken Lock that freed me, I am sure, Little Brother."

"Then, by the Bull that bought me, I will pay Shere Khan full tale for this, and it may be a little over," said Mowgli, and he bounded away.

"That is a man. That is all a man," said Bagheera to himself, lying down again. "Oh, Shere Khan, never was a blacker hunting than that frog hunt of thine ten years ago!"

Mowgli's Brothers 125



Follow-up discussion: page 125

► [interpretive] Why does Bagheera say the Pack will turn against Akela and against Mowgli when Akela misses his next kill? (**It will mean Akela has lost his strength.**)

[interpretive] What do you suspect will happen at the Council Rock on the day that the Pack turns against Akela and Mowgli? (**The Pack will probably try to kill Akela and Mowgli.**)

► [literal] What do the animals in the jungle call fire? (**the Red Flower**) Why? (**because they are afraid of fire and do not want to refer to it with the proper name**)

Read aloud the paragraph that explains what the Red Flower is and how the animals in the jungle respond to it.

[interpretive] What does Bagheera mean when he says, "Oh, Shere Khan, never was a blacker hunting than that frog hunt of thine ten years ago!"? (**Answers will vary, but elicit that Bagheera means that Shere Khan caused trouble for himself when he first tried to hunt Mowgli when Mowgli was a baby.**)

Looking ahead

► How will Mowgli use the Red Flower for protection?

WORKTEXT OBJECTIVES

The student will

- Identify character traits.
 - Recall and infer facts and details.
 - Determine word meaning from context.
 - Identify antonyms.
 - Complete analogies.
 - Write descriptive sentences.
- • • • • • • • • • • •

Comprehension:

Worktext pages 47–48



COMPREHENSION

VOCABULARY

The **byre** holds five cows, three horses, and a litter of pigs. (p. 127)

A gymnast is in his **prime** in his late teens and early twenties. (p. 128)

The dog choked when the bone got stuck in its **gullet**. (p. 131)

Before silent reading: pages 126–29

Motivation

► Why are some of the animals against Akela and Mowgli?

How will Mowgli appeal to the Pack at the Council Rock?

After silent reading

Overview discussion: pages 126–29

► [interpretive] Why is it so important that Akela is not able to bring down the buck? (**His diminished strength means he is no longer the strongest and therefore not eligible to be the leader of the Pack.**)

[literal] According to what Bagheera says, why does the Pack not immediately kill Akela after he misses the buck? (**They are waiting to kill Mowgli along with Akela.**)

► [literal] When Mowgli arrives at the Council Rock, who is walking around speaking to the wolves? (**Shere Khan**)

► [interpretive] How does Mowgli get the Red Flower? (**He takes a pot of it from a boy in the village.**)

[interpretive] Why is Mowgli not afraid of the Red Flower? (**He notices that the boy he took it from is not afraid of it. He remembers having lain by the fire when he was a baby and knows it warmed him.**)



The Red Flower

Mowgli was far and far through the forest, running hard, and his heart was hot in him. He came to the cave as the evening mist rose, and drew breath, and looked down the valley. The cubs were out, but Mother Wolf, at the back of the cave, knew by his breathing that something was troubling her frog.

"What is it, Son?" she said.

"Some bat's chatter of Shere Khan," he called back. "I hunt among the plowed fields tonight," and he plunged downward through the bushes, to the stream at the bottom of the valley. There he checked, for he heard the yell of the Pack hunting,

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heard the bellow of a hunted Sambhur, and the snort as the buck turned at bay. Then there were wicked, bitter howls from the young wolves: "Akela! Akela! Let the Lone Wolf show his strength. Room for the leader of the Pack! Spring, Akela!"

The Lone Wolf must have sprung and missed his hold, for Mowgli heard the snap of his teeth and then a yelp as the Sambhur knocked him over with his forefoot.

He did not wait for anything more, but dashed on; and the yells grew fainter behind him as he ran into the croplands where the villagers lived.

► [interpretive] How does Mowgli respond to Shere Khan? (**He openly opposes him in front of the wolves and questions his right to be speaking to the Pack.**)

[interpretive] What is Shere Khan's main argument against Mowgli? (**that Mowgli was his from the beginning, so the Pack should allow him to have Mowgli now**)

[interpretive] How does Akela react to Shere Khan and his accusations against Mowgli? (**Akela defends Mowgli and offers to be killed without a fight if the Pack will let Mowgli go free.**)

Follow-up discussion: page 126

► [interpretive] What is Mowgli on his way to do when he hears the Pack hunting? (**He is going into the village to get the Red Flower.**)

► [literal] How does Mother Wolf know something is bothering Mowgli? (**by the way he is breathing**)

[appreciative] Does your mom ever notice things about you that no one else notices? What kinds of things?

Read aloud Mother Wolf's concerned question and Mowgli's seemingly careless response.

(continued at bottom of next page)

"Bagheera spoke truth," he panted, as he nestled down in some cattle fodder¹⁷ by the window of a hut. "Tomorrow is one day both for Akela and for me."

Then he pressed his face close to the window and watched the fire on the hearth. He saw the husbandman's¹⁸ wife get up and feed it in the night with black lumps. And when the morning came and the mists were all white and cold, he saw the man's child pick up a wicker¹⁹ pot plastered inside with earth, fill it with lumps of red-hot charcoal, put it under his blanket, and go out to tend the cows in the byre.²⁰

"Is that all?" said Mowgli. "If a cub can do it, there is nothing to fear." So he strode round the corner and met the boy, took the pot from his hand, and disappeared into the mist while the boy howled with fear.

"They are very like me," said Mowgli, blowing into the pot as he had seen the woman do. "This thing

will die if I do not give it things to eat"; and he dropped twigs and dried bark on the red stuff. Halfway up the hill he met Bagheera with the morning dew shining like moonstones on his coat.

"Akela has missed," said the Panther. "They would have killed him last night, but they needed thee also. They were looking for thee on the hill."

"I was among the plowed lands. I am ready. See!" Mowgli held up the fire pot.

"Good! Now, I have seen men thrust a dry branch into that stuff, and presently the Red Flower blossomed at the end of it. Art thou not afraid?"

"No. Why should I fear? I remember now—if it is not a dream—

¹⁷fodder—chopped corn stalks, hay, and other dry food for farm animals

¹⁸husbandman—a farmer

¹⁹wicker—material made of thin twigs or branches that bend easily

²⁰byre—barn



Mowgli's Brothers 127

(continued from previous page)

► [interpretive] What is a Sambhur?
(Answers may vary, but elicit that from the text we can assume it is a buck.)

[interpretive] How does Mowgli know Akela missed his hold on the Sambhur? (Mowgli hears Akela's teeth snap together and then his yelp as the Sambhur knocks him over.)

Follow-up discussion: page 127

► [interpretive] When Mowgli says "They are very like me," what big idea has occurred to him? (He is beginning to realize what it is like to be human.)

Read aloud Bagheera's sorrowful words when he and Mowgli meet.

► [literal] Is the Panther's message about Akela news to Mowgli? (no) Why not? (Mowgli heard Akela miss the kill.)

[interpretive] Why does Bagheera tell Mowgli that he has seen the Red Flower blossom at the end of a dry branch? (Possible answers: He has seen man catch the end of a dry branch on fire and then use it as a torch; he is giving Mowgli a hint about what to do with the fire at the Council Rock.)

Follow-up discussion: page 128

► [literal] Why is Akela lying by the side of his rock when Mowgli arrives at the Council Rock? (Elicit that since he missed his kill, a new leader of the Pack must be chosen.)

[interpretive] Why does Shere Khan dare to speak now? Explain your answer. (because Akela is no longer in leadership; Akela is not as powerful and strong as he once was.)

[interpretive] What is the difference between the responses of the younger wolves and the older wolves when Mowgli speaks against Shere Khan? (The younger wolves try to silence Mowgli; the older wolves want to hear what Akela has to say.)

► [critical] In Akela's speech to the Pack, he defends his twelve years of leadership, reviews the Law, and reminds them of his right to fight them one by one. Why are there no volunteers to be the first to fight him? (Possible answers: They may not be convinced that they are stronger than the veteran leader; some may suspect from what Akela implied that Akela's failed hunt may have been unfairly set up by Shere Khan.)

Read aloud Akela's noble speech to the Pack.

how, before I was a Wolf, I lay beside the Red Flower, and it was warm and pleasant."

All that day Mowgli sat in the cave tending his fire pot and dipping dry branches into it to see how they looked. He found a branch that satisfied him, and in the evening when Tabaqui came to the cave and told him rudely enough that he was wanted at the Council Rock, he laughed till Tabaqui ran away. Then Mowgli went to the Council, still laughing.

Akela the Lone Wolf lay by the side of his rock as a sign that the leadership of the Pack was open, and Shere Khan with his following of scrap-fed wolves walked to and fro openly being flattered. Bagheera lay close to Mowgli, and the fire pot was between Mowgli's knees. When they were all gathered together, Shere Khan began to speak—a thing he would never have dared to do when Akela was in his prime.²¹

"He has no right," whispered Bagheera. "Say so. He is a dog's son. He will be frightened."

Mowgli sprang to his feet. "Free People," he cried, "does Shere Khan lead the Pack? What has a tiger to do with our leadership?"

"Seeing that the leadership is yet open, and being asked to speak—" Shere Khan began.

"By whom?" said Mowgli. "Are we all jackals, to fawn²² on this

cattle butcher? The leadership of the Pack is with the Pack alone."

There were yells of "Silence, thou man's cub!" "Silence, thou man's cub!" "Let him speak. He has kept our Law"; and at last the seniors of the Pack thundered: "Let the Dead Wolf speak." When a leader of the Pack has missed his kill, he is called the Dead Wolf as long as he lives, which is not long.

Akela raised his old head wearily:

"Free People, and ye too, jackals of Shere Khan, for twelve seasons I have led ye to and from the kill, and in all that time not one has been trapped or maimed. Now I have missed my kill. Ye know how that plot was made. Ye know how ye brought me up to an untried buck to make my weakness known. It was cleverly done. Your right is to kill me here on the Council Rock, now. Therefore, I ask, who comes to make an end of the Lone Wolf? For it is my right, by the Law of the Jungle, that ye come one by one."

There was a long hush, for no single wolf cared to fight Akela to the death. Then Shere Khan roared: "Bah! What have we to do with this toothless fool? He is doomed to die! It is the man-cub who has lived too long. Free People, he was my meat from the first. Give him to me. I am

²¹prime—the best or highest stage or condition

²²fawn—to flatter

weary of this man-wolf folly. He has troubled the jungle for ten seasons. Give me the man-cub, or I will hunt here always and not give you one bone. He is a man, a man's child, and from the marrow²³ of my bones I hate him!"

Then more than half the Pack yelled: "A man! A man! What has a man to do with us? Let him go to his own place."

"And turn all the people of the villages against us?" clamored Shere Khan. "No, give him to me. He is a man, and none of us can look him between the eyes."

Akela lifted his head again and said, "He has eaten our food. He has slept with us. He has driven game for us. He has broken no word of the Law of the Jungle."

"Also, I paid for him with a bull when he was accepted. The worth of a bull is little, but Bagheera's honor is something that he will perhaps fight for," said Bagheera in his gentlest voice.

"A bull paid ten years ago!" the Pack snarled. "What do we care for bones ten years old?"

"Or for a pledge?" said Bagheera, his white teeth bared under his lip. "Well are ye called the Free People!"

"No man's cub can run with the people of the jungle," howled Shere Khan. "Give him to me!"

"He is our brother in all but blood," Akela went on, "and ye would kill him here! In truth, I have lived too long. Some of ye are eaters of cattle, and of others I have heard that, under Shere Khan's teaching, ye go by dark night and snatch children from the villagers' doorsteps. Therefore I know ye to be cowards, and it is to cowards I speak. It is certain that I must die, and my life is of no worth, or I would offer that in the man-cub's place. But for the sake of the Honor of the Pack—a little matter that by being without a leader ye have forgotten—I promise that if ye let the man-cub go to his own place, I will not, when my time comes to die, bare one tooth against ye. I will die without fighting. That will at least save the Pack three lives. More I cannot do; but if ye will, I can save ye the shame that comes of killing a brother against whom there is no fault—a brother spoken for and bought into the Pack according to the Law of the Jungle."

"He is a man—a man—a man!" snarled the Pack. And most of the wolves began to gather round Shere Khan, whose tail was beginning to switch.

"Now the business is in thy hands," said Bagheera to Mowgli. "We can do no more except fight."

²³marrow—the soft material inside bones



Follow-up discussion: page 129

► [interpretive] What are the opposing views of Shere Khan and the wolf pack regarding what to do with Mowgli? (The Pack thinks Mowgli should be turned loose to live with man; Shere Khan thinks that would turn the villagers against them and that Mowgli should be given to him.)

[literal] Who defends Mowgli? (Akela and Bagheera)

[interpretive] What arguments do Akela and Bagheera use in favor of Mowgli? (Akela points out that Mowgli has lived among them and obeyed the Law of the Jungle, and Bagheera says that Mowgli would most likely fight for Bagheera's honor because of the bull he sacrificed for Mowgli.)

Read aloud Akela and Bagheera's defense of Mowgli.

► [interpretive] What does Akela call the Pack when he addresses them about letting Mowgli go free? (cowards) Why? (because they eat cattle and steal children from the village)

Before silent reading: pages 130–32

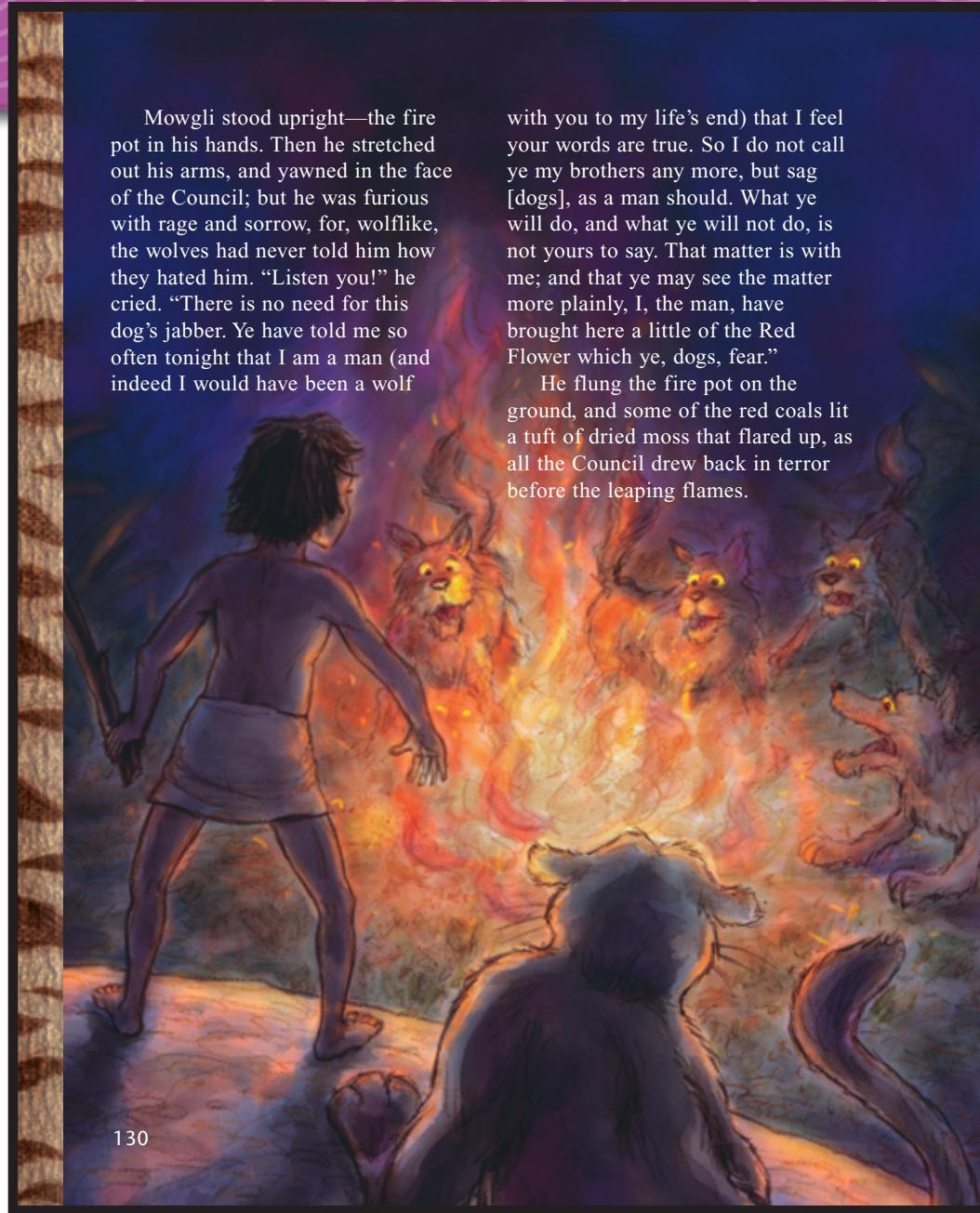
Motivation

- ▶ How will Mowgli stand up to Shere Khan and the hostile Pack?
- What is Mowgli learning about being a man?

After silent reading

Overview discussion: pages 130–32

- ▶ [critical] Do you think it is difficult for Mowgli to call himself a man? (yes) Why or why not? (because up until this point he has considered himself a wolf)
- ▶ [interpretive] In what different ways does Mowgli use the fire to protect or help him as he confronts the Pack and Shere Khan? (Possible answers: He throws the pot of fire on the ground in front of the Pack to ward them off; he lights the end of his branch to make a torch; he threatens Shere Khan with the fire.)
- ▶ [interpretive] What service does Mowgli do for Akela? (He tells the Pack that they will not kill Akela because it is not Mowgli's will.)
- [interpretive] Why does Mowgli think he is dying when he begins to hurt inside? (He has never before shed tears or felt the sadness that causes crying.)
- [appreciative] Can you remember a time when you "hurt inside" enough to cry?
- ▶ [interpretive] What is Mowgli's final decision about where he should live? (He decides to go live in the village with men.)
- [critical] Do you think Mowgli could have stayed with the Pack until he was a grown man? (Answers will vary.) Why or why not? (Accept any answer, but elicit that, as was seen in this story, the older he grew, the greater the differences between him and the wolves became.)



Mowgli stood upright—the fire pot in his hands. Then he stretched out his arms, and yawned in the face of the Council; but he was furious with rage and sorrow, for, wolflike, the wolves had never told him how they hated him. “Listen you!” he cried. “There is no need for this dog’s jabber. Ye have told me so often tonight that I am a man (and indeed I would have been a wolf

with you to my life’s end) that I feel your words are true. So I do not call ye my brothers any more, but sag [dogs], as a man should. What ye will do, and what ye will not do, is not yours to say. That matter is with me; and that ye may see the matter more plainly, I, the man, have brought here a little of the Red Flower which ye, dogs, fear.”

He flung the fire pot on the ground, and some of the red coals lit a tuft of dried moss that flared up, as all the Council drew back in terror before the leaping flames.

Follow-up discussion: page 130

- ▶ [critical] Why do you think Mowgli yawns in the face of the Council even though he is actually furious? (Answers will vary, but elicit that he is trying to show that he is not concerned about his safety or what is happening; this might also be an imitation of wolf behavior.)

[literal] Why is Mowgli enraged and sorrowful? (because the wolves have never told him how they hate him)

[interpretive] How does Mowgli show his authority as a man? (Possible answers: He tells the wolves that he will decide what they will or will not do; he frightens them by

throwing the fire pot on the ground in front of the Pack.)

Read aloud Mowgli’s speech to the Pack in which he takes charge as a man. Read it like a man who is taking charge.

Mowgli thrust his dead branch into the fire till the twigs lit and crackled, and whirled it above his head among the cowering wolves.

"Thou art the master," said Bagheera in an undertone. "Save Akela from the death. He was ever thy friend."

Akela, the grim old wolf who had never asked for mercy in his life, gave one piteous look at Mowgli as the boy stood in the lights of the blazing branch that made the shadows jump and quiver.

"Good!" said Mowgli, staring round slowly. "I see that ye are dogs. I go from you to my own people—if they be my own people. The jungle is shut to me, and I must forget your talk and your companionship. But I will be more merciful than ye are. Because I was all but your brother in blood, I promise that when I am a man among men I will not betray ye to men as ye have betrayed me." He kicked the fire with his foot, and the sparks flew up. "There shall be no war between any of the Pack. But there is a debt to pay before I go." He strode forward to where Shere Khan sat blinking stupidly at the flames, and caught him by the tuft

on his chin. Bagheera followed in case of accidents. "Up, dog!" Mowgli cried. "Up, when a man speaks, or I will set thy coat ablaze!"

Shere Khan's ears lay flat back on his head, and he shut his eyes, for the blazing branch was very near.

"This cattle-killer said he would kill me in the Council because he had not killed me when I was a cub. Thus and thus, then, do we beat dogs when we are men. Stir a whisker, Lungri, and I ram the

Red Flower down thy gullet!"²⁴ He beat Shere Khan over the head with the branch, and the tiger whimpered and whined in an agony of fear.

"Pah! singed jungle cat—go now! But remember when next I come to the Council Rock, as a man should come, it will be with Shere Khan's hide on my head. For the rest, Akela goes free to live as he pleases. Ye will not kill him, because that is not my will. Nor do I think that ye will sit here any longer, lolling out your tongues as though ye were somebodies, instead of dogs whom I drive out—thus! Go!"

²⁴gullet—throat



Follow-up discussion: page 131

► [literal] What quiet advice about Akela does Bagheera give to Mowgli? (that he should save Akela from death)

[critical] Do you think Mowgli should save Akela, even though the Law of the Jungle says it is his time to die? Why or why not? (Accept any answer.)

► [interpretive] In what way will Mowgli be more merciful to the wolves than the wolves have been to him? (Answers may vary, but elicit that he will not betray the wolves to men.) What does he mean? (He probably means that he will not reveal things that he knows about the wolves to men in order to help them hunt the wolves.) [BAT: 5e Loyalty]

[interpretive] What is Mowgli referring to when he says there is a debt to pay before he goes? (that Shere Khan must be set straight and put in his place because of his cruelty)

[interpretive] How does Mowgli repay Shere Khan? (by embarrassing Shere Khan in front of the Council and threatening him that the next time Mowgli comes to the Council Rock he will have Shere Khan's hide on his head)

Read aloud with triumph Mowgli's threats to Shere Khan.

Follow-up discussion: page 132

► [literal] After the wolves have run away, who is left to share with Mowgli his last time in the jungle? (Akela, Bagheera, and the few wolves who sided with Mowgli)

[interpretive] What happens to Mowgli that shows he is truly a man and no longer a wolf's cub? (He begins to cry.)

[interpretive] Why is Mowgli crying? (because the jungle is now shut to him—he cannot live there any longer)

Read aloud Bagheera's explanation to Mowgli of what his tears are.

► [interpretive] As Mowgli is telling Mother and Father Wolf goodbye, what does Father Wolf mean when he says "come again soon; for we be old, thy mother and I"? (Answers may vary, but elicit that Father Wolf means Mowgli should come back soon because they may not live much longer.)

► [interpretive] According to Mowgli, what will be his reason for coming to the jungle again? (to kill Shere Khan and lay his hide on the Council Rock)

► [interpretive] Why does Kipling refer to men as "those mysterious things" as Mowgli is leaving the jungle to head for the village? (because Mowgli has never lived with men before and he has considered himself a wolf, so to him, men are strange and mysterious)

[critical] Do you think any parts of this story could have realistically taken place? (Answers will vary.) If so, which parts do you think are realistic? Which are fanciful? (Accept any answer.)

The fire was burning furiously at the end of the branch, and Mowgli struck right and left round the circle, and the wolves ran howling with the sparks burning their fur. At last there were only Akela, Bagheera, and perhaps ten wolves that had taken Mowgli's part. Then something began to hurt Mowgli inside him, as he had never been hurt in his life before, and he caught his breath and sobbed, and tears ran down his face.

"What is it? What is it?" he said. "I do not wish to leave the jungle, and I do not know what this is. Am I dying, Bagheera?"

"No, Little Brother. That is only tears such as men use," said Bagheera. "Now I know thou art a man, and a man's cub no longer. The jungle is shut indeed to thee henceforward. Let them fall, Mowgli. They are only tears."

So Mowgli sat and cried as though his heart would break; and he had never cried in all his life before.

"Now," he said, "I will go to men. But first I must say farewell to

my mother." And he went to the cave where she lived with Father Wolf, and he cried on her coat, while the four cubs howled miserably.

"Ye will not forget me?" said Mowgli.

"Never while we can follow a trail," said the cubs.

"Come to the foot of the hill when thou art a man, and we will talk to thee; and we will come into the croplands to play with thee by night."

"Come soon!" said Father Wolf. "Oh, wise little frog, come again soon; for we be old, thy mother and I."

"Come soon," said Mother Wolf, "little son of mine. For, listen, child of man, I loved thee more than ever I loved my cubs."

"I will surely come," said Mowgli. "And when I come it will be to lay out Shere Khan's hide upon the Council Rock. Do not forget me! Tell them in the jungle never to forget me!"

The dawn was beginning to break when Mowgli went down the hillside alone, to meet those mysterious things that are called men.



132

LITERATURE

Irony

- If it is stormy outside and you have a playoff game today, what would you mean if you said to your friend, “What a wonderful day! Rain, wind, and lightning—just in time for the playoffs!”? (Answers may vary, but elicit that you are saying the opposite of what you mean—that it is an awful day, and this stormy day couldn’t have come at a worse time.)

You would be using irony. *Irony* is suggesting something different from what is actually meant. Irony often adds humor to a story. You can also have ironic situations where someone says something that you know is the opposite of what is going to happen. An example of an ironic situation in “Listening to Katey” is when Pete feels sorry for Katey because he thinks she will never earn any money doing little jobs; yet Katey is the one making money.

- Listen to these sentences from “Listening to Katey” and “Mowgli’s Brothers” to see if you can identify which ones illustrate irony.

“Well,” I said, “we’re not quite sure of a plan to earn money yet, but we’ll let you know.” (ironic—The boys had no idea how to earn money.)

Katey beamed one of those smiles of hers, and I felt inspiration carry my heart up like a helium balloon. (not ironic—Pete is just describing how Katey’s smile affected him.)

The whole way I felt sorry for Katey. These little methods of hers were never going to get her into Kingdom by the Sea. (ironic—Pete feels sorry for Katey, but she is the only one making money.)

I hate to borrow money from my poor little sister, but she says Ike and I were so kind to walk her uptown that she thinks it’s only fair. (ironic—Katey is definitely not poor, and the boys really don’t deserve the money.)

“I am weary of this man-wolf folly. He has troubled the jungle for ten seasons.” (ironic—Mowgli is not the one who has brought trouble to the jungle—Shere Khan has.)

“The cub is mine, and to my teeth he will come in the end, O bush-tailed thieves!” (ironic—Shere Khan never had a right to Mowgli, and he will never get him; Shere Khan never gets Mowgli, but Mowgli does overcome Shere Khan.)

Literature: Worktext page 49



Comprehension: Worktext page 50



SKILL OBJECTIVE

The student will

- Identify irony.



SOMETHING EXTRA

Research It: Wolf-nature

Invite the student to research information about wolves in India. Then have him compare the description and habits of wolves to the wolves in “Mowgli’s Brothers.” The student may prepare a table with two columns, one labeled “True to wolf nature” and the other labeled “Not true to wolf nature” to show the comparisons and contrasts.

WORKTEXT OBJECTIVES

The student will

- Identify irony.
- Write an example of irony.
- Determine word meaning from context.
- Paraphrase sentences.



LITERATURE LESSON: CHARACTER

Lesson	Reader pages	Worktext pages
29	133–36	51–52
30	133–36	53–54

OBJECTIVES

LESSON 29

The student will

- Skim to get the general idea of an article.
- Identify methods of revealing character in literature.

LESSON 30

The student will

- Recognize and list five ways that characters are revealed in literature.
 - Identify methods of revealing character.
 - Brainstorm and record ideas about a character and how it is revealed.
 - Write a character sketch.
-

Materials

- Vocabulary sentences for display. Use the prepared sentences from page 169 to introduce the vocabulary words in context at the beginning of Lesson 29.
- Student reader for each student (for Lesson 30)
- Three-ring binder or folder with brads for each student to use as his composition notebook (for Lessons 30, 52, 71, 82, 117, and 134)

Background information

Skimming—Lesson 29 gives students an opportunity to review and reinforce the study skill of skimming taught in Lesson 12. *Skimming* is defined as “reading quickly to get the *general idea*. Ways to skim include reading headings, subheadings, and other words that are bold or italicized, and reading the first sentence of each paragraph.”

INTRODUCTION

Skimming

- Can you remember what skimming is?

Skimming is reading rapidly, usually the headings and the first sentence of each paragraph, to determine the general content or purpose of the text. We would skim a book about snakes, for instance, to find out the general reading level, the completeness of illustrations, and the scope of the material covered.

- As we read this lesson about character, we will use skimming to get the general idea of the article before we read all of the details.

Correlated Activities

- Word Work, Activity 4: Notable Events
- Recreational Reading, Activity 2: All Boxed Up

See “Classroom Management for Grouping” in the Appendix.

Character

Morgan Reed Persun



Revelation of Character

In literature, the reader comes to know characters in many of the same ways that he gets to know people in real life. Just like real people, story characters can be divided into heroes and villains, into those that we like or those that we dislike, into people we understand and have compassion on and those whom we don't trust. Of course, an author has a few extra ways to reveal characters to us because he's in control of the characters and the story.

Consider "Mowgli's Brothers" as an example of good and bad characters. They were revealed to us in five different ways.



Literature Lesson: Character 133

◆ **Appearance**—The appearance of Tabaqui—the small, slinky form of the jackal—told the reader that Tabaqui was a mean character. His small stature¹ was a mirror of his smallness at heart. On the other hand, Bagheera the panther, with his beauty and big, rolling muscles, suggested both strength and honesty. Illustrators of most books use the physical traits that the author suggests about characters. Their pictures illuminate² what the author

¹stature—height; build²illuminate—to make understandable

COMPREHENSION

VOCABULARY

Though small in **stature**, Jeff seems like a giant when he is on stage. (p. 133)

Janice loved cooking the fancy dinner, but she **loathed** cleaning up afterward. (p. 135)

Ken has his father's eyes, but most of his **traits** come from his mother's family. (p. 136)

Skimming: pages 133–36

Motivation for skimming

► Skim these four pages by reading rapidly the headings and the first sentence of each paragraph to get a general idea of what the article is about.

Discussion: pages 133–36

► [interpretive] After skimming the article, what do you think you will learn when you read the article carefully? (Answers will vary, but elicit that they will learn different ways in which characters are revealed in a story.)

Before silent reading: pages 133–36

Motivation

► Now read carefully to get the author's full message about characters in stories.

After silent reading

Follow-up discussion: page 133

► [literal] How does a reader come to know characters in a story? (in many of the same ways that he gets to know people in real life)

Read aloud the sentence that tells you how story characters are like real people.

► [literal] Why is an author able to reveal characters to us in different ways? (because he is in control of the characters and the story)

► [literal] What did Tabaqui's small, slinky form tell you? (that he was a mean character)

[critical] How would you use appearance to show a sweet, kind character? (Answers will vary.)

Follow-up discussion: page 134

► [literal] How did Tabaqui show himself to be a deceiver, coward, and beggar? (by spreading gossip, speaking flattery, and delivering messages for Shere Khan)

Read aloud the paragraph that explains how actions reveal a character.

[interpretive] What did Bagheera prove by his actions? (that he was a hero)

► [interpretive] How does what the character says reveal the character? (Elicit that a character can show that he is evil by speaking threatening things or that he is good by using loving or kind words.)

[interpretive] What does a flattering person reveal about himself? (Answers will vary, but elicit that he cannot be trusted since his words are probably insincere.)

has said and help the reader to know what the different characters look like and how they play their own parts in the story as villains or heroes.

◆ **Actions of the Character**—Even when Tabaqui was cringing and flattering the wolf cubs or Shere Khan, he was betraying himself to the reader. In spreading gossip, speaking flattery, and delivering messages for Shere Khan, Tabaqui showed himself to be a deceiver, a coward, and a beggar. On the other hand, by pursuing Mowgli's life, Bagheera proved himself a hero from the start.

◆ What the Character Says—

Tabaqui gleefully reported all of Shere Khan's doings to Mother and Father Wolf, and when they reacted in anger and worry to having their hunting grounds invaded, Tabaqui's answer revealed him as a tattletale and mischief maker. His question, "Shall I tell him of your gratitude?" was a threat to tattle on the wolves. It revealed that he would use Shere Khan's power for his own pleasure in making trouble.

But Bagheera's speech revealed his love for Mowgli. He often called Mowgli "Little Brother," and he told



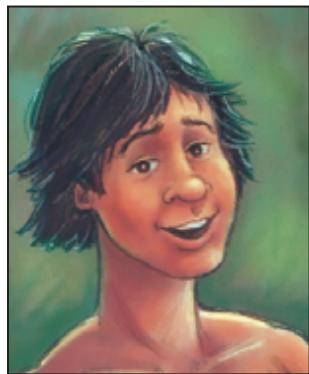
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Mowgli that he loved him. Unlike Tabaqui, Bagheera never wasted his words on flattery. He only said what was true and necessary, and so he showed us that he was honest and brave.

◆ What Other Characters Say—

“Ho! Ho!” said

Mowgli. ‘Tabaqui came to me not long ago with some rude talk that I was man’s cub and not fit to dig pignuts. But I caught Tabaqui by the tail and swung him twice against a palm tree to teach him better manners.’” Mowgli’s words revealed his low opinion of Tabaqui and his belief that the jackal was nothing more than a cowardly troublemaker. Earlier in the story, Father Wolf told Tabaqui to get out of the cave and go hunt with his “master,” Shere Khan. By his words, Father Wolf showed his own belief that Tabaqui was nothing more than a slave and a follower of the tiger. Readers pick up clues about a character from what other characters say.



◆ What the Author Tells Us—The narrator of “Mowgli’s Brothers” gave us a clear idea of Tabaqui right from the start, simply by telling us why everybody both loathed³ and feared the jackal. An author has the choice sometimes to tell the reader directly about a character. Kipling did this in

the paragraph where Tabaqui came to the mouth of the cave.

It was the jackal—Tabaqui, the Dishlicker—and the wolves of India despise Tabaqui . . . but they are afraid of him too, because Tabaqui, more than anyone else in the jungle, is apt to go mad, and then he forgets that he was ever afraid of anyone.

Character and Incident

In most literature, the action in the story rises from the characters themselves. Consider Shere Khan and Mowgli. Shere Khan was vicious, cruel, and crafty, and he hated man. Mowgli, a man’s cub, had been raised under the stern code of the wolves—to be brave, straightforward, loyal, and faithful. It was natural for these two charac-

³loathed—despised; hated

Literature Lesson: Character 135

Follow-up discussion: page 135

► [interpretive] How can other characters reveal by what they say that they dislike a character? ([Answers may vary, but elicit that they can say negative things about the character.](#))

► [literal] What else can the author do to reveal things about a character? ([The author can tell the reader something directly.](#))

Read aloud what Kipling tells us directly about Tabaqui’s character.

Follow-up discussion: pages 135–36

► [literal] What makes a story have strong unity of character and incident? (when the story has believable and strong characters that interact with each other)

[literal] What does the term *unity* mean? (that the characters and incidents are united or joined together)

Read aloud the sentences that tell about stories that have strong unity of character and incident.

► [interpretive] Why was it natural for Shere Khan and Mowgli to clash? (Elicit that it was because their character qualities are so different.)

[interpretive] How does a character determine what will happen in a story? (Elicit that a story is made up of incidents that happen because of what the characters are.)

NOTE You may want to get the students excited about tomorrow's lesson by telling them that they have a "homework" assignment—to think of a character they would like to write about tomorrow using the things they learned about characters today.

ters to clash. Shere Khan's traits⁴ showed that he would attempt to kill Mowgli, and Mowgli's traits made him fight against Shere Khan without fear.

Characters often determine what will happen in a story. We expected that Shere Khan and Mowgli would clash with each other because we understood them. Likewise, we understood why Bagheera helped Mowgli and why Mowgli ordered that Akela be spared.

When a story has believable and strong characters that interact with each other, we say that the story has a strong *unity* of character and incident. The term *unity* means that the

characters and incidents are united or associated together. Not every story has a strong unity of character and action. Examples of stories that do would be "Mowgli's Brothers" and "Listening to Katey," in which the brother's wild imagination let us know that he would never get the money together in time. Katey's quiet and industrious⁵ spirit showed us that somehow she would earn the money to go to the amusement park.

Readers enjoy stories that have a unity of character and incident. A strong unity is one more thing to look for and enjoy in good writing.

⁴traits—special features or qualities

⁵industrious—working hard; diligent



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WORKTEXT OBJECTIVE

The student will

- Identify methods of revealing character.

Literature:
Worktext pages 51–52



COMPOSITION

1 Discussing: Character sketch

- After reading “Literature Lesson: Character,” you should know some of the ways an author makes a character seem real. Look at the selection in your reader on pages 133–36. What are five ways that characters are revealed in literature? (appearance, actions, what the character says, what other characters say, what the author tells us)

NOTE For the sake of time as each category is discussed, you might want to allow only two or three students to give ideas, being careful not to choose the same student twice.

- If you were to write a character sketch—a short incident that reveals a character—about a bold, courageous knight, how would you describe his appearance? (possible answers: tall; broad shoulders; strong facial features; shining armor)

NOTE As the students share ideas, be sure to keep their focus on things that reveal character qualities and not unimportant details (i.e., having blond hair and walking down the road do not reveal character qualities).

What if you wrote a character sketch about a frightened princess who was being kidnapped for ransom? How would her *appearance* be different from that of the bold, courageous knight? (possible answers: pale face; frail; big eyes; frazzled hair)

What *actions* would reveal the character of the bold knight? (possible answers: rides horse swiftly; bursts through doors) What about the frightened princess? (possible answers: shivers in the corner; cries; faints)

What would the bold knight *say* that would reveal his character? (Possible answer: “I will deliver the princess in spite of all danger!”) What would the frightened princess say? (Elicit the idea that it is possible for her to remain silent while the other elements reveal her character.)

What might *other characters*, such as townspeople or the kidnappers, *say* that would reveal the character of the brave knight? (Possible answers: “Sir Gregory has the strength of ten men and the courage of an army.” “What he sets out to do, he always accomplishes.” “No one can stand up to him!”)

Look at page 135 in your reader at the example given of what the author says about Tabaqui. This is not just a description of appearance; it is the author’s opinion of that character. What would you, the *author*, *say* about the frightened princess that would reveal her character? (Possible answer: The pale-faced princess had always feared slimy little things like lizards and rats, but now she really had something to fear.)

Background information

Composition lessons—The composition lesson included in each of the six units applies the element presented in the preceding Literature Lesson rather than an emphasis of the writing process. The student should keep his composition from each lesson, as well as the worktext pages used in each lesson, in a notebook. When he has completed the six elements, he will be prepared to write a complete short story. The type of character the student chooses in this lesson will influence his writing in the composition lessons to follow.

The main objective of these lessons is to spark students’ creative abilities and give them practice writing. The compositions and worktext pages should not be used for assessment. Although the character chosen in this lesson can be used in the lessons to follow, what is written does not need to be a paragraph that will fit into a larger work later. It is just an exercise to practice.

See Introduction page xii for further discussion about composition.

Brainstorming—Each composition lesson includes a brainstorming step in which the students discuss, write down, and organize ideas prior to the writing step.

Practicing:**Worktext page 53**

Direct the students to read the sample character sketch on worktext page 53.

Guide the students in answering the questions together. Note that certain types of characters in a specific situation may not be revealed by means of all five elements discussed.

- In a character sketch, a plot or conflict is not developed. Only a short incident that includes a setting is necessary for revealing the character in the sketch.

NOTE Each student will choose a setting and an incident to place his characters in so that he can use the elements discussed to reveal character. However, he will not need to lead up to the conflict or resolve it. This is only a small segment of what could be a longer story.

Sketchy Characters**Skill introduction**

Name _____

A **character sketch** is a short incident that reveals what a character is like. It is not a complete story.

► Read the sample character sketch and answer the questions.

Princess Adriana had always been thought to be a coward. Now, as she crouched behind the castle door, she felt a courage rising within that she had never known before. Her fingers closed around the key to the castle treasury. They would not take it from her.

Footsteps approached, and her knees quivered. She clutched the brass knob to keep from swaying. She stared into the darkness with wide eyes, straining to hear the soldiers' voices.



"I saw her come this way," a rough voice said. "She must be here somewhere."

"Timid she may be, but she runs like the wind," another voice replied. "I knew we would lose her in that garden maze. Spread out, men. Search the castle."

Adriana held her breath. The sound of steps faded until the room was so still she could hear the pounding of her heart.

Possible answers are given.

1. What are some adjectives that might describe the main character? _____
afraid; courageous; timid; swift
2. How was the main character revealed? Copy an example from above to prove how the character was revealed in each category. One category will not have an answer.
 - a. by appearance _____
wide eyes
She crouched behind the castle door.
 - b. by her actions _____
Her fingers closed around the key. Her knees quivered.
She clutched the brass knob. Her heart was pounding.
 - c. by what she says _____
no answer given
 - d. by what other characters say _____
"Timid she may be, but she runs like the wind."
 - e. by what the author tells us _____
Princess Adriana had always been thought to be a coward.
She felt a courage rising inside her that she had never known before.
3. Do you think the missing method was necessary? Why or why not? _____
No; the other methods have adequately pictured her character.

Reading 6: "Literature Lesson: Character" pp. 133–36, Lesson 30
Literature: identifying methods of revealing character

53

Brainstorming Characters



Answers will vary.

Type of character _____

Character's name _____

Adjectives that describe your character _____

► Brainstorm ways in which your character might reveal himself. Your character must reveal himself in at least three ways. Each category that you choose should have more than one idea entered.

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3

Brainstorming: Worktext page 54



► If you were to write a story, what would your main character be like? (Accept any answer, but elicit characters such as a tough cowboy, snobby prince, kind old grandmother, sneaky jester, and a courageous missionary.)

► In this lesson, you will choose a character that you will use in the composition lesson in each unit, so choose one that will be fun to write more about in lessons to come.



If a student later wants to change his character, he should be allowed to do so. The main objective now is that the student be creative and practice the things he has learned. However, keeping the same character will help the student to develop the character more fully as he approaches writing a complete short story.

► Record on worktext page 54 the type of character you have chosen and give your character a name.

Think of some adjectives to describe your character and write them on the worktext page.

► Brainstorm to come up with examples of each category that reveal your character.

Remember that certain types of characters in specific situations may not need to be revealed by means of five elements. For instance, a tightrope walker performing in a circus would not say anything, but his actions and the things other people say would reveal his character.

(continued in left column below)

► Think about your character. What is the first thing you notice? (Accept any answer. In the example of the knight, you might first notice his armor or the way he sits straight and tall on his horse.)

With which of the five elements does your first observance belong? (Accept any answer. In the above example of the knight, we are observing his appearance. In other examples, the first thing noticeable might be things the character says or does.)

► Write examples in at least three of the five categories. In the categories *what he says* and *what others say*, you should provide direct quotes that reveal what kind of person your character is.

Encourage the students to discuss and brainstorm ideas for other ways their characters might be revealed. Each student should choose at least three elements by which to reveal his character, giving more than one example of each element.

4

Writing

► Use the ideas you brainstormed to write an incident in which your character is revealed. As you write your character sketch, you may refer to the example on worktext page 53 and the information in "Literature Lesson: Character," on pages 133–36 in your reader.



When the compositions are complete, students should punch holes in worktext pages 53–54 and put them in their composition notebooks along with the character sketch.