



Lesson Plans

EXTRAVAGANZAS

4



Unit discussion: page 305

- ▶ What kind of display do you see in the picture? (a fireworks display)

Do you normally see fireworks displays throughout the year? Why or why not? (Elicit that you normally see fireworks only on special occasions because they are out of the ordinary.)

- ▶ What do you think *extravaganzas* are? (Elicit that they are acts or situations that are out of the ordinary.)

Would an extravaganza take more effort or work than an ordinary act or situation? (Elicit that extravaganzas take extra effort.)

Can you think of any examples of extravaganzas? (possible answers: a parade; a birthday party; a Fourth of July celebration)

Joshua 1:9

Have not I commanded thee? Be strong and of a good courage; be not afraid, neither be thou dismayed: for the Lord thy God is with thee whithersoever thou goest.

Extra-effort exploits (extravaganzas) require extra courage and creativity, extra kindness, extra faith, and extraordinary love. It is Sara's extra kindness that makes her reach out to the hungry little girl in "Six Hot Buns" and God's extraordinary love that caused God to send His Son as illustrated in "The Christmas Story" and "There Is a Fountain." Extra creativity is exhibited in "The Adventures of Tom Sawyer," "The Pied Piper of Hamelin," "The Peterkins Celebrate the Fourth of July," and "Sir Alexander Fleming: Master of His Craft" as the characters scheme to achieve their purposes. "Feathers in the Wind" and "The Adventures of Alexander Selkirk" feature extraordinary faith, while "Call It Courage" and "The Unintentional Hero" display courage of the highest degree. Extra effort and extra character—these are the makings of extravaganzas.

Materials

- Student reader for each student
- Copy of *READING 5 for Christian Schools: Pages in My Head* (optional)
- Copy of *READING 2B for Christian Schools: When the Sun Rides High* (optional)
- Copy of *READING 4 for Christian Schools: I Met You in a Story* (optional)

Background information

Genres—Literature can be grouped many different ways. In this lesson, we present three main genres: fiction, nonfiction, and poetry. Under these main headings we present more defined genres.

GENRES

2 Skill development: Worktext page 254



A. Fiction

The category of literature referred to as *fiction* has many different aspects.

Fanciful fiction

- The example that I just read is from *Medallion* and is known as fantasy or *fanciful fiction*. An example of fantasy that you have read in your student reader is “Mowgli’s Brothers.” Even though the animals act like animals, they talk as if they were humans. Fantasy creates another world and characters. To enjoy a fantasy story, you have to accept it as possible in your imagination. High fantasy focuses on the struggle between good and evil. An example of high fantasy is C. S. Lewis’s *Chronicles of Narnia*. Science fiction also falls under the category of fantasy and explores scientific possibilities, such as a space station on Mars. One example of science fiction is the classic *Journey to the Center of the Earth*.

List these two categories of fanciful fiction and the example of each category on the genre chart on worktext page 254.

Realistic fiction

- What are some stories that we have read so far that seem as if they could have actually happened? (possible answers: “The Scullery Boy,” “Aunt Mazey Ain’t Crazy,” “The Greater God,” “Brethren Nisei”) We call these stories *realistic fiction*.

There are many types of realistic fiction that seem as if they could have happened in your neighborhood or town, yet an author made them up.

Guide the students as they look in the table of contents of their readers to locate different types of realistic fiction and fill in the chart on worktext page 254. See worktext page 254 on the next page of this teacher’s edition for possible answers.

- Did you choose “Antarctica” as one example of realistic fiction? If so, which category does it fall under? (Christian) What other category could “Antarctica” be under? (regional) Why? (It is about a specific region of the world.)

This is just one example of a story that fits under more than one category of fiction. You might come across others in your reader that have characteristics of more than one type of realistic fiction.

- Another category of fiction is contemporary realistic fiction. These are stories that are written in the present time period such as “The Secret Pitch.” Eventually contemporary realistic fiction changes to historical fiction as time passes. An example of this is Frances Hodgson Burnett’s *Sara Crewe*, from which you will read an excerpt in this unit. When it was written, it described the time period, but now it is history.

(continued at top of next page)

Lesson	Worktext pages
72	254–55

OBJECTIVES

LESSON 72

The student will

- Identify different genres.
- Recognize characteristics of different genres.

1 Introduction

Read to the students the following excerpt from *Medallion* by Dawn L. Watkins (BJU Press). Instruct the students to listen and think of how the story differs from real life.

Sard at that moment was still making his way through the heavy forest on his greld. The creature screeched in fright and pain as Sard forced him onward by twisting hard on the iron ring. The greld thrashed through the thick trees wildly. Sard cracked it sharply on the neck to keep it running in the direction of the camp.

Trave, wandering in circles, heard Sard’s voice as he shouted to the beast he rode. “Sard!” he hollered. “Sard! Sard!”

At first the ruler did not hear him.

“Sard!” the boy fairly screamed.

The Sardan dropped the iron ring, and the greld stopped.

“Who is there?” Sard called.

“Trave!”

“I thought you drowned!” Sard, who had feared for his own safety, had not turned back in the storm to look for Trave. He had assumed the boy had fallen into the bog. Even now as Trave had just called out to him, he had been turning over new plans in his mind. He would take Gadalla by force, and perhaps Gris, whom he expected would follow him in search of Trave.

Trave was so glad to find another person in the forest that he did not wonder why Sard had thought he drowned.

Sard waited for Trave to climb on with him and then pulled up the ring again.

- What are some things in this selection that are different from real life? (names of people, places, and things, such as grelds)

LESSON 72

SKILL DAY

(continued from previous page)

Traditional literature

- ▶ You have probably read many folktales, fables, and tall tales which are *traditional literature* under the category of fiction.

Folktales have no known author, but the stories have been passed along and are usually attributed to a specific people group. These stories were meant to be told orally. They are very “tellable” and usually focus on good versus evil. Since most of these stories were passed along orally before being written down, there may be many versions of the same story.

What are some folktales that you have read? (Answers will vary, but elicit that they have read some in the reader such as “The Squire’s Bride” and “The Apple of Contentment.”)

On the chart below the heading *Traditional*, list the *Folktales* heading and a folktale that you have read.

- ▶ Many people have heard of Aesop’s fables. Fables are short stories with a theme or moral that is always stated at the end.

What are some Aesop’s fables that you have read? (possible answers: “The Tortoise and the Hare”, “The Crow and the Pitcher”; “The Maid and Her Milk Pail”)

NOTE Several of Aesop’s fables are in *READING 5 for Christian Schools: Pages in My Head*. You may wish to review one or two fables with the students.

Under the *Fables* heading on the chart, list a fable you have read.

- ▶ Tall tales include stories that are told about characters with exaggerated strengths or characteristics, such as Paul Bunyan and Pecos Bill.

NOTE *READING 2 for Christian Schools: When the Sun Rides High*, includes a Paul Bunyan tale, and *READING 4 for Christian Schools: I Met You in a Story*, includes a Pecos Bill tale.

List a tall tale character and the *Tall Tales* heading on the chart.

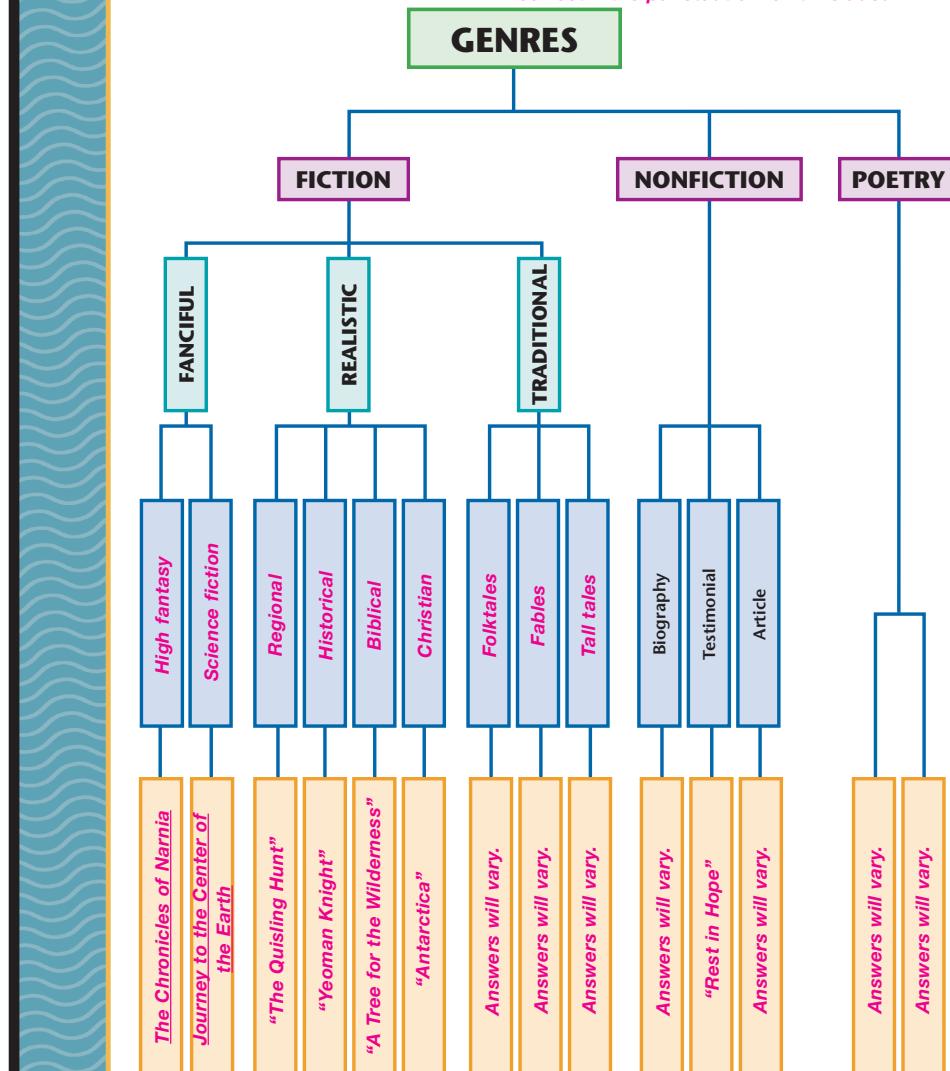
B. Nonfiction

- ▶ What kind of story do you think “Rest in Hope” is? (Answers will vary,

Genres

► Complete the genre chart.

NOTE: It is correct to put quotation marks around story titles and to underline book titles, but do not mark the answers incorrect if the punctuation isn’t included.



254

but elicit that it is a true story or a testimony or testimonial.)

True stories fall under the category of *nonfiction*. Also included in this category are biographies or historical narratives, autobiographies, and articles. The distinguishing characteristic of this genre is that it is written only from facts—things that actually happened.

Look at the table of contents in your reader to find some examples of nonfiction. Write those titles under the correct nonfiction category on the chart.

C. Poetry

- ▶ What do “Stickball,” “Wind-Wolves,” “Sunrise,” and “Weaver of Light” have in common? (They are all poems.)

Poetry is another genre of literature. Poets express their ideas while focusing on the sound of language. They choose their words very carefully so that the poem both expresses their meaning and sounds how they want it to.

Write two examples of poetry on the chart.



Skill practice:
Worktext page 255



SIX HOT BUNS

Even though Sara has to live in a cold attic and do the most menial of tasks, she comforts herself by imagining that she is a princess. That's why it is not hard for her to share the wonderful hot buns with someone hungrier than she is.

Lesson	Reader pages	Worktext pages
73	306–12	121–22
74	313–19	123–24

Materials

- An old, ragged article of clothing
- Vocabulary sentences for display. Use the prepared sentences from pages 422 and 429 to introduce the vocabulary words in context at the beginning of each lesson.
- Teaching Visual 1: *The Author's Purpose* (for Lesson 74)

Background information

Lascar—A lascar is a soldier of India.

Sara Crewe—If possible, provide a copy of *Sara Crewe* and/or *A Little Princess* by Frances Hodgson Burnett for the students after they read “Six Hot Buns.”

INTRODUCTION

Poor me

Show the article of clothing and explain why it is so worn out.

- ▶ Do you think I would wear this when I go out in public?
Do you think most of my clothes look like this?
How would you feel if all of your clothes looked like this?
- ▶ The story you will begin reading today is about a little girl who was reduced to wearing old, worn-out clothing. That was just one thing that was difficult in her life.

Head note

- ▶ Read silently the head note on reader page 306 to find out how a little girl went from riches to rags while attending a boarding school in London.
- ▶ Why do you think Sara was treated well before her father died? (*Her father provided money for the school; when he died and the money stopped coming, Sara was no longer treated well.*)
- ▶ Does Sara have a realistic view of princesses? (*Elicit that her view is probably based more on storybooks than on real people.*)

Do you think Sara is courteous and graceful only when she is pretending to be a princess? (*Elicit that it is her good character, not her imagination that causes her to treat others well. A mean, selfish person would still be mean and selfish, even if pretending to be a princess.*)

OBJECTIVES

LESSON 73

The student will

- Identify conflict.
- Note the author's use of descriptive words to create imagery.
- Relate story content to biblical truths: God is not a respecter of persons; God commands and praises sacrificial giving.
- Recognize the use of dialect in a character's speech.

LESSON 74

The student will

- Note the author's use of descriptive words to create imagery.
- Relate story content to biblical truth: It is better to trust in God than to trust in riches.
- Recognize the crisis and falling action of the story.

The lessons in Units 4, 5, and 6 are designed to allow the Overview discussion to stand alone as preparation for the in-depth discussions the students will be expected to participate in as they advance to literature classes in higher grade levels. If your students are not able to answer the Overview discussion questions thoughtfully, use the more sequential process offered in the Follow-up discussion for each student reader page.

Correlated Activities

- Vocabulary Notebook, Activity 1: Word Hunt
- Creative Writing, Activity 5: Genre Objects

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

VOCABULARY

In spite of those who mocked him, Noah **persevered** until the ark was built. (p. 307)

Sir James **obstinately** refused to let go of his sword until he knew the battle had been won. (p. 307)

Paul was **ravenous** after being stranded three days without food. (p. 311)

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 306–9

Motivation

- What is life like on the London streets when Sara's story takes place?

After silent reading

Overview discussion: pages 306–9

- [interpretive] What are the London streets like on this particular day? (muddy and cold; it is foggy and drizzly outside.)
- [interpretive] Contrast what it is like outside to what it is like in the bakery shop. (Possible answers: Outside is cold, wet, gray, miserable; inside is warm, cozy, bright, comforting.)
- [interpretive] Who in this story could be described as a “respecter of persons”? (Miss Minchin) Why would you describe her as a “respecter of persons”? (Her response to Sara changes when Sara's income changes.) What is the Lord's attitude toward a

Six Hot Buns

from *Sara Crewe*, by
Frances Hodgson Burnett
illustrated by
Lynda Slattery

*When she was eight, Sara Crewe was brought to Miss Minchin's boarding school—or seminary,¹ as it was called—and her father returned to India to finish serving as an officer there. For two and a half years, Sara was well treated and became a star pupil. Then word came that Captain Crewe had died and his fortune had been lost. From that day onward, Sara took her place as the lowest servant at Miss Minchin's. She was made to sleep in a bare and unheated attic and sent about the streets of London in ragged clothes to run daily errands. Neglected, mistreated by everybody, and made to feel that she belonged to nobody, Sara fought despair by telling herself that she was a princess who had been driven out—a princess in rags. She continued to read and educate herself when she could and to treat all people with courtesy and grace as a princess would. The following chapters from her story tell of Sara's inner nobility and of the sudden changes she found one day in her attic bedroom. Sara's story also appears in an expanded form in the novel *A Little Princess*.*

One of the Populace

It was a dreadful afternoon. For several days it had rained continuously; the streets were chilly and sloppy; there was mud everywhere—sticky London mud—and over everything a pall² of fog and drizzle. Of course there were several long and tiresome errands to be done—there

306

“respecter of persons”? (He regards it as sin. See *Acts 10:34*.)

[interpretive] Is Sara a respecter of persons? (no) What causes Sara to be kind to the beggar child? (Elicit that she is compassionate and kind. In pretending to be a princess, she decides that princesses would share with those less fortunate.) [BAT: 5a Compassion]

► [appreciative] What conflict does the author use to help you see that Sara, a very unselfish girl, is also human? (Sara has an inner conflict [man vs. self] deciding whether to share with the beggar girl; she feels “sick at heart.”)

always were on days like this—and Sara went out again and again, until her shabby clothes were damp through. The old feathers on her forlorn hat were more bedraggled³ and absurd than ever, and her downtrod-

¹seminary—private school for girls

²pall—a covering

³bedraggled—drooping; shabby

Locate and read aloud Sara's speech as she talks herself into sharing with the beggar girl. Read with indecision in your voice (page 309).

Follow-up discussion: page 306

- [interpretive] Why do you think Sara stays at Miss Minchin's? (She has no relatives and no other place to go.)

[appreciative] What do you think you would do in Sara's situation?

den shoes were so wet they could not hold any more water. Added to this, she had been deprived of her dinner because Miss Minchin wished to punish her. She was very hungry. She was so cold and hungry and tired that her little face had a pinched look, and now and then some kindhearted person passing her in the crowded street glanced at her with sympathy. But she did not know that. She hurried on, trying to comfort herself in that odd way of hers by pretending and “supposing”; but really this time it was harder than she had ever found it, and once or twice she thought it almost made her more cold and hungry instead of less so. But she persevered⁴ obstinately.⁵ “Suppose I had dry clothes on,” she thought. “Suppose I had good shoes and a long, thick coat and merino stockings and a whole umbrella. And suppose—suppose, just when I was near a baker’s where they sold hot buns, I should find sixpence which belonged to nobody. Suppose, if I did, I should go into the shop and buy six of the hottest buns, and should eat them all without stopping.”

Some very odd things happen in this world sometimes. It certainly was an odd thing that happened to Sara.

She had to cross the street just as she was saying this to herself; the mud was dreadful—she almost had to wade. She picked her way as carefully as she could, but she could not save herself much; only in picking her way she had to look down at her feet and the mud, and in looking down—just as she reached the pavement—she saw something shining in the gutter. A piece of silver—a tiny piece trodden upon by many feet, but still with spirit enough to shine a little. Not quite a sixpence, but the next thing to it; a four penny piece! In one second it was in her cold, little red and blue hand.

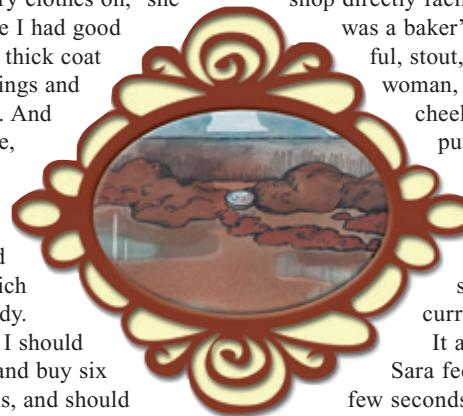
“Oh!” she gasped. “It is true!”

And then, if you will believe me, she looked straight before her at the shop directly facing her. And it was a baker’s, and a cheerful, stout, motherly woman, with rosy cheeks, was just putting into the window a tray of delicious hot buns—large, plump, shiny buns, with currants⁶ in them. It almost made Sara feel faint for a few seconds—the shock and the sight of the buns and the

⁴persevered—kept on; persisted

⁵obstinately—stubbornly; unwilling to give up

⁶currants—small dried fruit similar to raisins



Six Hot Buns 307

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 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 307

► [interpretive] What do Sara’s actions tell you about her character? (She is courageous; she doesn’t feel sorry for herself.)

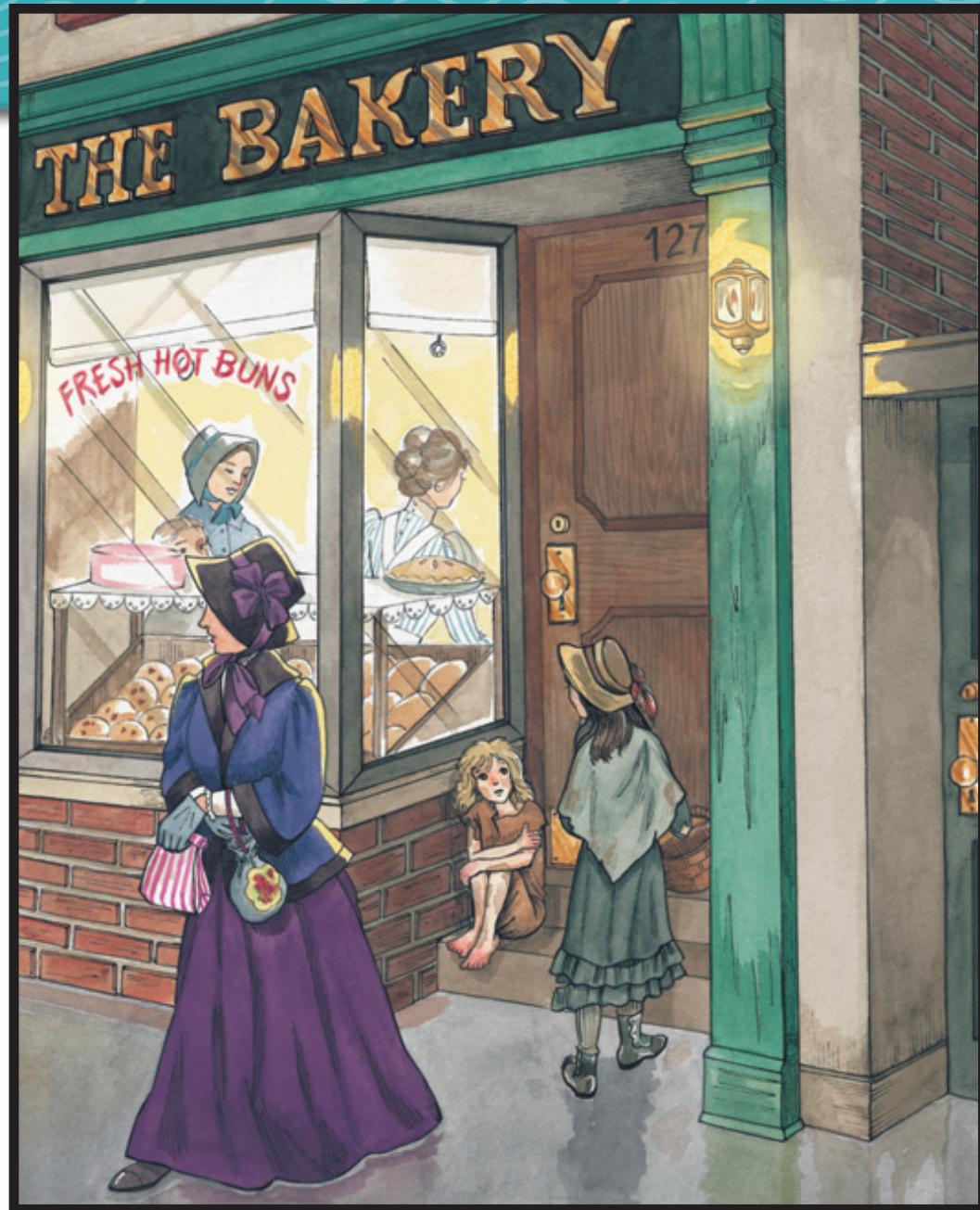
► [critical] Do you think it is realistic that Sara would find a coin just when she was wishing for one? Why or why not? (Accept any answer.)

Read aloud the description of Sara’s discovery and her reaction.

► [appreciative] Why do you think the author describes Sara’s hands as “red and blue”? (Elicit that she is painting a picture that helps the reader see how cold and miserable Sara is.)

Follow-up discussion:
page 308

► [interpretive] Even though Sara is poor and her clothes are ragged, how is the child on the steps different from Sara? (Possible answers: The child has no shoes or hat; her clothing is much plainer than Sara's; she has no place to go.)



delightful odor of warm bread floating up through the cellar window.

She knew that she need not hesitate to use the little piece of money. It had evidently been lying in the mud for some time, and its owner was completely lost in the streams of passing people who crowded and jostled each other all through the day.

"But I'll go and ask the baker's woman if she has lost a piece of money," she said to herself, rather faintly.

So she crossed the pavement and put her wet foot on the step of the shop; and as she did so, she saw something which made her stop.

It was a little figure more forlorn than her own—a little figure which was not much more than a bundle of rags, from which small, bare, red, and muddy feet peeped out, only because the rags with which the wearer was trying to cover them were not long enough. Above the rags appeared a shock of tangled hair and a dirty face, with big, hollow, hungry eyes.

Sara knew they were hungry eyes the moment she saw them, and she felt a sudden sympathy.

"This," she said to herself, with a little sigh, "is one of the Populace⁷—and she is hungrier than I am."

The child—this "one of the Populace"—stared up at Sara and shuffled herself aside a little, so as

to give her more room. She was used to being made to give room to everybody. She knew that if a policeman chanced to see her, he would tell her to "move on."

Sara clutched her little fourpenny piece and hesitated a few seconds. Then she spoke to her.

"Are you hungry?" she asked.

The child shuffled herself and her rags a little more.

"Ain't I jist!" she said in a hoarse voice. "Jist ain't I!"

"Haven't you had any dinner?" said Sara.

"No dinner," more hoarsely still and with more shuffling. "Nor yet no bre'fast—nor yet no supper."

"Since when?" asked Sara.

"Dun'no. Never got nothin' today—nowhere. I've axed and axed."

Just to look at her made Sara feel more hungry and faint. But those odd little thoughts were at work in her brain, and she was talking to herself though she was sick at heart.

"If I'm a princess," she was saying, "if I'm a princess—! When they were poor and driven from their thrones, they always shared with the Populace if they found one poorer and hungrier. They always shared. Buns are a penny each. If it had been sixpence, I could have eaten six! It won't be enough for either of us, but it will be better than nothing."

⁷populace—the common people

Follow-up discussion: page 309

- [interpretive] How does the speech of the beggar girl differ from Sara's? (It's a dialect of the region, probably used among the poorer people who have not had the privilege of attending school and learning how to speak properly.)

Choose two students to read aloud the conversation between the beggar girl and Sara. The one reading Sara's part should read with compassion in her voice, and the student reading the beggar's part should read as the beggar girl would in her dialect.

- [appreciative] Have you ever skipped a meal? How hungry did you feel? Can you imagine going a whole day or longer without eating anything?

Before silent reading pages 310–12

Motivation

- ▶ How generous will Sara decide to be?

After silent reading

Overview discussion: pages 310–12

- ▶ [interpretive] How does Sara's kindness affect the bakery lady? (Elicit that she feels guilty about her own actions because Sara's action toward the beggar child was sacrificial.)

Locate and read aloud the baker woman's reaction when she realizes that Sara has given the buns away to the beggar girl. Read with wonder in your voice (page 311).

[interpretive] What does the Lord think about sacrificial giving? (He commands it and praises those who do it; He commended the widow for giving her mite. See *Mark 12:42–44*.) [BAT: 5b Giving]

[appreciative] In what ways should you be willing to give sacrificially?

- ▶ [interpretive] Why might one call the beggar girl's eating habits "unprincess-like"? (She crams the bread into her mouth in great wolfish bites.)

Follow-up discussion: page 310

- ▶ [interpretive] What kind of character does Sara show when she decides to ask the baker woman whether she lost some money? (honesty; elicit that Sara goes beyond the expected honesty because of how unlikely it is that a small coin on a busy street could belong to the baker woman.) [BAT: 4c Honesty]

- ▶ [interpretive] Why do you think the woman puts two extra buns in Sara's bag? (Elicit that she feels concern for her and wants to give her extra food out of kindness.) [BAT: 5b Generosity]

"Wait a minute," she said to the beggar child. She went into the shop. It was warm and smelled delightful. The woman was just going to put more hot buns in the window.

"If you please," said Sara, "have you lost fourpence—a silver fourpence?" And she held the torn little piece of money out to her.

The woman looked at it and at her—at her intense little face and bedraggled, once-fine clothes.

"Bless us—no," she answered. "Did you find it?"

"In the gutter," said Sara.

"Keep it then," said the woman. "It may have been there a week, and who knows who lost it. You could never find out."

"I know that," said Sara, "but I thought I'd ask you."

"Not many would," said the woman, looking puzzled and interested and good-natured all at once. "Do you want to buy something?" she added, as she saw Sara glance toward the buns.

"Four buns if you please," said Sara, "those at a penny each."

The woman went to the window and put some in a paper bag. Sara noticed that she put in six.

"I said four, if you please," she explained. "I have only the fourpence."

"I'll throw two in for good measure," said the woman pleasantly. "I dare say you can eat them sometime. Aren't you hungry?"

310

A mist rose before Sara's eyes.

"Yes," she answered. "I am very hungry, and I am much obliged to you for your kindness, and," she was going to add, "there is a child outside who is hungrier than I am." But just at that moment two or three customers came in at once, and each one seemed in a hurry, so she could only thank the woman again and go out.

The child was still huddled up on the corner of the steps. She looked frightful in her wet and dirty rags. She was staring with a dulled look of suffering straight before her, and Sara saw her suddenly draw the back of her rough, blackened hand across her eyes to rub away the tears which seemed to have surprised her by forcing their way from under her lids. She was muttering to herself.

Sara opened the paper bag and took out one of the hot buns, which had already warmed her cold hands a little.

"See," she said, putting the bun on the ragged lap, "that is nice and hot. Eat it, and you will not be so hungry."

The child started and stared up at her; then she snatched up the bun and began to cram it into her mouth with great wolfish bites.

"Oh my! Oh my!" Sara heard her say hoarsely, in wild delight. "Oh my!"

[interpretive] Why do you think the baker woman has not shared any buns with the beggar girl outside? (Answers will vary, but elicit that there are probably many beggars and it is easy to ignore them.)

Read aloud the paragraph that describes the beggar child huddled on the steps.



Sara took out three more buns and put them down.

"She is hungrier than I am," she said to herself. "She's starving." But her hand trembled as she put down the fourth bun. "I'm not starving," she said, and she put down the fifth.

The little starving London savage was still snatching and devouring when Sara turned away. She was too ravenous⁸ to give any thanks, even if she had been taught politeness, which she had not. She was only a poor little wild animal.

"Good-bye," said Sara.

When she reached the other side of the street, she looked back. The child had a bun in both hands, and

had stopped in the middle of a bite to watch her. Sara gave her a little nod, and the child, after another stare—a curious, longing stare— jerked her shaggy head in response, and until Sara was out of sight she did not take another bite or even finish the one she had begun.

At that moment the baker woman glanced out of her shop window.

"Well, I never!" she exclaimed. "If that young 'un hasn't given her buns to a beggar child! It wasn't because she didn't want them, either— well, well, she looked hungry enough. I'd give something to know

⁸ravenous—very hungry

Follow-up discussion:
page 311

► [critical] Do you think that Sara makes a wise choice to share five of the six buns? Does she share too many? Too few? Explain your answer. ([Answers will vary.](#))

► [interpretive] Why is the beggar child referred to as "a wild animal"? (Possible answers: She has probably been brought up on the streets and hasn't been trained by parents; hunger can drive people to forget manners.)

Follow-up discussion: page 312

- [interpretive] Why does the baker woman bring the beggar child into the shop? (Since she can do nothing for Sara, she extends her generosity to the beggar child.) [BAT: 5b Giving]
- [interpretive] How does Sara's imagination help her to enjoy the one bun? (She imagines that it is a magic bun and that each bite is as much as a whole dinner.)

Read aloud Sara's conversation with herself as she enjoys the bun.

Looking ahead

- Will Sara's imagination continue to help and comfort her?

what she did it for." She stood behind her window for a few moments and pondered. Then her curiosity got the better of her. She went to the door and spoke to the beggar child.

"Who gave you those buns?" she asked her.

The child nodded her head toward Sara's vanishing figure.

"What did she say?" inquired the woman.

"Axed me if I was 'ungr,' replied the hoarse voice.

"What did you say?"

"Said I was jist!"

"And then she came in and got buns and came out and gave them to you, did she?"

The child nodded.

"How many?"

"Five."

The woman thought it over. "Left just one for herself," she said in a low voice. "And she could have eaten the whole six—I saw it in her eyes."

She looked after the little draggled, faraway figure, and felt more disturbed in her usually comfortable mind than she had for many a day.



"I wish she hadn't gone so quick," she said. "I'm blest if she shouldn't have had a dozen."

Then she turned to the child.

"Are you hungry, yet?" she asked.

"I'm allus 'ungr,'" was the answer. "But 'tain't so bad as it was."

"Come in here," said the woman, and she held open the shop door.

The child got up and shuffled in. To be invited into a warm place full of bread seemed an incredible thing. She did not know what was going to happen; she did not care, even.

"Get yourself warm," said the woman, pointing to a fire in the tiny back room. "And, look here: when you're hard up for a bit of bread, you can come here and ask for it. I'm blest if I won't give it to you for the young'un's sake."

Sara found great comfort in her remaining bun. It was hot, and it was a great deal better than nothing. She broke off small pieces and ate them slowly, to make it last longer.

"Suppose it was a magic bun," she said. "And a bite was as much as a whole dinner. I should be overeating myself if I went on like this."

312

WORKTEXT OBJECTIVES

The student will

- Identify tone and mood.
- Identify descriptive terms for characters.
- Recall facts and details.
- Relate story to personal experience.

Literature:

Worktext page 121



Comprehension:

Worktext page 122



Pleasure in Improbabilities

It was dark when she reached the square in which Miss Minchin's Select Seminary was situated; the lamps were lighted, and in most of the windows gleams of light were to be seen. It always interested Sara to catch glimpses of the rooms before the shutters were closed. She liked to imagine things about people who sat before the fires in the houses or who bent over books at the tables. There was, for instance, the Large Family opposite. She called these people the Large Family—not because they were large, for indeed most of them were little, but because there were so many of them. There were eight children in the Large Family, and a stout, rosy mother, and a stout, rosy father, and a stout, rosy grandmamma, and any number of servants. The eight children were always either being taken out to walk, or to ride in perambulators,⁹ by comfortable nurses; or they were going to drive with their mamma; or they were flying to the door in the evening to kiss their papa, and dance around him and drag off his overcoat and look for packages in the pocket of it; or they were crowding about the nursery windows and looking out and pushing each other and laughing—in fact, they were always doing something which seemed enjoyable

and suited to the tastes of a large family.

Next door to the Large Family lived the Maiden Lady, who had a companion and two parrots, and a King Charles spaniel; but Sara was not so very fond of her because she did nothing in particular but talk to the parrots and drive out with the spaniel. The most interesting person of all lived next door to Miss Minchin herself. Sara called him the Indian Gentleman. He was an elderly gentleman who was said to have lived in the East Indies and to be immensely rich and to have something the matter with his liver—in fact, it had been rumored that he had no liver at all, and was much inconvenienced by the fact. At any rate, he was very yellow and he did not look happy; and when he went out to his carriage, he was almost always wrapped up in shawls and overcoats, as if he were cold. He had a native servant who looked even colder than himself, and he had a monkey who looked colder than the native servant. Sara had seen the monkey sitting on a table, in the sun, in the parlor window, and he always wore such a mournful expression that she sympathized with him deeply.

⁹perambulator—a baby carriage

Six Hot Buns 313

Follow-up discussion: page 313

► [interpretive] How does imagining things about the neighbors help Sara? (It keeps her interested in others; it keeps her mind off her own problems.)

[interpretive] Do you think that Sara is ever tempted to envy the Large Family? Why or why not? (Answers will vary.)

[interpretive] Why do you think Sara finds the Indian Gentleman to be the most interesting of her neighbors? (possible answers: because she has lived in India; because

she knows he is sad and she feels compassion toward him; because he seems exotic and mysterious with his Lascar and monkey living with him)

Read aloud Sara's description of the Indian Gentleman. Read with curiosity in your voice.

COMPREHENSION

VOCABULARY

Mrs. Tucker laid her baby in the **perambulator** and began her afternoon walk. (p. 313)

There was an air of **profound** sadness in the funeral parlor. (p. 315)

The **savory** smells coming from the kitchen made my mouth water. (p. 318)

Before silent reading: pages 313–15

Motivation

► What does Sara learn about wealth?

After silent reading

Overview discussion: pages 313–15

► [interpretive] Is the Indian Gentleman really an Indian? (no) Who is he? (an elderly British gentleman who had lived in the East Indies—probably referring to India)

[interpretive] Although he is wealthy, what does Sara realize is true of the Indian Gentleman? (that his wealth does not make him happy)

[interpretive] What does the Bible say about trusting in riches? (Trust in the Lord rather than riches; our wealth cannot last. See Psalm 52:7; 62:10; Proverbs 11:4, 28.)

[interpretive] How can we find true happiness? (by trusting the Lord) [BATs: 3a Self-concept; 7d Contentment; Bible Promise: H. God as Father]

Locate and read aloud what Sara says when she notices that wealth does not bring the Indian Gentleman happiness. Read with sympathy in your voice (p. 315).

Follow-up discussion: page 314

- [interpretive] Why do you think the Indian Gentleman seems so unhappy? (Accept any answer.)

NOTE In *Sara Crewe* and in the expanded novel, *A Little Princess*, the reader discovers that the Indian Gentleman was responsible for the financial ruin of his partner, who has a daughter somewhere in London. Now that his partner has died, he wants to find the daughter and take care of her, but he cannot find her. Encourage the students to read the novel to find out more about the Indian Gentleman and how Sara's life and his life cross paths.

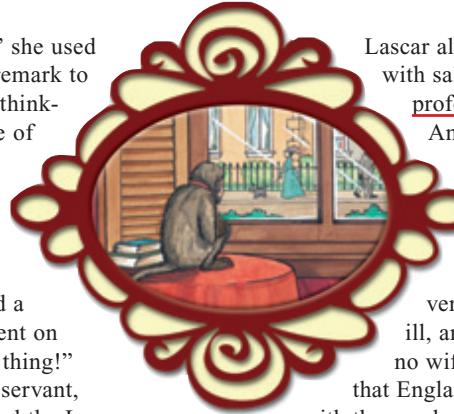


"I daresay," she used sometimes to remark to herself, "he is thinking all the time of coconut trees and of swinging by his tail under a tropical sun. He might have had a family dependent on him, too, poor thing!"

The native servant, whom she called the Lascar, looked mournful too, but he was evidently very faithful to his master.

"Perhaps he saved his master's life in the Sepoy rebellion," she thought. "They look as if they might have had all sorts of adventures. I wish I could speak to the Lascar. I remember a little Hindustani."¹⁰

And one day she actually did speak to him, and his start at the sound of his own language expressed a great deal of surprise and delight. He was waiting for his master to come out to the carriage, and Sara, who was going on an errand as usual, stopped and spoke a few words. She had a special gift for languages and had remembered enough Hindustani to make herself understood by him. When his master came out, the Lascar spoke to him quickly, and the Indian Gentleman turned and looked at her curiously. And afterward the



Lascar always greeted her with salaams¹¹ of the most profound¹² description. And occasionally they exchanged a few words. She learned that it was true that the Sahib¹³ was very rich, that he was ill, and also that he had no wife nor children and that England did not agree with the monkey.

"He must be as lonely as I am," thought Sara. "Being rich does not seem to make him happy."

That evening, as she passed the windows, the Lascar was closing the shutters, and she caught a glimpse of the room inside. There was a bright fire glowing in the grate,¹⁴ and the Indian Gentleman was sitting before it in a luxurious chair. The room was richly furnished and looked delightfully comfortable, but the Indian Gentleman sat with his head resting on his hand and looked as lonely and as unhappy as ever.

"Poor man!" said Sara; "I wonder what *you* are supposing?"

¹⁰Hindustani—a group of Indian dialects

¹¹salaams—respectful greetings; low bows

¹²profound—felt very deeply

¹³Sahib—term used in India to address a European man

¹⁴grate—a framework of bars to cover an opening

Follow-up discussion: page 315

- [interpretive] How does Sara know the language of Hindustani? (She had lived with her father in India where he was serving as an officer in the British army.)

[interpretive] How do you think the Lascar feels, finding someone to talk to in his own language? (possible answers: happy; curious; encouraged) Why would it make him happy? (He is in a strange land and culture with no friends, and hearing his own language is a reminder of home.) [BAT: 5e Friendliness]

Read aloud the things that Sara supposes about the Lascar. Read with a sense of awe and adventure.

- [interpretive] What do you think the unhappy Indian Gentleman is "supposing," or imagining, as he sits with his head in his hand? (Accept any answer.)

Before silent reading: pages 316–19

Motivation

- What unexpected surprise does Sara find?

After silent reading

Overview discussion: pages 316–19

- [interpretive] What is the crisis, or turning point, that everything has been leading up to in this story? (the discovery in the attic)

[interpretive] How does the story conclude, or what is the falling action? (Sara accepts the mystery and enjoys herself.) Is this the final conclusion of Sara's story? (no) Why or why not? (This is only one section of a novel, and more events will happen.)

Locate and read aloud what the evening is like when Sara accepts her gift and enjoys herself (page 319).

- [interpretive] Who do you think brought all of the gifts into the attic for Sara? Why do you think that? (Accept any answer, but elicit that the Lascar is a likely candidate since he has shown friendliness to her, the robe is "foreign-looking," and she "dreamed of a magnificent person, and talked to him in Hindustani, and made salaams to him.")



Encourage the students to read the novel to see what other adventures Sara experiences.

When she went into the house, she met Miss Minchin in the hall.

"Where have you been wasting your time?" said Miss Minchin.
"You've been out for hours!"

"It was so wet and muddy," Sara answered. "It was hard to walk because my shoes were so bad and slipped about so."

"Make no excuses," said Miss Minchin, "and tell no falsehoods."

Sara went downstairs to the kitchen.

"Why didn't you stay all night?" said the cook.

"Here are the things," said Sara, and laid her purchases on the table.

The cook looked over them, grumbling. She was in a very bad temper indeed.

"May I have something to eat?" Sara asked rather faintly.

"Tea's over and done with," was the answer. "Did you expect me to keep it hot for you?"

Sara was silent a second.

"I had no dinner," she said, and her voice was quite low. She made it low because she was afraid it would tremble.

"There's some bread in the pantry," said the cook. "That's all you'll get this time of day."

Sara went and found the bread. It was old and hard and dry. The cook was in too bad a humor to give her anything to eat with it. She had just been scolded by Miss Minchin, and

316

it was always safe and easy to vent¹⁵ her own spite on Sara.

Really it was hard for the child to climb the three long flights of stairs leading to her garret.¹⁶ She often found them long and steep when she was tired, but tonight it seemed as if she would never reach the top. Several times a lump rose in her throat, and she was obliged to stop and rest.

"I can't pretend anything more tonight," she said wearily to herself. "I'm sure I can't. I'll eat my bread and drink some water and then go to sleep, and perhaps a dream will come and pretend for me. I wonder what dreams are."

Yes, when she reached the top landing, there were tears in her eyes, and she did not feel like a princess—only like a tired, hungry, lonely child.

"If my papa had lived," she said, "they would not have treated me like this. If my papa had lived, he would have taken care of me."

Then she turned the handle and opened the garret door.

Can you imagine it—can you believe it? I find it hard to believe myself. And Sara found it impossible. For the first few moments she thought something strange had happened to her eyes—to her mind—that the dream had come before she had time to fall asleep.

¹⁵vent—to let out; express

¹⁶garret—an attic room, usually under a sloping roof

Follow-up discussion: page 316

- [interpretive] What kind of person is Miss Minchin? (possible answers: unkind; unfeeling; rude) Explain your answer. (She immediately assumes that Sara is lying or must be up to something wrong; she is harsh with the cook.) [BAT: 5d Communication]

Read aloud the conversation between Miss Minchin and Sara. Miss Minchin should have a demanding, self-righteous tone, and Sara should have a meek, discouraged tone.

- [interpretive] Why does Sara feel that she cannot pretend anything more? (She is so tired and hungry that she is becoming discouraged.)

Read aloud Sara's words wearily as she tells herself that she cannot pretend anymore.



**Follow-up discussion:
page 317**

- [interpretive] How could a mystery friend have entered Sara's room?
(Accept any answer.)

Follow-up discussion: page 318

- [literal] What does Sara find as she enters her room? (It has been transformed.)

Read aloud the paragraph that describes how Sara's room is transformed.

[interpretive] What was the room like before? (possible answers: cold; dark; empty; miserable) What are some of the words that the author uses to describe the transformation of the room? (glowing; blazing; brass; hissing; boiling; warm; thick; rug; cushions; teapot; silk)

"Oh!" she exclaimed breathlessly. "Oh! It isn't true! I know, I know it isn't true!" And she slipped into the room and closed the door and locked it, and stood with her back against it, staring straight before her.

Do you wonder? In the grate, which had been empty and rusty and cold when she left it, but which now was blackened and polished up quite respectably, there was a glowing, blazing fire. On the hob¹⁷ was a little brass kettle, hissing and boiling; spread upon the floor was a warm, thick rug; before the fire was a folding chair, unfolded and with cushions on it; by the chair was a small folding table, unfolded, covered with a white cloth, and upon it were spread small covered dishes, a cup and saucer, and a teapot; on the bed were new, warm coverings, a curious wadded silk robe, and some books. The little, cold, miserable room seemed changed into fairyland. It was actually warm and glowing.

"It is enchanted!" said Sara. "Or I am enchanted. I only *think* I see it all; but if I can only keep on thinking it, I don't care—I don't care—if only I can keep it up!"

She was afraid to move, for fear it would melt away. She stood with her back against the door and looked and looked. But soon she began to feel warm, and then she moved forward.

318

"A fire that I only *thought* I saw surely wouldn't *feel* warm," she said. "It feels real—real."

She went to it and knelt before it. She touched the chair, the table; she lifted the cover of one of the dishes. There was something hot and savory¹⁸ in it—something delicious. The teapot had tea in it, ready for the boiling water from the little kettle; one plate had toast on it, another, muffins.

"It is real," said Sara. "The fire is real enough to warm me; I can sit in the chair; the things are real enough to eat."

It was like a fairy story come true—it was heavenly. She went to the bed and touched the blankets and the wrap. They were real too. She opened one book, and on the title page was written in a strange hand, "To the Little Girl in the Attic."

Suddenly—was it a strange thing for her to do?—Sara put her face down on the odd, foreign-looking quilted robe and burst into tears.

"I don't know who it is," she said, "but somebody cares about me a little—somebody is my friend."

Somehow that thought warmed her more than the fire. She had never had a friend since those happy, luxurious days when she had had everything; and those days seemed such a long way off—so far away as

¹⁷hob—a shelf inside a fireplace

¹⁸savory—appetizing to the taste or smell

to be only dreams—during these last years at Miss Minchin's.

She really cried more at this strange thought of having a friend, even though an unknown one, than she had cried over many of her worst troubles. But these tears seemed different from the others, for when she had wiped them away they did not seem to leave her eyes and her heart hot and smarting.

And then, imagine if you can, what the rest of the evening was like. The delicious comfort of taking off the damp clothes and putting on the soft, warm, quilted robe before the glowing fire, of slipping her cold feet into the luscious wool-lined slippers she found near her chair. And then the hot tea and savory dishes, the cushioned chair and the books!

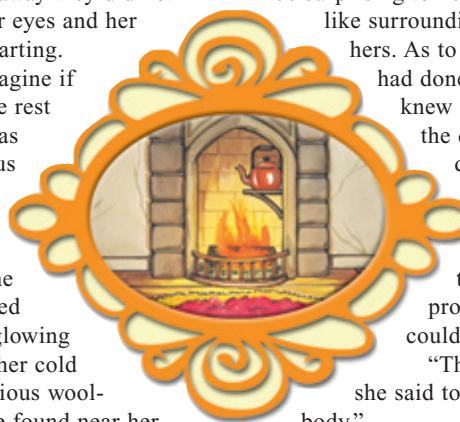
It was just like Sara that, once having found the things real, she should give herself up to the enjoyment of them to the very utmost. She

had lived such a life of imagining, and had found her pleasure so long in improbabilities,¹⁹ that she was quite equal to accepting any wonderful thing that happened. After she was quite warm, and had eaten her supper and enjoyed herself for an hour or so, it had almost ceased to be surprising to her that such fairy-like surroundings should be hers. As to finding out who had done all this, she knew that it was out of the question. She did not know a human soul by whom it could seem in the least degree probable that it could have been done.

"There is nobody," she said to herself, "nobody."

And when she fell asleep beneath the soft white blanket, she dreamed all night of a magnificent person, and talked to him in Hindustani, and made salaams to him.

¹⁹improbabilities—things that are not likely to happen



WORKTEXT OBJECTIVES

The student will

- Read for information.
- Identify the topic sentence of a paragraph.
- Identify the main idea of a paragraph.
- Identify the author's purpose.
- Determine word usage from context clues.
- Infer facts and details.
- Determine cause-and-effect relationships.

Comprehension: Worktext page 123

◀ Teaching of author's purpose was presented in Lesson 1.

Use Teaching Visual 1, *The Author's Purpose*, to review authors' purposes for writing.

Comprehension: Worktext page 124

Follow-up discussion: page 319

► [literal] How are Sara's tears about having an unknown friend different from the tears she has shed about her troubles? (*When she wipes them away, they don't leave her eyes and her heart hot and stinging.*)

[appreciative] Have you ever cried over something that made you very happy? How were your happy tears different from the tears you shed when you were sad?

Epilogue

► Read silently the epilogue at the bottom of page 319 to find out whether Sara's difficulties will ever end.

Why do you think Sara accepts "the mysterious quality" of her gift? (*She spends so much time imagining and supposing that she is able to believe it.*) Would you?

1 The Author's Purpose

1. to inform
2. to entertain
3. to persuade
4. to teach a lesson

SOMETHING EXTRA

Do It: Acts of kindness

Place the name of each student in a hat. Instruct each student to draw a name out of the hat. He will be the “secret encourager” for the whole week to the student whose name he drew. Instruct him to perform acts of kindness for the student, such as volunteering to help with a project and leaving encouraging notes. The encourager should try to stay anonymous. At the end of the week, allow the students to try to guess who their secret encouragers were.

Write It: Thank you

Instruct the student to write a thank-you note from Sara to the mysterious friend who transformed her room. Instruct him to include specific details about how Sara felt as she entered the newly transformed room and how she spent her evening enjoying her new surroundings.

THE CHRISTMAS STORY

This beautiful choral reading has solo reader parts, choruses, and sections for the entire group. It is a creative way of learning and presenting the Christmas Scriptures.

Lesson	Reader pages	Worktext pages
75	320–24	125–26

Materials

- A historical map of Palestine, including Nazareth, Jerusalem, Bethlehem, Jericho, Samaria, and the Jordan River
- A Bible (You may want to mark the references to be read in this lesson.)

Background information

Bethlehem, City of David—Caesar Augustus decreed that all in his empire should be taxed. The city of Bethlehem was the official registration center for Jews who were descendants of King David. Since Mary and Joseph had both descended from David, they had to make the trip to Bethlehem to pay their tax.

INTRODUCTION

From Nazareth to Bethlehem

Display the map of Palestine and point out the city of Nazareth.

- The city of Nazareth is where the angelic announcements to Mary and Joseph took place.

Point out the town of Bethlehem on the map. Explain that it is about eighty miles south of Nazareth.

- Why did Mary and Joseph make the trip to Bethlehem? ([Answers may vary. Refer to the background information.](#))

What do you think the trip was like for Mary and Joseph traveling the eighty miles from Nazareth to Bethlehem? ([Answers will vary, but elicit that the country between the two cities was hilly and transportation was very primitive compared to today.](#) Note that they probably crossed to the eastern side of the Jordan River, avoiding Samaria, a country of the mixed-race people whom the Jews hated, then traveled south until they reached the river ford at Jericho. From there, the road leading toward Jerusalem was probably well used. Bethlehem is about six miles south of Jerusalem.)

- The selection you will read today is the biblical account of this special time in the lives of Joseph and Mary.

OBJECTIVES

LESSON 75

The student will

- Read orally to communicate meaning.
- Adapt reading rate according to choral reading symbols.
- Determine the meaning of a word through context.
- Relate the Christmas story to Old Testament prophecy.

Correlated Activities

- Connections, Activity 1: Party Planner
- Recreational Reading, Activity 1: Song Sensations

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

There are no vocabulary sentences for this lesson.

Before silent reading: pages 320–24

NOTE Discuss the key on page 320 before the students read the selection. Remind them to follow the key as they read silently. Assign the parts to the students. The students will read each page aloud after discussing it.

Motivation

- What two women does the angel say will each have a child?

After silent reading

Overview discussion: pages 320–24

- [literal] Who does the angel Gabriel say will have a child, besides Mary? (*Elisabeth, Mary's cousin*)

Read Isaiah 7:14 to the students.

- [interpretive] Isaiah was written 700–800 years before the Gospels were written. How was this prophecy written about in Isaiah fulfilled hundreds of years later? (*Mary, a virgin, conceived a child in her womb.*)

[interpretive] Why do you think it was necessary for this baby to be born of God and not of man? (*Explain that the uniqueness of His birth confirms His deity, that He is God in flesh.*) [BAT: 1a Understanding Jesus Christ]



320

Follow-up discussion: page 320

- [literal] From what family line does Joseph come? (*David*)

Read II Samuel 7:12–13 to the students.

- God gave the prophet, Nathan, a vision to give to David. He told David that through his line, or descendants, God would raise up a king that would rule forever. This vision prophesies the birth of Jesus. (Jesus' kingly claim can be traced in Matthew 1:1–16 and Luke 3:23–31.)

THE CHRISTMAS STORY

A choral reading from Luke 1:26–38, Matthew 1:18–25, and Luke 2:1–20,

arranged by Christa G. Habegger

illustrated by Johanna Ehni

Key:

Readers:	/ slight pause
Reader One: Gabriel	// complete pause
Reader Two: Angel	˘ continuation of the voice so that the thought is continued to the next line
Reader Three: Angel of the Lord	
Reader Four: Mary	
Chorus One: light voices	
Chorus Two: dark voices	

All: And in the sixth month /
the angel Gabriel was sent from God ˘
unto a city of Galilee, ˘ named Nazareth, //
To a virgin espoused¹ to a man ˘
whose name was Joseph, /
of the house of David; //
and the virgin's name was Mary. //
And the angel came in unto her, ˘ and said,

Reader One: Hail, / thou that art highly favoured, //
the Lord is with thee: /
blessed art thou among women.

Chorus One: And when she saw him, /
she was troubled at his saying, /
and cast² in her mind ˘
what manner of salutation this should be. //
And the angel said unto her,

¹espoused—married or promised in marriage

²cast—searched or looked for

[interpretive] Do you think Mary knows of the Old Testament prophecies of the Messiah? (*yes; every Jew was awaiting His coming.*) Why do you think Mary is afraid of the angel? (*She does not expect to be the mother of the Messiah and doesn't understand what the angel's message might mean.*) [BAT: 8a Faith in God's promises]

Direct the students to read this page aloud according to their assigned parts.

Reader One: Fear not, ∑ Mary: //
for thou hast found favour with God. //
And, ∑ behold, // thou shalt conceive in thy womb, /
and bring forth a son, //
and shalt call his name JESUS. //
He shall be great, /
and shall be called the Son of the Highest: //
and the Lord God shall give unto him ∑
the throne of his father David: //
And he shall reign ∑
over the house of Jacob for ever; //
and of his kingdom there shall be no end.

Chorus One: Then said Mary unto the angel,

Reader Four: How shall this be, ∑
seeing I know not a man?

Chorus One: And the angel answered and said unto her,

Reader One: The Holy Ghost ∑
shall come upon thee, //
and the power of the Highest ∑
shall overshadow thee: //
therefore / also that holy thing ∑
which shall be born of thee /
shall be called the Son of God. //
And, ∑ behold, / thy cousin Elisabeth, //
she hath also conceived a son in her old age: //
and this is the sixth month with her, /
who was called barren.³ //
For with God / nothing shall be impossible. //

Chorus One: And Mary said,

Reader Four: Behold the handmaid of the Lord; //
be it unto me according to thy word. //

³barren—not able to bear children

The Christmas Story



**Follow-up discussion:
page 321**

► [interpretive] Why do you think the angel says to Mary, “Fear not, . . . thou hast found favour”? (Mary feared the angel’s visit, and the angel wanted to reassure her that he had come with good news.)

► [literal] What four important things do we learn about Jesus from the angel’s message to Mary? (He will be great; He will be called the Son of the Highest; He will reign on David’s throne; He will reign over the house of Jacob forever.) [BAT: 7b Exaltation of Christ]

► [interpretive] How does Gabriel explain how God will accomplish this miracle of both she and her cousin, Elisabeth, bearing children? (He says that with God nothing shall be impossible.)

[interpretive] How does Mary respond to the angel’s message? (She submits to it. She says, “Be it unto me according to thy word.”) [BAT: 8a Faith in God’s promises]

Direct the students to read this page aloud according to their assigned parts.

Follow-up discussion: page 322

► [interpretive] What does it mean that Mary “was found with child”? ([She was going to have a baby.](#))

[literal] What message does God give to Joseph through the angel? ([God wants Joseph to marry Mary.](#))

► [literal] The name *Jesus* means “Jehovah saves.” What does this name imply? ([He will save His people from their sins.](#)) [Bible Promise: E. Christ as Sacrifice]

[literal] What does *Emmanuel* mean? (“[God with us](#)”)

Direct the students to read this page aloud according to their assigned parts.



322

All: And the angel departed from her. //
Now the birth of Jesus Christ was on this wise: //
When as his mother Mary was espoused to Joseph, /
before they came together, //
she was found with child / of the Holy Ghost. /

Chorus Two: Then Joseph her husband, /
being a just man, / and not willing ↗
to make her a publick example, //
was minded to put her away privily.⁴ //
But while he thought on these things, //
behold, ↗ the angel of the Lord ↗
appeared unto him in a dream, ↗ saying,

Reader Two: Joseph, / thou son of David, //
fear not to take unto thee Mary thy wife: //
for that which is conceived in her ↗
is of the Holy Ghost. //
And she shall bring forth a son, /
and thou shalt call his name JESUS: //
for he shall save his people from their sins.

All: Now all this was done, /
that it might be fulfilled ↗
which was spoken of the Lord ↗
by the prophet, ↗ saying,

Reader Two: Behold, / a virgin shall be with child, /
and shall bring forth a son, //
and they shall call his name Emmanuel, //
which being interpreted is, / God with us.

Chorus Two: Then Joseph /
being raised from sleep /
did as the angel of the Lord had bidden him, //
and took unto him his wife: //
And knew her not /
till she had brought forth her firstborn son:

All: and he called his name / JESUS. //

⁴privily—privately

And it came to pass in those days, /
that there went out a decree √
from Caesar Augustus, //
that all the world should be taxed.

Chorus One: (And this taxing was first made √
when Cyrenius was governor of Syria.)

All: And all went to be taxed, /
every one into his own city. //
And Joseph also went up from Galilee, √
out of the city of Nazareth, /
into Judaea, / unto the city of David, √
which is called Bethlehem;

Chorus One: (because he was of the house and lineage of David:)

All: To be taxed with Mary /
his espoused wife, /
being great with child.

Chorus One: And so it was, /
that, √ while they were there, //
the days were accomplished that √
she should be delivered. //
And she brought forth her firstborn son, /
and wrapped him in swaddling clothes, /
and laid him in a manger; //
because there was no room for them in the inn.

Chorus Two: And there were in the same country /
shepherds abiding in the field, //
keeping watch over their flock by night. //
And, √ lo, / the angel of the Lord √
came upon them, / and the glory of the Lord √
shone round about them: //
and they were sore afraid. //
And the angel said unto them,

Reader Three: Fear not: // for, √ behold, /
I bring you good tidings of great joy, /
which shall be to all people. //

The Christmas Story



Follow-up discussion: page 323

Read Micah 5:2 to the students.

► [interpretive] How does God use Caesar Augustus to fulfill His plan? (Caesar Augustus decrees that everyone must go to his own city to pay taxes, so God uses Caesar Augustus to send Mary and Joseph to Bethlehem, which was prophesied as the birthplace of the Messiah.)

Read Daniel 2:21 and Proverbs 21:1 to the students.

► [interpretive] God raises and removes rulers. Do you think He can use even an ungodly ruler to accomplish His plans? (yes) Explain your answer. (God is in control of men, and nothing happens without God allowing it or causing it.) [Bible Promise: I. God as Master]

► [interpretive] The Bible says that the shepherds were “sore afraid.” What does “sore” mean in this context? (extremely, very)

[interpretive] Why are the shepherds afraid? (They don’t know why the angel is visiting them.)

Direct the students to read this page aloud according to their assigned parts.

Follow-up discussion: page 324

► [literal] What sign does the angel give to the shepherds to help them find the baby? (*"Ye shall find the babe wrapped in swaddling clothes, lying in a manger."*)

[interpretive] What do you think "swaddling clothes" are in this context? (*Elicit that they are cloths wrapped around a newborn baby.*)

Read Luke 2:19–20 to the students.

► [interpretive] Why do you think the shepherds are excited about the news of Jesus' birth? (*They have been waiting for the Messiah to come and are excited to find out that He has finally come.*)

[appreciative] The shepherds' response to the birth of the Messiah was to glorify and praise God for all these things. As you think about God's gift of sending His Son to earth to die for you, what is your response? [BAT: 7c Praise]

Direct the students to read this page aloud according to their assigned parts.



For unto you is born this day ~
in the city of David / a Saviour, /
which is Christ the Lord. //
And this shall be a sign unto you; //
Ye shall find the babe ~
wrapped in swaddling clothes, /
lying in a manger.

All: And suddenly / there was with the angel ~
a multitude of the heavenly host /
praising God, ~ and saying, //
Glory to God in the highest, //
and on earth / peace, //
good will toward men. //
And it came to pass, /
as the angels were gone away from them into heaven, //
the shepherds said one to another,

Chorus Two: Let us now go even unto Bethlehem, /
and see this thing which is come to pass, /
which the Lord hath made known unto us.

All: And they came with haste, /
and found Mary, / and Joseph, /
and the babe lying in a manger.

Chorus Two: And when they had seen it, //
they made known abroad the saying ~
which was told them concerning this child.

All: And all they that heard it wondered ~
at those things which were told them by the shepherds.

Reader Four: But Mary kept all these things, //
and pondered them in her heart.

All: And the shepherds returned, //
glorifying and praising God for all the things ~
that they had heard and seen, //
as it was told unto them.

ORAL READING

Reading rate

Select four solo readers. Divide the remaining students into two groups of choral readers according to vocal tone, size, and flexibility. Light or treble voices are usually the most flexible and are also the highest. Most of the voices will probably fall into this range, forming Chorus One. Dark or alto voices will be Chorus Two. Place at least one strong reader in each chorus.

Write for display the three choral reading symbols listed in the key on page 320 of the reader.

- Turn to page 320 in your reader. What is the meaning for each symbol? (/—slight pause; //—complete pause; —continuation of the voice so that the thought is continued to the next line)

These symbols are related to the reading rate of the lines. Observing these symbols will help you emphasize the meaning of the selection.

- Here are some guidelines for your reading.

Follow the symbols for phrasing and reading rate.

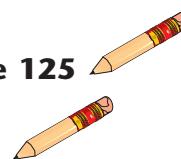
Make sure that you breathe deeply enough to say the whole line properly.

Speak as if you were having a conversation instead of chanting or speaking in a monotone.

Use varied voice inflection, focusing on inflection for emphasis and not volume.

Instruct the students to listen as you read the selection aloud for them, noticing how you give emphasis to the piece. Read the selection aloud for the students, breaking it into four or five logical divisions. Direct the students to read through their assigned parts silently. Then guide the choral reading of each section.

Comprehension: Worktext page 125



Study skills: Worktext page 126



SOMETHING EXTRA

Perform It: A choral reading

Allow time for the students to practice reading their assigned parts. Arrange a time and place for them to perform the choral reading for another class or parents.

Write It: A choral reading

Instruct the student to choose a short psalm from the Bible that could be used as a choral-reading selection. Ask him to copy the key of choral-reading signals and their meanings at the top of his paper and then rewrite the psalm, inserting the signals at the appropriate places. Later, provide an opportunity for the student's choral reading to be read aloud.

SKILL OBJECTIVES

The student will

- Adapt reading rate according to choral reading symbols.
 - Read orally to communicate meaning.
-

WORKTEXT OBJECTIVES

The student will

- Determine choral reading symbols.
 - Read orally to communicate meaning.
 - Locate verses in the Bible.
 - Identify information.
 - Apply word meaning in sentence context.
-

Lesson	Worktext pages
76	256–57

OBJECTIVES

LESSON 76**The student will**

- Recognize how God deals with sin.
- Recognize that God's Word is the standard by which we determine good literature.
- Use God's Word to identify principles for discernment.
- Apply discernment principles to other areas of life.

Background information

Discernment—What you read influences what you believe, feel, and do. It is vitally important to approach anything we read or hear with *discernment*—the quality of keen insight and good judgment. Understanding the writer's approach provides a key to accurate discernment. Discernment also involves identifying and rejecting unresolved negative elements in literature, such as unnecessary violence, hopelessness, disrespect for authority, and occultism. God's Word is the standard by which we determine what is acceptable reading material and what is not. The study of discernment will be continued in Lesson 115, "Discernment II."

Objectionable elements—An element that could be objected to or be considered offensive is *objectionable*. Such elements are often objectionable because they are handled in the wrong way. There are objectionable elements in the Bible, but God puts these elements there in appropriate measure for many purposes, one of which is to teach us valuable lessons about the wickedness and ugliness of sin. All Scripture is pure, perfect, and profitable for us.

Materials

- A Bible for the teacher and each student
- Teaching Visual 20: *Defend with Discernment*

DISCERNMENT I**1 Introduction**

Read Genesis 4:1–12 to the students. Ask the following questions.

- Who were the first sons in the Bible? (*Cain and Abel*)

What did Cain do that was not right? (*Answers may vary, but elicit that Cain killed his brother.*) Since murder is not right, should we read about it? (*Answers may vary.*)

Why do you think God put things such as murder in His Word? (*Elicit that He did it to teach us valuable lessons.*) [BAT: 8b Faith in the power of the Word of God]

Was Cain punished for the sin that he did? (*Yes, God punished his sin.*)

- Have you ever been reading a book and come across something that you wondered if you should be reading?

Sometimes objectionable or unacceptable ideas or materials surprise us. As you come upon an element like this, you need to stop, talk with an adult, and find out what God has to say in His Word.

2 Skill development: Visual 20—Defend with Discernment

- Why did Cain kill Abel? (*He was jealous that God had accepted Abel's offering and not his.*)

We see that Cain's unrepentant disobedience led to murder. What lesson do you think God is trying to teach us from this incident in Cain's life? (*Answers will vary, but elicit that disobeying and not being submissive to God often leads to more sin.*) [BAT: 2a Obedience]

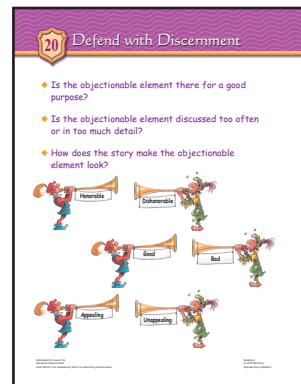
God uses Cain's sin to teach us an important lesson; that is the reason He includes it in His Word. It is not just to have a murder in the Bible. In some books that you read you need to ask yourself, "**Is this objectionable element or material here for a purpose or just to draw attention to itself?**"

Display and read aloud the first question on the visual. (Cover the rest of the visual with a sheet of paper.)

- What does the Bible tell you about Abel's death? (*Elicit that Cain and Abel were walking in the field when Cain rose up and slew Abel.*)

Does the Bible give you a lot of violent details about this murder? (*No*) Why not? (*Elicit that the details of the murder are not important. There is no need to discuss them in detail.*)

Philippians 4:8 gives us a list of things to think about. We are not to think about ugly, wrong things, so God doesn't include details about these things in his Word. Another question to ask as you read is "**Is this objectionable element here for the right reason, but discussed too often or in too much detail?**"



(continued at top of next page)

Your Sin Will Find You Out

The Bible presents sin as it really is: wicked and evil. God does not let sin go unpunished. One thing to look for when reading a book is whether or not evil is treated the way God treats it in His Word.

► Look up the following passages. In the space provided, write the name of each individual who sinned and how God dealt with him.

1. Esther 3:8–9; 5:12–14; 7:3–6, 9–10 _____

Haman was hanged on the gallows he had built for Mordecai

because he plotted evil against so many people.

2. I Samuel 28:7–19; 31:1–6 _____

Saul disobeyed God, so the kingdom was taken away

from his family, and he was killed in battle.

3. I Samuel 25:1–12, 36–38 _____

Nabal died because he scorned David.

4. Matthew 18:23–35 _____

A servant was delivered to the tormentors

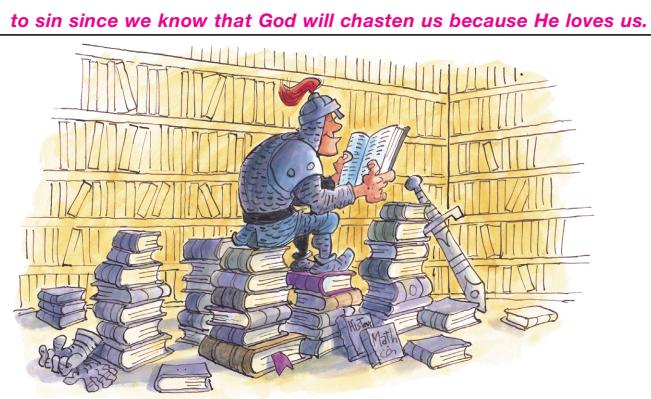
(the jailers) until he paid his debt.

5. Acts 5:1–11 _____

Ananias and Sapphira died because they lied to the Lord.

6. Acts 5:11 gives the effect on other believers when God judges sin. What should be our reaction when we see sin judged (Hebrews 12:6)? _____

We should be more careful not



256

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(continued from previous page)

Display and read aloud the second question on the visual.

- Was Cain punished for his sin? (yes)
How was he punished? (He became an outcast.)

How does the whole story of Cain's sin make murder look? (Answers may vary, but elicit that murder is shown to be evil because it is hated and punished by God.)

When you come across an objectionable element in a book, you need to think carefully about how the author handles that element in the whole book. **Is the objectionable element shown to be evil or acceptable?** **How does the story make the objectionable element look?** If the author makes objectionable ideas or materials look acceptable and good, this is not the kind of literature that you should be reading.

Display the rest of the visual and read aloud the three questions and the three pairs of descriptions on the banners.

- These questions should guide your reading. The Bible says that someone who will not listen to sound wisdom is a fool. Take these questions and use them to choose good literature that has both literary and moral excellence.

3 Skill application: Worktext page 256



Guide the students in locating and reading the Bible passages. Discuss with them the sins committed and how God dealt with the individuals.

4 Skill practice: Worktext page 257



Call attention to the information about discernment at the top of the page and the verse at the bottom of the page. Allow the students to complete the page independently.

THE ADVENTURES OF TOM SAWYER

Lesson	Reader pages	Worktext pages
77	325–30	127–28
78	331–33	129–30

The boys in town are no match for the creative mischief of Tom Sawyer. Because of it, they actually pay him for the privilege of doing his work! Then, there's Peter, the cat. He thinks he wants some of the tonic Aunt Polly is dosing Tom with. It does him a world of good, too—such energy and spunk as he sails through the window! Oh, *that* Tom . . .

OBJECTIVES

LESSON 77

The student will

- Recognize the genre *historical fiction*.
- Read orally to convey mood.
- Identify onomatopoeia.

LESSON 78

The student will

- Recognize an allusion to the Bible.
- Interpret figurative language.
- Identify the type of plot in the story: *episodic*.
- Read orally to interpret character emotion and motivation.
- Recognize the author's use of elements of humor.

Materials

- A paintbrush (a wide one used for painting walls or fences)
- Vocabulary sentences for display. Use the prepared sentences from pages 447 and 453 to introduce the vocabulary words in context at the beginning of each lesson.
- Teaching Visual 20: *Defend with Discernment* (for Lesson 77)

Background information

Mark Twain's *Tom Sawyer*—The comical excerpts from *The Adventures of Tom Sawyer* included in this selection demonstrate the author's ability to look at human nature. Although Tom uses clever ideas to get his fence white-washed and his medical problems resolved, the selfish, haughty, or thoughtless characters he encounters seem to deserve what happens to them. The light-hearted humor and the interesting characters stand as an important part of American literature.

Mark Twain's *Huckleberry Finn*—Mark Twain's works must be evaluated individually for moral tone. His book *The Adventures of Huckleberry Finn* aims to cast doubt on the efficacy of Christianity. Scenes such as the one at the church where Huck says that most people will only go to church on Sunday, "but a hog is different," ridicule church-goers and make the assumption that all are hypocrites, since hogs always act like hogs and don't pretend to be anything else. Remarks like this, coming from the character Twain has made the reader love, can create harmful doubts in the heart of a child.

INTRODUCTION

Brush bluff

Display the paintbrush.

- Have you ever painted anything?
Did you enjoy the experience?
Was it hard to do?

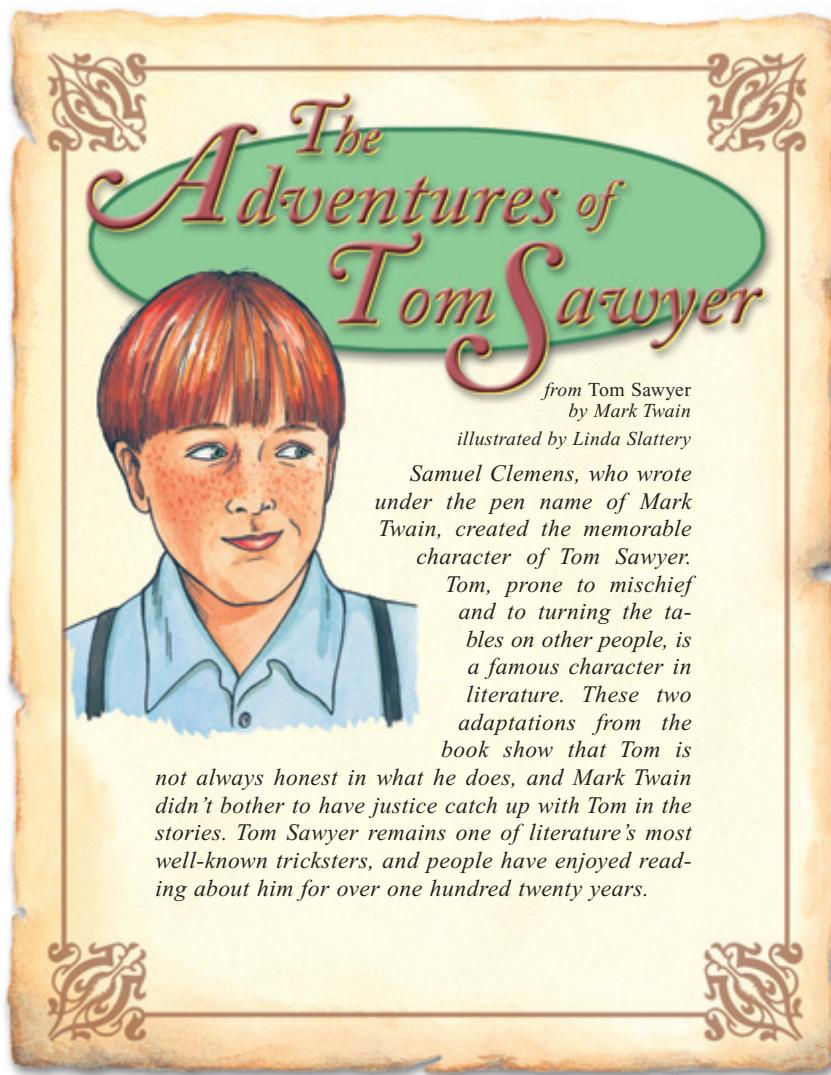
Point to the wall nearest you.

- Using this brush, how long do you think it would take for you to paint this wall?
Do you think you would get tired of it?
- In the story you will read today, Tom Sawyer turns a tedious job into something enjoyable.

Correlated Activities

- Vocabulary Notebook, Activity 2: Swap 'n' Study
- Word Work, Activity 2: Direction Confection

See "Classroom Management for Grouping" in the Appendix.



COMPREHENSION

VOCABULARY

The expression on the lonely boy's face showed he was full of **melancholy**. (p. 326)

Ella is a healthy, active girl with a lot of **vigor**. (p. 327)

The stray cats make their home in a **dilapidated** barn with a leaky roof and no doors. (p. 330)

Head note

► Read the head note (all of reader page 325) silently to find out more about who Mark Twain really is and what his characters are like.

► What is a pen name? (Elicit that it is a **fictitious name used by an author**.)

What was Mark Twain's real name?
(**Samuel Clemens**)

► Do you get any hint about the personality of Tom Sawyer from Lynda Slattery's illustration of him? (Possible answers: He is mischievous; he is funny.)

Do you get the idea that the illustrator wants us to like Tom Sawyer?
(yes)

Before silent reading: pages 326–30

Motivation

- ▶ How does Tom trick others into doing his work?

After silent reading

Overview discussion: pages 326–30

- ▶ [literal] How does Aunt Polly's fence get whitewashed? (Tom tricks the other boys in town into doing it for him.)

Locate and read aloud the conversation between Tom and Ben, starting with Ben's teasing Tom about his work and ending with Ben's asking to do the work himself. Tom should have an unconcerned tone, and Ben's tone should change from haughty to curious (pages 328–29).

[appreciative] Would you like to have Tom for a friend? Explain your answer.

- ▶ [interpretive] What genre of literature are the Tom Sawyer stories? (Elicit that they are realistic fiction.) What type of realistic fiction are the stories? (historical)

[interpretive] What is one element in the story, "The Glorious Whitewasher," that qualifies it as historical fiction? (the presence of steamboats, which are no longer used today)

NOTE Types of fiction were presented in Lesson 72.

The Glorious Whitewasher

Saturday morning was come, and all the summer world was bright and fresh, and brimming with life. There was a song in every heart; and if the heart was young, the music issued at the lips. There was cheer in every face and spring in every step. The locust trees were in bloom, and the fragrance of the blossoms filled the air. Cardiff Hill, beyond the village and above it, was green with vegetation, and it lay just far enough away to seem a Delectable¹ Land, dreamy, reposeful, and inviting.

Tom appeared on the sidewalk with a bucket of whitewash and a

long-handled brush. He surveyed the fence, and all gladness left him and a deep melancholy² settled down upon his spirit. Thirty yards of board fence nine feet high. Life to him seemed hollow, and existence but a burden. Sighing, he dipped his brush and passed it along the topmost plank; repeated the operation; did it again; compared the insignificant whitewashed streak with the far-reaching continent of unwhitewashed fence, and sat down on a tree-box discouraged. Jim came skipping out

¹delectable—pleasing; delightful

²melancholy—sadness; gloominess



326

Follow-up discussion: page 326

- ▶ [appreciative] How does Mark Twain use descriptive details to emphasize just how miserable Tom is? (Elicit that he describes the beauty and glory of the sunny Saturday morning in contrast with Tom's mood.)

NOTE The "Delectable Land" here is an allusion to *The Pilgrim's Progress*, which will be discussed in "Literature Lesson: Devices of Style," Lesson 81.

Read aloud the paragraphs that describe the sunny morning and Tom as he surveys the fence. Show the contrast of mood with your voice.

[appreciative] What kind of attitude should you show toward work? (Elicit that we should be diligent and enthusiastic as God has commanded.) [BATs: 2c Faithfulness; 2e Work; 2f Enthusiasm]



at the gate with a tin pail and singing "Buffalo Gals." Bringing water from the town pump had always been hateful work in Tom's eyes before, but now it did not strike him so. He remembered that there was company at the pump. Boys and girls were always there waiting their turns, resting, trading playthings, quarreling, fighting, skylarking. And he remembered that although the pump was only a hundred and fifty yards off, Jim never got back with a bucket of water under an hour—and even then somebody generally had to go after him. Tom called out to Jim.

"Say, Jim, I'll fetch the water if you'll whitewash some."

Jim shook his head and said:

"Can't Mars Tom. Ole missis, she tole me I got to go an' git dis water and not stop foolin' roun' wid anybody. She say she spec' Mars Tom gwine to ax me to whitewash, an' so she tole me go 'long an' 'tend to my own business—she 'lowed she'd tend to de whitewashin'."

"Oh, never you mind what she said, Jim. That's the way she always talks. Gimme the bucket—I won't be gone only a minute. She won't ever know."

"Oh, I dasn't, Mars Tom. Ole missis she'd take an tar de head off'n me. 'Deed she would."

"She! She never licks anybody—whacks 'em over the head with her thimble—and who cares for that, I'd like to know. She talks awful, but talk don't hurt—anyways it don't if she don't cry. Jim, I'll give you a marble. I'll give you a white alley!"

Jim began to waver.

"White alley, Jim! And it's a bully shooter."

"My! Dat's a mighty grand marble, I tell you! But Mars Tom I's powerful 'fraid ole missis—"

"And besides, if you will I'll show you my sore toe."

Jim was only human—this attraction was too much for him. He put down his pail, took the white alley, and bent over the toe with absorbing interest while the bandage was being unwound. In another moment he was flying down the street with his pail, Tom was whitewashing with vigor,³ and Aunt Polly was retiring from the field with a slipper in her hand and triumph in her eye.

But Tom's energy did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for hav-

³vigor—enthusiasm

The Adventures of Tom Sawyer 327

Follow-up discussion: page 327

- [interpretive] How do you know that Aunt Polly knows exactly what Tom is like? (Elicit that she has warned Jim that Tom will probably try to get him to switch jobs.)

Read aloud Jim's fearful response when Tom offers to fetch the water.

- [interpretive] Although Tom doesn't care about minding Aunt Polly, what indicates that he cares about her feelings? (He says "talk don't hurt—anyways it don't if she don't cry.")

[literal] What does Tom offer to Jim in order to trade jobs? (a white alley marble and a look at Tom's sore toe)

[appreciative] Would a marble and a sore toe be things that would tempt you?

Read aloud the paragraph that describes how tempting Tom's offer is to Jim and what happens while he is looking.

[interpretive] What happens that sends Jim flying down the street and Tom whitewashing vigorously? (Elicit that Aunt Polly comes out and catches them, and the reader is left to assume that she chases them or smacks them with her slipper.)

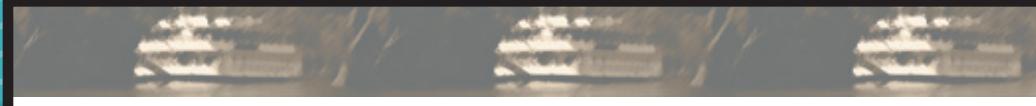
Follow-up discussion: page 328

► [interpretive] Onomatopoeia is the use of words that imitate the sounds that they represent. What are some examples of onomatopoeia in this story? (*whoop, ding-dong-dong, ting-a-ling-ling*)

Read aloud Ben's enthusiastic performance as a steamboat.

► [interpretive] Why does Tom ignore Ben even though he knows Ben is there? (Possible answers: He is trying to act as if whitewashing is very interesting; he wants Ben to wonder what he is doing.)

[interpretive] What kind of person is Ben? (possible answers: proud; boastful; haughty; a show-off) [BAT: 7e Humility]



ing to work—the very thought of it burnt him like fire. He got out his worldly wealth and examined it—bits of toys, marbles, and trash; enough to buy an exchange of work, maybe, but not enough to buy so much as half an hour of pure freedom. So he returned his straitened⁴ means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

He took up his brush and went tranquilly⁵ to work. Ben Rogers hove in sight presently—the very boy, of all boys, whose ridicule he had been dreading. Ben's gait was the hop-skip-and-jump—proof enough that his heart was light and his anticipations high. He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deep-toned ding-dong-dong, ding-dong-dong, for he was impersonating a steamboat. He was boat and captain and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them.

“Stop her, sir! Ting-a-lingling!” he drew up slowly toward the sidewalk.

“Stop the starboard! Ting-alig-ling! Stop the labboard! Done with the engines, sir! Ting-a-lingling! Sh! sh! sh!” (trying the gaugecocks).

Tom went on whitewashing—paid no attention to the steamboat. Ben stared a moment before speaking.

“Hi-yi! You’re up a stump, ain’t you!”

No answer. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom’s mouth watered for the apple, but he stuck to his work. Ben continued talking.

“Hello, old chap, you got to work, hey?”

Tom wheeled suddenly and greeted Ben cheerfully.

“Why, it’s you, Ben! I warn’t noticing.”

“Say—I’m going in a-swimming, I am. Don’t you wish you could? But of course you’d druther work—wouldn’t you? Course you would!”

Tom contemplated⁶ the boy a bit, and said:

“What do you call work?”

“Why, ain’t that work?”

⁴straitened—limited

⁵tranquilly—calmly; peacefully

⁶contemplated—regarded thoughtfully

Tom resumed his whitewashing. "Well, maybe it is, and maybe it ain't," he answered carelessly. "All I know is it suits Tom Sawyer."

"Oh come, now, you don't mean to let on that you like it?"

The brush continued to move.

"Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?"

That put the thing in a new light. Ben stopped nibbling his apple. Tom

swept his brush daintily back and forth—stepped back to note the effect—added a touch here and there—criticized the effect again—Ben watching every move and getting more and more interested, more and more absorbed. Presently he said, "Say, Tom, let me whitewash a little."

Tom considered, was about to consent; but he changed his mind:

"No—no—I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful particular about this fence—



The Adventures of Tom Sawyer 329

Follow-up discussion: page 329–30

► [interpretive] What does Tom mean when he says, "All I know is it suits Tom Sawyer"? ([He is trying to make it sound like he enjoys whitewashing.](#))

[interpretive] What does Tom do to get Ben more and more interested in whitewashing? ([the way he paints and then steps back and looks at it like an artist](#))

Read aloud the paragraph in which Ben stops nibbling his apple to watch Tom painting. Read with an intensely interested tone.

Follow-up discussion: page 330

► [literal] What happens to the other boys who stop to make fun of Tom? (They end up staying to whitewash the fence.)

[critical] What is funny about the “wealth” that Tom receives? (Possible answers: There is nothing valuable about it; we wouldn’t consider it wealth.)

Read aloud the list of “wealth” that Tom received that day.

[appreciative] Do you think you would fall for Tom’s tricks? Why or why not?

► [critical] Which job do you think would be more suitable for Tom Sawyer—acting or painting? Explain your answer. (Elicit that he would be a very good actor as evidenced by the acting he did to get the boys to believe he was having a great time.)

Looking ahead

► What tricks will Tom play next to get his way?

WORKTEXT OBJECTIVES

The student will

- Note the author’s use of imagery.
- Match words and definitions.
- Interpret dialect.
- Apply principles of discernment.

Literature:

Worktext page 127



Comprehension:

Worktext page 128



◀ Principles of discernment were introduced in Lesson 76.

Use Teaching Visual 20, *Defend with Discernment*, for review.

right here on the street, you know—but if it was the back fence I wouldn’t mind and she wouldn’t. Yet, she’s awful particular about this fence; it’s got to be done very careful; I reckon there ain’t one boy in a thousand, maybe two thousand, that can do it the way it’s got to be done.”

“No—is that so? Oh come, now—lemme just try. Only just a little—”

“I’d like to, honest injun; but if you was to tackle this fence and anything was to happen to it—”

“Oh, I’ll be just careful. Now lemme try. Say—I’ll give you the core of my apple.”

“Well, here—No, Ben, no don’t. I’m afeared—”

“I’ll give you all of it!”

Tom gave up the brush with reluctance in his face, but alacrity⁷ in his heart. And while the late steamer *Big Missouri* worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents. There was no lack of material; boys happened along every little while; they came to jeer,⁸ but remained to whitewash. By the time

Ben was out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with—and so on, and so on, hour after hour. And when the middle of the afternoon came, from being a poor poverty stricken boy in the morning, Tom was literally rolling in wealth. He had, beside the things before mentioned, twelve marbles, part of a jew’s-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn’t unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six firecrackers, a kitten with only one eye, a brass doorknob, a dog collar but no dog—the handle of a knife, four pieces of orange-peel, and a dilapidated⁹ old window sash. He had had a nice, good, idle time all the while—plenty of company—and the fence had three coats of whitewash on it! If he hadn’t run out of whitewash, he would have bankrupted every boy in the village.

⁷alacrity—enthusiasm

⁸jeer—to mock or taunt loudly

⁹dilapidated—almost ruined

330

20 Defend with Discernment

- Is the objectionable element there for a good purpose?
- Is the objectionable element discussed too often or in too much detail?
- How does the story make the objectionable element look?

The Cat and the Painkiller

This story occurs later in Mark Twain's novel. You will see that Tom's tricks extend to his own family, and he often takes advantage of Aunt Polly's sentimentality¹⁰ and innocence.

Tom's mind found a new and weighty matter to interest itself. Becky Thatcher had stopped coming to school. Tom began to find himself hanging around her father's house, nights, feeling very miserable. She was ill. What if she should die! There was grief in the thought.

The charm of life was gone; there was nothing but dreariness left. He put his hoop away, and his bat; there was no joy in them anymore. His aunt was concerned. She began to try all manner of remedies on him.

Aunt Polly was one of those people who believe all the newfangled methods of producing health or mending it. She was an experimenter in these things. When something fresh in this line came out, she was eager, right away, to try it, not on herself, for she was never ailing, but on anybody else that came handy.

She never observed that her health journals of the current month usually upset everything they had recommended the month before. She was as simple-hearted and honest as the day was long, and so she was an easy victim. She gathered together her quack¹¹ magazines and her quack medicines, and thus armed, went

about on her pale horse, figuratively speaking. But she never suspected she was not an angel of healing in disguise to her suffering neighbors.

The water treatment was new, now, and Tom's low condition was a windfall¹² to her. She had him out at daylight every morning, stood him up in the woodshed, and drowned him with a deluge¹³ of cold water; then she scrubbed him down with a towel like a file, and so brought him to; then she rolled him up in a wet sheet and put him away under blankets till she sweated him clean.

Yet in spite of this, the boy grew more and more pale and dejected. She added hot baths, shower baths, and plunges. The boy remained as dismal as a hearse. She began to assist the water with a slim oatmeal diet and blister plasters. She measured his ability to hold things as she would have measured a jug's, and filled him up every day with quack cure-alls.

Tom had become indifferent to suffering by this time. This phase

¹⁰sentimentality—the quality of being easily moved by emotions

¹¹quack—lacking qualified medical information

¹²windfall—a great opportunity

¹³deluge—flood

The Adventures of Tom Sawyer 331

Follow-up discussion: page 331

► [interpretive] What is humorous about Aunt Polly's experimenting with "new-fangled methods"? (She never uses them on herself; she doesn't realize that they are not scientific methods.)

[critical] Why does the author say that Aunt Polly goes about "on her pale horse"? (Explain that a pale horse is sometimes used in literature, alluding to Revelation 6:8, to represent death and disease.) Do you think Mark Twain's application of this allusion to Aunt Polly is appropriate? (Elicit that it is not meant to be foreshadowing of evil, but rather a humorous exaggeration.)

COMPREHENSION

VOCABULARY

The pipes burst and a **deluge** of water covered the basement floor. (p. 331)

The booming thunder and streaks of lightning **petrified** Beth. (p. 333)

Before silent reading: pages 331–33

Motivation

- What is Aunt Polly's new mission concerning Tom?

After silent reading

Overview discussion: pages 331–33

► [interpretive] Why is Aunt Polly worried about Tom? (He is very low in spirits; he isn't enjoying life anymore.)

[literal] What does Aunt Polly do to get Tom to "snap out of it"? (She experiments with some "newfangled methods," such as water treatment, an oatmeal diet, blister plasters, and Painkiller.)

► [interpretive] How does Tom gain control of giving himself his own medicine? (by asking for it so much that he becomes a nuisance to Aunt Polly)

Locate and read aloud the paragraph in which Aunt Polly catches on to what Tom has been doing (page 333).

[critical] Does someone else in this story have a lesson to learn besides Tom? (yes) Who? (Aunt Polly) What lesson does Aunt Polly need to learn? (that it is cruel for her to subject him to taking Painkiller when he doesn't really need it)

► [interpretive] What kind of plot structure do the Tom Sawyer stories have—dramatic or episodic? (episodic)

NOTE Plot structure was presented in Lesson 70.

Follow-up discussion: page 332

► [appreciative] Aunt Polly's new medicine, Painkiller, is described as "fire in liquid form." How do you think the medicine tastes?

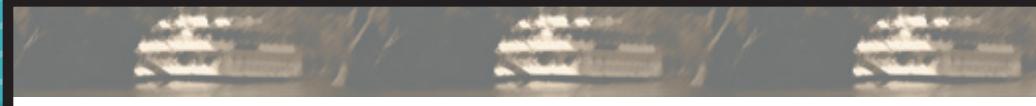
[interpretive] Why do you think the taste of Painkiller fills Aunt Polly with gratitude? (Answers will vary, but elicit that Aunt Polly must think that medicine must taste bad to be effective and since this one tastes especially bad, it should be very effective.)

Read aloud the effect of Painkiller on Tom.

[appreciative] What is humorous about how the author tells us where the Painkiller is going? (He says that Tom was curing the crack in the sitting room floor.)

► [literal] What effect does Painkiller have on the cat? (He springs into the air, runs around the room, and does crazy things.)

Read aloud the description of how Peter, the cat, reacts to Painkiller.



filled the old lady's heart with concern. She heard of Painkiller for the first time. She ordered a lot at once. She tasted it and was filled with gratitude. It was simply fire in liquid form. She dropped the water treatment and everything else and pinned her faith to Painkiller. She gave Tom a teaspoonful and watched with the deepest anxiety for the result.

Her troubles were instantly at rest, her soul at peace again, for the indifference was broken up. The boy could not have shown a wilder, heartier reaction, if she had built a fire under him. She determined to dose him with it every day.

Tom felt that it was time to wake up. This sort of life was getting to have too little pity and too much unpleasant variety to it. So he thought over various plans for escape, and finally decided upon claiming to be fond of Painkiller. He asked for it so often that he became a nuisance, and his aunt ended by telling him to help himself and quit bothering her. If it had been Sid, she would have had no misgivings, but since it was Tom, she watched the bottle secretly. She found that the medicine in the bottle did really grow less as some was taken out each day. It did not occur to her that the boy was curing the health of a crack in the sitting room floor by pouring his daily dose of Painkiller into it.

One day Tom was in the act of dosing the crack when his aunt's yellow cat came along, purring, eyeing the teaspoon hopefully and begging for a taste. Tom spoke to the cat.

"Don't ask for it unless you want it, Peter."

But Peter indicated that he did want it.

"You'd better make sure."

Peter was sure.

"Now you've asked for it, and I'll give it to you because there ain't anything mean about me; but if you find you don't like it, you mustn't blame anybody but your own self."

Peter was agreeable, so Tom pried his mouth open and poured down the Painkiller.

Peter sprang a couple of yards in the air, and then delivered a war whoop and set off round and round the room, banging against furniture, upsetting flowerpots, and making general havoc.¹⁴ Next he rose on his hind feet and pranced around in a frenzy, with his head over his shoulder and his voice proclaiming his happiness. Then he went tearing around the house again, spreading chaos and destruction in his path.

Aunt Polly entered in time to see him throw a few double somersaults, deliver a final mighty hurrah, and sail through the open window, carrying the rest of the flowerpots with

¹⁴havoc—disorder

him. The old lady stood petrified¹⁵ with astonishment, peering over her glasses; Tom lay on the floor, rolling with laughter.

"Tom, what on earth ails that cat? I never did see anything like it. What *did* make him act so?"

"Why, Aunt Polly, cats always act so when they're having a good time."

"They do, do they?" There was something in her tone that made Tom worry. The old lady was bending down. Too late he saw her "drift." The handle of the telltale teaspoon was visible under the rocking chair. Aunt Polly took it, held it up. Tom winced, and dropped his eyes. Aunt Polly raised him by the usual handle—his ear—and cracked his head soundly with her thimble.

"Now sir, what did you want to treat that poor dumb beast so, for?"

"I done it out of pity for him—because he hadn't any aunt."

"Hadn't any aunt!—you numbskull. What has that got to do with it?"

"Heaps. Because if he'd a had one, she'd a burnt him out herself! She'd a roasted his insides out of him without any more feeling than if he was a human!"

Aunt Polly felt a sudden pang of remorse.¹⁶ This was putting things in



a new light; what was cruelty to a cat *might* be cruelty to a boy too. She began to soften; she felt sorry. Her eyes watered a little, and she put her hand on Tom's head and gently spoke.

"I was meaning for the best, Tom. And Tom, it *did* do you good."

Tom looked up in her face, with just a small twinkle peeping through his gravity.¹⁷

"I know you was meaning for the best, Auntie, and so was I with Peter. It done *him* good too. I never see him get around so since—"

"Oh, go 'long with you, Tom, before you aggravate me again. And you try and see if you can't be a good boy, for once, and you needn't take any more medicine."

¹⁵petrified—dazed or paralyzed

¹⁶remorse—regret

¹⁷gravity—seriousness

Follow-up discussion: page 333

► [literal] What is Tom's explanation for the cat's behavior? (He says that's how cats act when they are having a good time.)

Choose two students to read aloud the conversation between Tom and Aunt Polly in which Tom explains why he gave Painkiller to the cat.

► [interpretive] Although Aunt Polly punishes Tom for his actions, does she stay mad for long? (no)

Read aloud Aunt Polly's words that show she has forgiven Tom.

WORKTEXT OBJECTIVES

The student will

- Determine word usage from context clues.
 - Identify characters' traits and actions.
 - Note the author's use of irony and imagery.
 - Determine character traits.
-

Comprehension: Worktext page 129



Literature: Worktext page 130



SOMETHING EXTRA

Write It: Quack ads

Display several advertisements for both legitimate and “quack” products. Discuss the techniques that are used to try to get people to buy products. (See Lesson 35, Propaganda. Use Teaching Visuals 12–15 if desired.)

Brainstorm together and list types of ailments that many people suffer from. (possible answers: common cold; headaches; boredom; overweight; underweight; boys who want to be taller; girls who want to be shorter)

Instruct each student to choose one “ailment” to “cure.” Once the ailment is chosen, encourage the student to develop a quack formula or method to cure it. Each student should design and write an advertisement using propaganda methods to sell his chosen product.

Publish the ads and display them in one of the following ways.

Collect the advertisements in a booklet entitled “Scientific Cures for Every Ailment.”

Prepare a bulletin board entitled “Scientific Cures for Every Ailment” and display the students’ work.

Discuss the need to be discerning and wise when reading or hearing advertisements as well as the need to be honest in business dealings with others.

THERE IS A FOUNTAIN

This song makes the Christian's heart swell with thanksgiving as he considers the price paid by his Savior.

Lesson	Reader pages	Worktext pages
79	334–35	131–32

Materials

- A hymnal containing “There Is a Fountain” and a metrical index
- Vocabulary sentences for display. Use the prepared sentences from page 458 to introduce vocabulary words in context at the beginning of the lesson.

Background information

Common meter—In the metrical index of a hymnal, the first listing is usually “common meter,” the most commonly used rhythm for hymns. In common meter, lines 1 and 3 contain eight syllables, and lines 2 and 4 contain six syllables.

Pronunciation—Cowper (kōōp’ ər)

INTRODUCTION

Singing a poem

Lead the students in singing “There Is a Fountain.”

- Try to imagine this song without music. What do you call it without music? (a poem)
Most hymns were written first as poems and then set to music.
- As you read the familiar lines of “There Is a Fountain,” think carefully about the message that the poet, William Cowper, intended to get across. What do you think this poet was like to be able to write such beautiful words of truth?



Lesson 80, following this lesson, covers the life of the poet and hymn writer, William Cowper.

OBJECTIVES

LESSON 79

The student will

- Interpret metaphor.
- Identify common meter.
- Recognize a progression of ideas.
- Interpret the symbolism of blood in the gospel message.

Correlated Activities

- Connections, Activity 2: Cyber Search
- Spelling Practice, Activity 4: Don’t Go Blank

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

VOCABULARY

Stephen plunged his hand into the cold water before he had time to change his mind. (p. 334)

The solitary confinement prison cells are reserved for the most vile criminals. (p. 334)

Before listening

- As I read the poem to you, study the picture on page 335. Try to imagine yourself as one of the people in the crowd.

Listening: pages 334–35

Read the entire poem on page 334 to the students.

After listening

Discussion: lines 1–12

- [literal] Who is Immanuel? (Jesus Christ)
- [interpretive] Is the fountain in this poem the kind that you can see? (Elicit that although the people at the crucifixion saw Christ's blood, the poem refers to the internal change that happens when someone believes in the power of the blood he cannot now see.)
- [critical] What do you find unusual about this fountain? (Accept any answer, but lead the students to see that while other fountains cleanse with water, this one cleanses with blood.) Why is that difference remarkable? (Blood, which in other situations always stains, here removes stains.) [Bible Promise: B. Guiltless by the Blood]
- [interpretive] Who is receiving cleansing in the first three stanzas? (sinners of the world, the dying thief, the speaker in the poem) What do they all have in common? (They have all sinned and come short of the glory of God.)

**THERE IS A
FOUNTAIN**

William Cowper

There is a fountain filled with blood
Drawn from Immanuel's veins;
And sinners, plunged¹ beneath that flood,
Lose all their guilty stains.

The dying thief rejoiced to see 5
That fountain in his day;
And there may I, though vile² as he,
Wash all my sins away.

E'er since by faith I saw the stream 10
Thy flowing wounds supply,
Redeeming³ love has been my theme,
And shall be till I die.

When this poor lisping,⁴ stammering tongue
Lies silent in the grave,
Then in a nobler, sweeter song, 15
I'll sing Thy power to save.

334

¹plunged—thrust
²vile—grossly evil
³redeeming—rescuing or paying for
⁴lisping—speaking with difficulty in pronouncing words

[interpretive] How does the poet become more and more personal as he progresses from stanza one to stanza three? (He first speaks of all sinners, then of one sinner [the thief], then of himself.)

[literal] How did the speaker (and others such as the thief) get this cleansing? (by faith)

- [interpretive] What image appears in the first three stanzas? (water or a fountain image)

[appreciative] What technique is the poet using when he uses the images of water or a fountain to represent cleansing from sin? (metaphor)



There Is a Fountain 335

WORKTEXT OBJECTIVES

The student will

- Interpret sacred poetry.
- Identify metaphor.

Comprehension:

Worktext pages 131–32



You may wish to guide the students as they complete worktext page 132.

Discussion: lines 13–16

- [interpretive] Where will the speaker be when he sings a “nobler, sweeter song”? ([in heaven](#))

[appreciative] Why do you think the poet moves from the crucifixion to the thief to the speaker to heaven in his poem? ([He wants to show that Christ’s blood can redeem people in all times and to end his poem with the joy of heaven.](#))

- [literal] How many syllables are in each line of each stanza of this poem? (8, 6, 8, 6)

Explain to the students that this pattern is called “common meter.”

- [interpretive] Why do you think the pattern is called “common meter”? ([Because so many hymns follow the pattern, it is common.](#))

The illustration on reader page 335 is a photograph of a Living Gallery reproduction of *The Three Crosses* by Rembrandt Van Rijn. The original painting is in The Metropolitan Museum of Art.

The Living Gallery is produced annually by Bob Jones University and presented during the Easter season. The characters you see portrayed in this setting are live actors. A special set, costumes, makeup, and lighting combine to bring the painting to life for the audience. When compared to the original, the resemblance is quite remarkable.

For more information about the Living Gallery at Bob Jones University, see the website at www.bju.edu under “Programs and Productions.”

SOMETHING EXTRA

Sing It: Meter matters

Lead the students in singing the words of “Amazing Grace,” another hymn in common meter, to the tune of “There Is a Fountain” to demonstrate the regularity of common meter.

Use a metrical index to choose other hymns in common meter. Lead the students in singing the words of “There Is a Fountain” to those tunes.

AUTHOR SCRAPBOOK

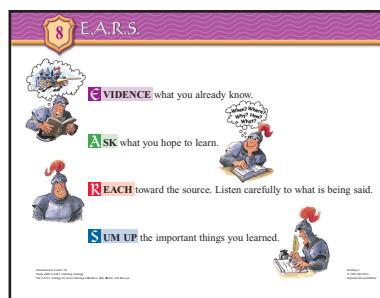
Materials

- Teaching Visuals 8 and 9: E.A.R.S. and Listen and Learn

Background information

Pronunciation—Cowper (kōp' ər)

WILLIAM COWPER



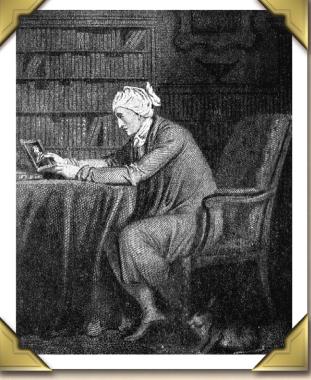
William Cowper

There is a Fountain
Filled with blood,
Drawn from Immanuel's veins

And sinners plunged
Beneath that flood
Lose all their guilty stains
Lose all their guilty stains
Lose all their guilty stains.

And sinners plunged
Beneath that flood
Lose all their guilty stains.

Name _____



Cowper



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*Reading 6: "Author Scrapbook: William Cowper," Lesson 80
Study skills: E.A.R.S. Listening Strategy*

279

Lesson	Worktext pages
80	279–82

OBJECTIVES

LESSON 80

The student will

- Use a strategy for listening with comprehension.
- Recall facts and details.
- Develop a sense of history.
- Take notes and make drawings to aid in listening.

1 Skill development: Visual 8—E.A.R.S.

Display the visual and discuss each step.



See the discussion of the visual in Lesson 18 of this teacher's edition.

2 Skill development: Worktext pages 279–80



Allow the students to look at the pictures and read the paragraph on worktext page 279 to find out about William Cowper.

- For what is William Cowper well known? (writing hymns and poems)

Who was Cowper's close friend? (John Newton, his pastor and a hymn writer)

- On worktext page 280 you will see the E.A.R.S. listening strategy.

Be aware of what you are doing as you listen. What are some things you can do to help you listen? (Possible answers: Sit up; look at the source; think; pick out key information; take notes—write facts that answer your questions, draw sketches, write keywords and phrases.)

Direct attention to the titles of some hymns written by William Cowper.

LESSON 80

AUTHOR SCRAPBOOK

3 Skill application: Worktext page 281

Display Visual 9, *Listen and Learn*, and guide the students in completing the worktext page as it is discussed.

- Look at the illustration on page 281.
- What is the first step in the E.A.R.S. strategy? (**Evidence what you already know.**)

Based on what you've read about William Cowper and the picture on this page, what do you already know about him? (**Accept any answer.**)

Allow adequate time for the 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 are some things you would like to know about William Cowper? (**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 William Cowper, remember to do some of the things we have discussed that will help you listen and learn more.

Out of the Depths

Name _____

E evidence

Possible answers are given.

What do you know about William Cowper? _____

He was friends with John Newton; he struggled with depression;

he is well known as a poet and hymn writer.

A sk

Write two questions about what you hope to learn about William Cowper.

1. *What kinds of tragic circumstances happened in his life before he was saved?*
2. *How did John Newton influence Cowper? How did Cowper become a Christian?*



Cowper and Newton consult about a hymn

R each

Look and listen carefully as your teacher reads some information about William Cowper.

Reading 6: "Author Scrapbook: William Cowper," Lesson 80
Study skills: E.A.R.S. Listening Strategy

281

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.	
SUM UP 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. _____	

4

Listening story: "A Nobler, Sweeter Song"

Read the following to the students.

William Cowper is well known around the world for his beautiful poetry and hymns. His best-loved hymn is "There Is a Fountain." Although God's grace and mercy are available to all who believe on Him, that grace and mercy are even more evident when they are seen in the life of one who has endured great trials. Those trials started early in the life of William Cowper. His mother died when he was six, and afterward his father sent him to a boarding school where he faced immense cruelty from an older boy. As a young man, he courted a young woman for seven years and was engaged to marry her when her father called off the engagement. Then his father died suddenly from a ruptured artery in the brain, and his best friend drowned. In the midst of all this, Cowper retreated into a great depression and tried to commit suicide several times. He later wrote that he believed that God prevented him each time from taking his life.

On one of these occasions, a maid discovered him as he attempted to take his life, and he was admitted into St. Albans Insane Asylum. The asylum was run by Dr. Nathaniel Cotton, who was a believer and spoke to Cowper often about God. One day Cowper came upon a Bible that Cotton had purposely left for him. Cowper began to read it and finally realized that God's grace was offered to him, and he accepted Christ as his Savior.

A few years after leaving the asylum, Cowper met the famous hymn writer, John Newton. Newton is the author of "Amazing Grace," as well as many other well-known hymns. When the two men met, they began an instant friendship. They spent most days together, talking of Christ and sharing poetry. They decided to write a hymnal together for the edification of the believers around them. Most of the believers were poor and could not read, but they memorized chants that they recited while they worked. Newton presented these hymns to his congregation, who memorized them and were able to share the gospel with other people as they recited them. Although Cowper continued to struggle with depression throughout his life, he had a love for people and a desire to share the love of God with them.

5

Skill application: Worktext page 282



- 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.

- What are three important things you learned from listening to the story about William Cowper?

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.

6

Time line:

Worktext page 282



Discuss the period of time in which Cowper lived. Note the time period of Cowper as it relates to Pyle and Defoe.



Sum Up

Answers will vary.

► Write 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 about William Cowper?

**Life span of Daniel Defoe
(1660-1731)**

**Life span of William Cowper
(1731-1800)**

**Life span of Howard Pyle
(1853-1911)**

1660 1680 1700 1720 1740 1760 1780 1800 1820 1840 1860 1880 1900 1920 1940 1960 1980 2000 2020

1732
George Washington was born

1752
Ben Franklin invented the lightning conductor

1776
America declared its independence from Britain

1788-1789
The French Revolution

1791
The Bill of Rights was ratified

1793
Eli Whitney invented the cotton gin

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Reading 6: "Author Scrapbook: William Cowper," Lesson 80
Study skills: E.A.R.S. Listening Strategy

282

464

Unit 4

Extravaganzas

LITERATURE LESSON: DEVICES OF STYLE

Materials

- A Bible
- A volume of Shakespeare's plays (*The Riverside Shakespeare* is one of the most complete collections.)
- A copy of John Bunyan's *Pilgrim's Progress* (Locate and mark the "Delectable Mountains" passage suggested in the introduction activity below.)
- Vocabulary sentences for display. Use the prepared sentences from page 466 to introduce the vocabulary words in context at the beginning of Lesson 81.
- Student reader for each student (for Lesson 82)
- Each student's composition notebook, including worktext page 92 and composition from Lesson 52 (for Lesson 82)

Background information

Skimming—Lesson 81 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.”

William Shakespeare—Shakespeare is discussed in the introduction activity below, though not mentioned elsewhere in Lesson 81. However, he is referred to again in the composition lesson (Lesson 82).

INTRODUCTION

The most popular books in history

Display a Bible, a volume of Shakespeare's works, and *The Pilgrim's Progress*. Call attention to the Bible.

- ▶ What are some of the most familiar Bible stories, known even by non-Christians or unchurched people? (possible answers: Noah and the ark; Moses delivering the Israelites from Egypt; Daniel in the lions' den; David and Goliath; Christ's birth; Christ on the cross; various miracles of Christ; the Prodigal Son; Paul on the road to Damascus)

Locate and read aloud the passage in *The Pilgrim's Progress* from “Delectable Mountains” that Mark Twain alludes to in “The Glorious Whitewasher.”

- ▶ Where have you heard something like this before? (Refer the students to “a Delectable Land” on reader page 326.)

Now point out the volume of Shakespeare's plays.

- ▶ Which of William Shakespeare's plays have you seen or heard of before? (possible answers: “Hamlet”; “Macbeth”; “The Taming of the Shrew”; “Comedy of Errors”; “Romeo and Juliet”)

If the students are not able to recall names of the plays, allow them to scan the table of contents of the volume and see if they recognize any of the titles.

- ▶ Writers refer to these three—the Bible, Shakespeare's plays, and *The Pilgrim's Progress*—more than any other works.
- ▶ Look at the title of the article on page 336 of your reader. Do you know what a *device* is? It is something that is used for a special purpose. In today's lesson, you will find out how authors use familiar writings and facts to sharpen and improve modern writing.

Lesson	Reader pages	Worktext pages
81	336–37	133–35
82	336–37	136

OBJECTIVES

LESSON 81

The student will

- Skim to get the general idea of an article.
- Recognize and define three devices of style used in literature: *imagery*, *hyperbole*, and *allusion*.

LESSON 82

The student will

- Recognize and define three devices of style used in literature: *imagery*, *hyperbole*, and *allusion*.
- Brainstorm and record examples of imagery, hyperbole, and allusion.

Correlated Activities

- Recreational Reading, Activity 2: All Boxed Up
- Creative Writing, Activity 1: Prime-Time Publications

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

VOCABULARY

We went for a drive in the country to enjoy the **picturesque** scenery. (p. 336)

Please **convey** my best wishes to your grandmother when you see her. (p. 336)

His **credibility** as a coach was increased when we learned he had played basketball professionally. (p. 337)

Skimming: pages 336–37

Motivation for skimming

- Skim these two pages by reading rapidly the first sentence of each paragraph to get a general idea of what the article is about.

Discussion: pages 336–37

- [interpretive] After skimming the article, what things do you think you will learn when you read the article carefully? (Answers will vary, but elicit that they will learn what devices of style are and how authors use those devices.)

Before silent reading: pages 336–37

Motivation

- Now read carefully to get the author's full message about devices of style.

After silent reading

Follow-up discussion: page 336

- [literal] How do authors paint pictures? (by using words)
- [literal] What does imagery appeal to? (the five senses)

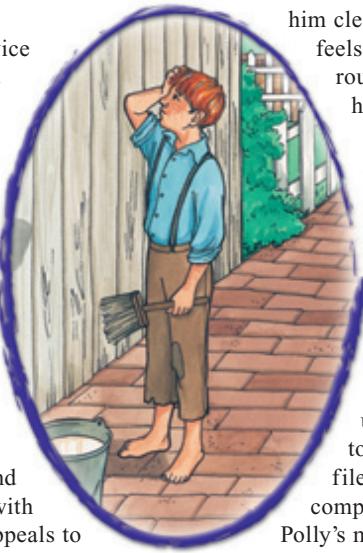
Devices of Style

Morgan Reed Persun

Authors appeal to their readers by painting pictures with words. Words that make a story more enjoyable and **picturesque**¹ are called **devices of style**.

One common device of style is **imagery**, a group of words appealing to one or more of the five senses. For example, in "The Glorious Whitewasher," Mark Twain writes, "The locust trees were in bloom and the fragrance of the blossoms filled the air. Cardiff Hill, beyond the village and above it, was green with vegetation." Twain appeals to the senses of sight and smell. Another time in "The Cat and the Painkiller" the author uses an image that appeals to the reader's sense of touch when he writes that Aunt Polly "drowned him with a deluge of cold water; then she scrubbed him down

336



with a towel like a file, and so brought him to; then she rolled him up in a wet sheet and put him away under blankets till she sweated

him clean." The reader almost feels the cold water, the rough towel, and the heavy blankets.

Another tool that writers use is exaggeration, or **hyperbole**.² Sometimes writers use this device for humor. For instance, when Mark Twain compares Aunt Polly's towel to a file, he uses exaggeration. No towel is as rough as a file would be, but the comparison makes Aunt Polly's method of drying off the boy seem humorous. Other writers, however, often use exaggeration or hyperbole to **convey**³ serious messages or ideas difficult to express

¹picturesque—interesting or very attractive

²hyperbole (hi pür' bə lē)—exaggeration

³convey—to communicate

Read aloud the example of hyperbole the author uses from Mark Twain's *Tom Sawyer*.

[interpretive] What senses could you appeal to if you were describing fresh-baked chocolate chip cookies? (touch, taste, smell, sight) Give a description, appealing to these senses. (Possible answer: "The sweet, warm smell coming from the kitchen made my taste buds tingle and my mouth water. I heard the creak of the oven door. I knew they were ready and waiting to melt in my mouth.")

- [literal] How is hyperbole sometimes used? (for humor; to convey a serious message)

directly. For example, in the hymn, "There Is a Fountain," the poet makes use of overstatement in the following verse:

*When this poor lisping, stammering tongue
Lies silent in the grave,
Then in a nobler, sweeter song,
I'll sing Thy power to save.*

The reader probably realizes that the poet did not lisp or stammer. The poet overstates, for emphasis, his inability, saying that his best speech is but stuttering compared to what it ought to be in order to praise God. He uses hyperbole, not to condemn his ability, but rather to emphasize how much greater God is.

Another tool of style is *allusion*. An allusion is a reference to another well-known piece of writing or a famous event. Many pieces of literature refer to the Bible. For centuries writers have referred to the parables of Jesus and other parts of Scripture. However, Christian writers are most inclined to use allusions to the Bible. In "There is a Fountain," the poet refers to the "dying thief." This phrase is an allusion, or reference, to the thief who repented on the cross. By using allusion, the writer has said in two words how encompassing and free Christ's love is.

Authors allude to all kinds of writing. In "The Glorious Whitewasher," Mark Twain says that Cardiff Hill beyond the village looks like a "Delectable Land." This description is an allusion to *The Pilgrim's Progress*, in which the two pilgrims see the Delectable Mountains on their way to the Celestial City. The apostle Paul alludes to other writings of his day in his speech on Mars Hill. By using those allusions, he increases his credibility⁴ with his learned audience.

Authors have many tools for creating word pictures for their readers. These are just three. Whether in funny stories or serious literature, devices of style can help you enjoy and remember what authors have to say.



⁴credibility—believability

Follow-up discussion: page 337

► [interpretive] What hyperbole could you use to describe a very warm day? (Possible answer: "It feels like an oven in here.")

► [literal] What is an allusion? (a reference to a well-known piece of writing or another event)

[literal] In "There Is a Fountain," why does the poet use the allusion to the thief who repented on the cross? (By referring to the "dying thief," he shows in two words how encompassing and free Christ's love is.)

[literal] What book do Christian writers allude to most? (the Bible)

► [literal] What can devices of style help you do? (enjoy and remember what authors have to say)

► [interpretive] What object is shadowed behind the text on this page? (a paintbrush) Why do you think a paintbrush was chosen to go with this lesson? (Explain that when an author uses devices of style effectively, he is painting a word picture which is as much a work of art as a painting is.)

WORKTEXT OBJECTIVES

The student will

- Identify imagery, hyperbole, and allusion.
- Write imagery, hyperbole, and allusion.
- Determine word meaning from context.

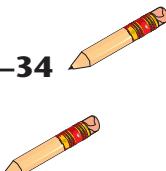
Literature:

Worktext pages 133–34



Composition:

Worktext page 135



Background information

Composition lessons—The composition lesson in each unit builds on the lesson from the previous unit. You will want to have available the students' composition notebooks. In this lesson, the student will specifically refer to worktext page 92. As with each composition lesson, the activity at the end of this lesson will be an exercise to practice the skill taught in this particular lesson. In this lesson, which deals with devices of style, the student will not be writing his story. Encourage him to brainstorm as many different ideas as possible so that he will have a large selection of ideas when it is time to write his final story.

COMPOSITION

1 Discussing: Writing with style

- ▶ After reading about devices of style, you now know at least three ways an author makes his writing more interesting. Can you remember the three devices of style that were discussed in the previous lesson? (*imagery, hyperbole, allusion*)
- ▶ Look at page 336 in your reader. What is the definition of *imagery* the author gives you? (“*a group of words appealing to one or more of the five senses*”)

Can you remember what *hyperbole* is? (Allow students to define *hyperbole* in their own words, or refer to the definition on reader page 336—“*exaggeration*.”)

Describe *allusion* in your own words. (reader page 337—“*a reference to another well-known piece of writing or a famous event*”)

2 Practicing: Imagery and hyperbole

- ▶ Look in your composition notebook at worktext page 92 and the composition you wrote for Lesson 52. When you thought of details to add to the setting, did you use any devices of style? What devices of style did you use? (Allow students to share examples. Most likely imagery was used, appealing to one or more of the senses to provide details of setting.)
- ▶ Think again about Princess Adriana and the knight who will rescue her from her kidnappers. How could you use devices of style to make the story more interesting? Since imagery was most likely used in the details of setting, think about hyperbole.

What exaggeration could be used to describe the kidnappers' treatment of Princess Adriana that would convey the idea that they are greedy characters? (Accept any answer. Possible answer: “They wanted a mountain of gold in ransom for the princess.”)

Use hyperbole to describe different ways the knight could reach the princess.

- by crossing a river (“He was tossed about like a toy.”)
- by riding through the forest (“His horse outran the wind.”)
- by sneaking up on the hideout (“He was quieter than a cat on velvet”; “He pounced upon the hideout with the fury of a whirlwind.”)

Point out that hyperbole can often be expressed using figurative language, especially similes and metaphors.

3

Practicing: Allusion

- How could you use allusion to make the story more interesting? First, think a little more about allusion. Be sure that when you use allusion, you are making just a brief reference to something that is familiar, and not copying another's work.
- Although you probably are not very familiar with Shakespeare, you will study more of his works in the future. You may have heard people use the phrases, "It was much ado about nothing," or, "It was a comedy of errors." Both of these phrases refer to titles of two of Shakespeare's famous plays. A reference to one of these titles in a story means more to someone who has seen the play.

NOTE See the introduction to Lesson 81 for a discussion about Shakespeare.

More familiar to you may be allusions to the Bible. What or who are some familiar Bible places, events, sayings, or characters that an author might allude to because of their familiarity? (possible answers: Red Sea; burning bush; Damascus road; "give unto Caesar"; Jonah; Judas; Job; Gideon; Daniel)

What other things could you allude to that would be easily recognizable to those who might read your story? (Answers will vary, but elicit that the best allusions are those that many people are familiar with and that have stood the test of time, such as characters like Eeyore from *Winnie the Pooh*, Dennis the Menace, Charlie Brown, and Tom Sawyer.)

- Now, think again about the knight in his efforts to rescue the princess. If he has to cross a river, is there a biblical allusion that would be appropriate to convey how hopeless it seems for him to be able to cross the wide, swift river? (Elicit that an allusion to the Red Sea would be appropriate since it seemed so hopeless to the Israelites who were many in number, most on foot, and being pursued by the Egyptians. Note that the details of the situation do not have to correspond—the knight does not have to be on foot, and he doesn't have to have someone pursuing him from behind; the allusion here would be appropriate in reinforcing the hopelessness of the situation.)

How would you describe such an allusion in your story, or put it into words? (Answers will vary. Possible answers: "Facing the racing river, Sir Gregory felt like one of the children of Israel facing the Red Sea"; "Sir Gregory stood beside the River Trent. It seemed to him as the Red Sea.")

- Now think about the princess. Is there a famous character to which she could be compared? Have you ever heard of Joan of Arc? Joan of Arc is known for leading a French army of 12,000 against the English in the year 1429. She is a picture of strength and courage.

NOTE Joan of Arc was briefly mentioned in "The Scullery Boy," reader page 26.

What do you know about Snow White? (Elicit that she is a character who is good and pure but performs no great acts of courage. She must wait to be rescued by a strong, brave prince.)

Which would be a better allusion to use for Princess Adriana—Joan of Arc or Snow White? (Answers will vary, but elicit that, depending on how the story progresses, either or both could be used. In the beginning, we know that the princess is weak and afraid and would best be described as a Snow White. If her character develops and finds unusual strength to escape, she could be described as a Joan of Arc. However, note that too drastic of a change would make the plot seem unbelievable, unless there is a good cause as in *A Christmas Carol* by Charles Dickens.)

Brainstorming: Worktext page 136



Read aloud the instructions at the top of the worktext page.

- ▶ Read through the worktext pages and compositions in your composition notebook to get ideas of imagery, hyperbole, and allusions that would fit best with the character, setting, and plot you have chosen.

As you brainstorm ideas, try to find interesting ways to put your ideas into words. The ideas you brainstorm and record for *Imagery* and *Hyperbole* should be actual sentences and phrases that could be used in your story. However, remember that the purpose of brainstorming is to discuss and organize ideas. Give yourself several ideas to choose from.

- ▶ As you brainstorm and record ideas for *Biblical Allusion*, you do not need to think of specific phrases or sentences. Just write the name of the character or the experience to be referenced later for ideas.

(possible answers:

Evil characters

Jacob—deceiver; Ananias—liar;
Judas—traitor; Onesimus—thief

Good characters

Daniel—faithful; Jonathan—
courageous; David & Jonathan—
friendship; Martha—serving

Experience

Job—suffering; Gideon—fear; Paul
on the road to Damascus—life-
changing)

NOTE You may wish to explain that “experience” can refer to an important event in someone’s life, such as Paul’s experience on the Damascus road. Alluding to Paul on the Damascus road gives the strong impression of a drastic life-changing event.

Allow time for the students to brainstorm several ideas. Encourage them to brainstorm a variety of ideas, even if they might not be used later. The practice will help them use the devices more easily in the future.

NOTE After the students record their brainstorming ideas, they should punch holes in worktext page 136 and put it in their composition notebooks.

Brainstorming Style



▶ Brainstorm ideas and phrases for imagery and hyperbole that could fit the character, setting, and plot of your composition lessons.

▶ Under *allusion*, brainstorm biblical examples that might fall in the three subcategories. See which ones might apply to your character or to other characters who might appear in your compositions within the plot you have chosen.

BRAINSTORM

Imagery

Hyperbole

Biblical Allusion

Evil character _____

Good character _____

Experiences _____

Experiences _____

THE ADVENTURES OF ALEXANDER SELKIRK

Seaman Alexander Selkirk is left stranded on an uninhabited island because of his insubordination to his captain. At first, surly and bitter, he endures his fate; but after his meeting with the God of the Scriptures, he is a different man. Selkirk's tale is the true story on which Daniel Defoe based his epic character, Robinson Crusoe.

Lesson	Reader pages	Worktext pages
83	338–45	137
84	346–53	138–39
85	354–59	140–42

Materials

- Enough unsalted crackers or popcorn for each student to have a taste
- Enough salted crackers or popcorn for each student to have a taste
- Vocabulary sentences for display. Use the prepared sentences from pages 472, 480, and 488 to introduce vocabulary words in context at the beginning of each lesson.
- A Bible
- Teaching Visual 17: *What's the Problem?* (optional for Lesson 85)

Background information

Finding the date—In this story, Selkirk calculates the date after having not kept track of the days that had passed. This is entirely possible with the right tools since he knew exactly what island he was on and when he arrived. Using a sextant, cartographer's tools, and a star chart, he could choose a star near the equator in the very early hours of the morning and measure its elevation above the horizon. From the time of the measurement he could count seconds until the sun first appeared above the horizon. From the elapsed time he could accurately determine the date. There are other ways he could have found what the date was. The above is just one example that may be shared with the students.

INTRODUCTION

Seasoned with salt

Distribute an unsalted cracker (or a few pieces of unsalted popcorn) to each student.

- Taste this cracker and see what you think is lacking.

Distribute salted crackers to the students (or add salt to the popcorn).

- See if this tastes any better.

What foods can you think of that taste good with no salt? Which foods taste better with salt? How would you like your food if you had no salt at all to season it with?

- In the story you will begin reading today, the main character does not have salt but acquires the taste for something he learns to enjoy just as much.

Head note

- Read the head note on reader page 338 silently to find out how Alexander Selkirk's story became famous.
- In what famous novel was Selkirk's story used as the background material? (*Robinson Crusoe*)

What kind of person was Alexander Selkirk? (possible answers: rebellious; undisciplined; ill-tempered)

OBJECTIVES

LESSON 83

The student will

- Describe the setting and mood of the story.
- Compare the traits of two characters.
- Develop a sense of history.
- Identify the genre *nonfiction*.
- Identify elements of plot.
- Interpret biblical allusion.
- Relate story content to biblical truths: God's Word can bring repentance and peace; the most miserable life is life without God.

LESSON 84

The student will

- Recognize positive change in a character's outlook and resourcefulness.
- Relate story content to biblical truth: A clean life reflects a clean heart.
- Understand alternative methods of calculating time.
- Recognize the value of hard work.

LESSON 85

The student will

- Identify cause-and-effect relationships.
- Make judgments about a character's decisions.
- Relate story content to biblical truths: God created man with the need for companionship; God comforts believers through the presence of the Holy Spirit.

Correlated Activities

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

See "Classroom Management for Grouping" in the Appendix.

COMPREHENSION

VOCABULARY

Troy's **insolent** attitude toward his teacher embarrassed his classmates. (p. 339)

John walked about in a **stupor**, not seeing or hearing what was going on around him. (p. 341)

Katy could **appease** the angry dog only by throwing scraps of food to him. (p. 341)

Before silent reading: pages 338–42

Motivation

- Read the chapter title. What happens to Selkirk as a result of his untamed spirit?

After silent reading

Overview discussion: pages 338–42

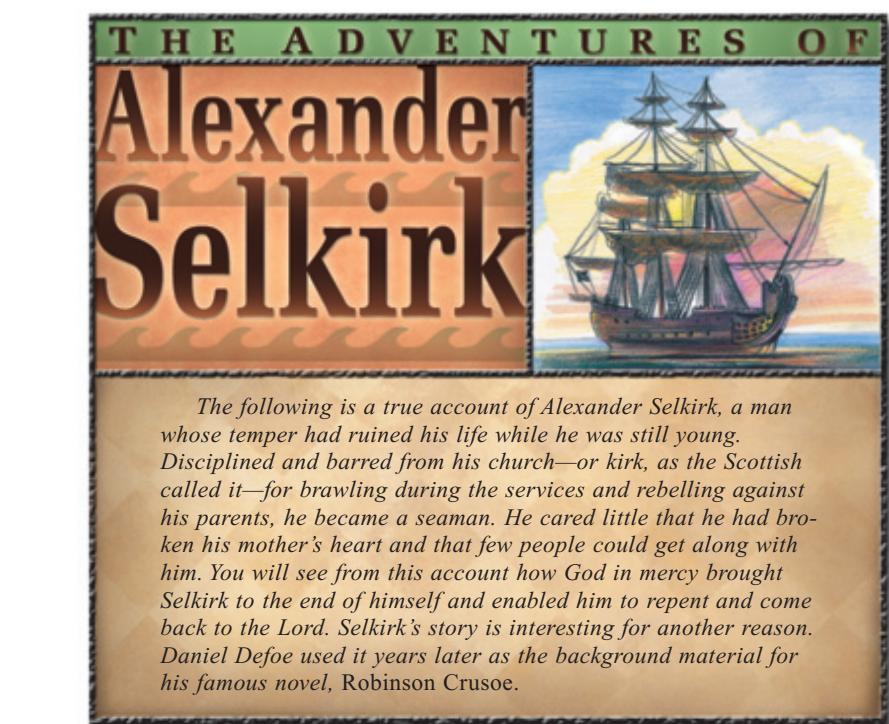
- [interpretive] How does Selkirk's anger get him into trouble? (**He is left stranded on an uninhabited island.**)
- [interpretive] Which genre does this story belong to? (**nonfiction**)

Allow the students to refer to the plot diagram on page 303 of the student reader as you discuss the following cluster of questions.

- [interpretive] What is the inciting incident that sets the plot in motion? (**when Selkirk finally loses control and demands to be let off the vessel**)

Locate and read aloud the angry conflict between Selkirk and the Captain (p. 339).

[interpretive] What would you call the events that were described before the inciting incident? (**the introduction**)



illustrated by Preston Gravely

Untamed Spirit

In those days the greed of France and Spain to rule the world and crowd England out of the South Seas made the relations of England with those countries none of the friendliest, and the British government commissioned¹ private vessels to make war on the boats of the enemy wherever they might overtake them on the high seas. Of such sort was the

Cinque Ports, and she had sailed along the rich gold coast of Spanish America, now and again running down some Spanish galleon, and meeting with sundry and divers² adventures. Her commander was one Captain Straddling, a cross-grained, quarrelsome fellow. He had serving

¹commissioned—giving someone the power or right to do something
²divers (dī' vərz)—various

338

[appreciative] What ultimate crisis do you think this plot will build up toward according to what you know of the conflicts presented so far?

(Accept any answer. Possible answers: Selkirk will be rescued; his attitude will change.)

► [critical] Do you think that Selkirk would be more respectful to the Captain if he would come back and get him? Why or why not? (Answers will vary, but elicit that his heart is not changed. It is one thing to be sorry for one's actions and another to be repentant. There might be temporary changes, but they probably wouldn't last.) [BAT: 6e Forgiveness]

[critical] Do you think Selkirk should keep such a constant watch for a ship? What should he do? (Answers will vary.)

[appreciative] Considering the results of Selkirk's angry words, how do you think you should respond the next time you are tempted to say something in anger? (Answers will vary. See Ephesians 4:29–32.) [BAT: 3c Emotional control]

(See Follow-up discussion of page 338 at the bottom of next page.)

under him as sailing master of the vessel, a certain hotheaded, independent young Scotchman, by name Alexander Selkirk, or Selcraig, as it is more properly written. He was the son of a well-to-do tanner and shoemaker of Largo in Fifeshire and a follower of the sea from his youth. Now Selkirk was an expert and able seaman, but from the start of the voyage he got on none too well with Straddling. Straddling was an insolent³ bully. Right and left it was hot tongue and heavy fist wherever Straddling appeared on deck. Month after month, Selkirk held his temper in check—Straddling was his superior officer, and he had a sailor's wish and training to obey. Yet now and again when Straddling rode his high horse, there was an outburst from Selkirk that threatened the gathering of a terrific storm.

As they sailed day after day and month after month, the *Cinque Ports* grew leaky and altogether unseaworthy, so Captain Straddling found himself forced at last to put in for fresh water and repairs at the island of Juan Fernandez, some four hundred miles off the coast of Chile. Juan Fernandez was lonely, wild, and uninhabited. It was off the beaten track of commerce and was rarely visited by vessels of any kind. During the three weeks or so that they lay to in the chief bay of the island, the differences between

Straddling and Selkirk grew daily worse, until at last on the very day when the vessel was getting under way, an angry discussion arose. Hotter and hotter it grew. Selkirk's temper took such furious fire, he burst out the door of the Captain's cabin and rushed up the companionway, shouting:

"Let me off this crazy vessel! Put me ashore, I say! I'll sail not a day longer under such an obstinate⁴ mule!"

The Captain followed onto the deck, bestowing upon him a string of like forceful compliments and bawling out:

"Down with the pinnace!⁵ Take him ashore! Off with the mutinous⁶ hound! He's turned out o' service!"

While the sailors swarmed to the small boat, Selkirk calmed himself sufficiently to gather together his belongings, and, having piled these into the pinnace, he was over the side of the galley and being rowed off to the shore almost before he knew it.

He saw before him a wild, luxuriant, and yet savage coast. Mountains towered above, and over all rose the craggy peak of El Yunque (the Anvil) of which no man knew whether or no it would one day belch forth fire and overwhelm all

³insolent—rude and disrespectful

⁴obstinate—stubborn

⁵pinnace—a small sailing boat

⁶mutinous—rebellious

The Adventures of Alexander Selkirk 339

Follow-up discussion: page 339

► [interpretive] How are Selkirk and Straddling alike? (They both have bad tempers.) [BAT 3c: Emotional control]

[interpretive] What does "hot tongue and heavy fist" mean when describing Straddling? (Elicit that he is abusive verbally and physically.)

[critical] How should Selkirk handle his anger against the Captain? (Answers will vary.) [BAT: 3c Emotional control]

► [interpretive] What descriptive words does the author use to paint a picture of the setting? (wild, luxuriant, savage, craggy, belch forth fire)

[interpretive] What mood or feeling does the setting create? (possible answers: uncertain; wild; menacing)

Follow-up discussion: page 338

► [interpretive] Why do you think the British government commissioned private vessels to make war on enemy boats? (Possible answer: The government needed all the help it could get to keep control of the seas.)

Read aloud the sentence that describes why there is trouble in the South Seas.

[interpretive] What was the job of the *Cinque Ports*? (to make war on French or Spanish boats because those two countries were trying to crowd England out of the South Seas)

Follow-up discussion: pages 340–41

► [interpretive] Do you think that Selkirk is thinking about the consequences of being left on the island as he makes his way from the boat to the island? (probably not) Why or why not? (He is still so controlled by his anger that he is not thinking reasonably.)

Read aloud the paragraph that describes how quickly Selkirk's emotions change after he reaches the shore.

that lay at its base with a mighty stream of lava. Yet Selkirk's spirit, at that moment, was as wild and untamed as that savage shore, and the fire within him was smoldering, ready to flame, like volcanic fires of the earth. To such a state of mind the shore was inviting rather than forbidding. Anger and defiance buoyed⁷ him up. He held his head high, and his eyes were glowing. Straddling himself had command of the small boat, and the moment its keel grated on the sand, Selkirk sprang lightly ashore, standing by with the utmost unconcern while the Captain gave

orders concerning the unloading of his luggage.

The matter was carried through with the greatest dispatch, and the sailors were soon bidding their comrade a sorrowful farewell, while Straddling sat in the boat and in surly fashion called them to make haste and be off. And there alone on the shore he stood, Alexander Selkirk, alone, all alone!

In a trice⁸ with a sudden revulsion⁹ of feeling, it came over him what he had done. Anger and defiance were dead. The scales had

⁷buoyed—raised; supported in spirits

⁸trice—moment; instant

⁹revulsion—a strong change in feeling; disgust



340

fallen from his eyes. He knew what he had done. To stay alone on a savage shore—to hear no human voice—to see no human face—for years, perhaps forever! He raised his voice in a cry that was almost a shriek, stretched out his arms toward his comrades, and rushed to the very edge of the water.

"Come back! Come back! Come back!" he cried. The wind carried his voice away, and yet it seemed to him he heard from the stern of the pinnace where the Captain sat, a sound of mocking laughter. Even while it echoed in his ears, the men in the small boat boarded the larger vessel. All sail was set, and the *Cinque Ports* made off out of the bay and into the Pacific. He watched with straining eyes until her sails dipped down behind the horizon, and the whole vast blue of ocean was left stretching empty and lone before him.

How long he stood there, almost in a stupor¹⁰ staring off to sea, he never knew, but suddenly he became aware that the stillness about him was so intense, it seemed of a truth to shriek in his ears. Thus brought back to himself, he looked about and observed that the sun was low in the sky. In a short time darkness would swoop down upon his solitude. Now he had no knowledge whether or no savage beasts abounded on the island, and he judged it to be most necessary that he find a shelter ere nightfall.

Accordingly, though with weak and trembling knees, he searched along the shore. In a little ravine at no great distance back from the beach, he came upon a cave that offered a most excellent retreat and lay not far from a stream of fresh water.

Hither he dragged his belongings from the place on the sand where they had been dumped, and being now at liberty and of a mind to take stock of the same, he found he had with him a sea chest containing his bedding and a few extra articles of clothing, a firelock,¹¹ a pound of gunpowder, a large quantity of bullets, a hatchet, a knife, a kettle, a Bible, several books that concerned navigation, and his mathematical instruments. In provisions for the sustenance¹² of life, he had but the quantity of two meals. It being then nearly dark, he was obliged to appease¹³ his hunger by consuming a share from his slender store. He then closed the entrance to his cave by means of his sea chest and laid himself down to sleep with his firelock close by his side. Several times during the night he fancied he heard growling and roaring as of wild beasts; but the darkness passed without incident, and the sun rose with remarkable splendor.

¹⁰stupor—daze

¹¹firelock—an old style of gun

¹²sustenance—nourishment; food that supports life or health

¹³appease—to make calm; to satisfy

The Adventures of Alexander Selkirk 341

Follow-up discussion: page 341

► [appreciative] What does "the scales had fallen" from Selkirk's eyes mean? (He had been blinded by his anger and now his anger is gone and he can see clearly his fate.) Which device of style is the author using here? (allusion) Which Bible event is the author alluding to? (the apostle Paul in Acts 9:18) Do you think this is an effective use of allusion? Explain your answer. (Accept any answer, but elicit that it is very effective because in a short phrase the reader is able to see the drastic change from Selkirk's being blinded figuratively by his anger to the sudden realization of what he has done.)

 See "Literature Lesson: Devices of Style," Lesson 81.

[appreciative] Have you ever reacted rashly and then immediately regretted what you had done? Explain why you acted so.

Read aloud Selkirk's desperate cry and the paragraph that tells you about the last view that Selkirk has of people for a long time.

► [interpretive] Do you think it would be more likely that Selkirk could survive with the little he had than a man living in modern times? (probably) Explain your answer. (Answers will vary, but elicit that before electricity and modern technology, all people lived more simply and knew the basics of survival.)

Follow-up discussion: page 342

► [interpretive] Why is it spring in October? (Explain that Selkirk is in the Southern Hemisphere; below the equator the seasons are in reverse from the Northern Hemisphere.)

► [interpretive] Why does Selkirk have “eyes for none of the beauties about him”? (He is so focused on the negative aspects of being stranded that he does not even notice the beauty of the island.)

Read aloud several sentences that describe the beauties that Selkirk is missing.

► [literal] What is Selkirk’s diet when he first gets on shore? (things that are easy to find like crayfish and turtle)

[appreciative] Do you think you would miss salt on your food if it were not available? Why or why not?

It was early October, being spring in that latitude, and within the verdant¹⁴ little gorge¹⁵ where the cave was situated, all was bud and bloom and twitter of birds and gladsome play of sunlight and shadows. Selkirk, notwithstanding, had eyes for none of the beauties about him. He thought only of the misfortune, swift and terrible, that was come upon him. For days he sat moping and brooding by the seashore, straining his eyes to catch sight of a sail. Not until the darkness of night made it impossible longer to watch, did he close his eyes, and then he slept but poorly. As to eating, he never ate anything at all until the extreme of hunger constrained him, and even then he ate only of the crayfish and turtle to be found on the shore, for he felt spellbound to the beach. Fortunately he had with him a kettle, and by patient trial he learned to get fire by rubbing two sticks together on his knees, after the Indian fashion. Sometimes he broiled the shellfish and sometimes he boiled them, but he found nothing that he ate to his taste for want of salt to season it.

The whole island was in truth rich in natural beauties, in hills and valleys, delightful springs and leaping mountain streams, but Selkirk saw no beauty in it anywhere. To him its loneliness, its deadly stillness, made it all as frightful as some distorted vision of a dream. He only left

the shore to climb up to a certain high point by the side of El Yunque, whence a gap in the trap-rock offered a still wider view of the sea. He made no count of days, he took no care of himself, of his clothing, or the cave in which he lived. All his soul was absorbed in that one thought, to watch for a sail, and he wore a beaten track from the shore to his lookout, from his lookout to the shore.

¹⁴verdant—green because of plant growth

¹⁵gorge—a deep, narrow valley with high, rocky sides



Along in November, as he slept an uneasy sleep within his cave, he was suddenly awakened by the increase of that growling and roaring as of wild beasts which had disturbed his first night on the island. It sounded somewhat between the howling of wolves and the thunderous roar of larger beasts and was of a nearness to make him hold all night close by his firelock. He never closed his eyes again for uncertainty, but when the sun was risen and he stepped cautiously out of his cave towards the shore, there before him on the beach he saw myriads¹⁶ of seals that had come up out of the sea during the night. Some were in the water, but more were on the land; and these were moving their heads about, raising themselves on their flippers, roaring and bellowing. It being Selkirk's custom at once to go to his lookout on the beach, he approached the seals with some uncertainty as to their temper in letting him pass through. He held his firelock ready to beat them off with the butt in case they made at him, but he found them so surly and determined not to give way, that he was forced to beat a retreat before them. It appeared this was the spot where it was their custom to come each year and raise their young, and though seals be usually peaceable creatures, as there came to be many young among them, the old ones grew still more

surly. They would rise up on their flippers in their desire to protect the whelps¹⁷ and make at a man fiercely like an angry dog, if he offered to go among them. Moreover, day and night, they kept up a continuous noise of a hideous sort. So Selkirk was obliged to avoid the beach and largely to keep his lookout from the high place on the side of El Yunque, and in his present state of mind the dreadful howlings and voices of these monsters of the deep seemed almost too terrible to be borne. Many a time from sheer impatience and impotent inward rage against the helplessness of his wretched lot he shook his fists and cried aloud; and as no sail appeared day after day, he even meditated casting himself into the sea. "Could the thought of man," he often demanded of himself, "devise a more utterly miserable lot than life alone on a desert isle?"

And then at last one day as he was going through his sea chest in search of some trifle¹⁸ or other, his hand fell upon the Bible, and he drew it forth with a strange tugging at his heartstrings. It was nothing that he himself cherished or would have thought of putting there. It must have been his mother who had slipped it in among the linens her hands had packed with tender care,

¹⁶myriads—extremely large numbers

¹⁷whelps—young animals

¹⁸trifle—something of little value

The Adventures of Alexander Selkirk 343

Follow-up discussion: page 343

- ▶ [appreciative] Does Selkirk think there could be anything worse than living alone on a desert isle? (no) Can you think of anything worse? (Answers will vary, but elicit that life apart from God, no matter where you are, is worse.) [BAT: 7d Contentment; Bible Promise: H. God as Father]



The students will see that Selkirk finds that life alone on the island is good when he is in fellowship with God.

- ▶ [interpretive] Why do you think that Selkirk's mother packed the Bible with his belongings? (Answers will vary,

but elicit that she was probably hoping that at some point he would turn to God.)

Read aloud the sentence that describes how Selkirk feels when his hand falls on the Bible.

Before silent reading: pages 343–45

Motivation

- ▶ What will finally break Selkirk's will?

After silent reading

Overview discussion: pages 343–45

- ▶ [interpretive] Why would Selkirk's Bible bring back thoughts of home? (He must have been raised in a godly family where the Bible was honored as God's Word, so the Bible would be closely associated with his memories of home.)

- ▶ [interpretive] Why is it important for Selkirk to realize that his own temper has been the source of his problems? (He needs to stop blaming others for his problems and see himself as a guilty sinner before he can experience true repentance. See *II Corinthians 7:10–11*) [BAT: 6e Forgiveness]

Locate and read aloud the paragraph in which Selkirk remembers how he had run away from punishment and brought sorrow to his family. Read his thoughts solemnly to convey the seriousness of his realizations (page 345).

- ▶ [interpretive] Would the verses Selkirk reads have had the same impact if he had read them before he repented? (no) Why or why not? (The Holy Spirit wouldn't have been able to speak to Selkirk's unrepentant heart as He did to his repentant heart.) [BATS: 6c Spirit-filled; 6d Clear conscience]

- ▶ [interpretive] Why would Selkirk's loneliness change to hope just by his reading the Bible? (His thoughts have turned away from himself and to the Lord; he can trust in God for his needs.) [BAT: 8a Faith in God's promises; Bible Promise: H. God as Father]

Follow-up discussion: page 344

- [interpretive] What do you think Selkirk's home is like from the author's description? ([Answers will vary.](#))
- Read aloud Selkirk's memories of his hometown.
- [interpretive] Why does Selkirk bury his face in his hands? ([Answers will vary](#), but elicit that it is an outward act that reflects his inner feelings. It is as if his heart is finally bowing and breaking.)

and as he drew it forth on this particular day in the midst of that lonely island, it took his thoughts with painful vividness back home. There rose before him in a flash the rolling downs¹⁹ of Fifeshire, the great gray cliffs along the shore, and nestling beneath them, the little town of Largo. At the west end of the village there was his home, his father's cozy, homely dwelling, surrounded by its garden, and there by the window sat

his mother knitting, looking off to sea and longing for news of him. Unconsciously his hand caressed the Bible; he climbed the height to his lookout, sat down with the book on his lap, and buried his face in his hands. He could see it all so clearly.

And now there rose before him, all overgrown with ivy, so peaceful and serene, the kirk itself. He could

¹⁹downs—grassy meadows



344

see the light that streamed in through its stained-glass windows, the congregation there in Sabbath day attire with fresh and happy faces, and over all a Sabbath air of quiet joy and calm. He could see his mother by his side, her eyes aglow with pride in him—so much she had expected from this, her stalwart son. And then he minded how during the very services in the kirk, his hot temper had led him to start a-brawling. His mother's eyes grew dark with shame, men thrust him out by force, and on the books of the kirk he could see the record written as with points of fire: "Alexander Selkirk having been for his indecent behavior summoned for trial before the kirk sessions on this 27th day August, 1695, did not appear, being gone away to the seas."

Yes, that was what he had done—run away from his punishment to the seas; and, worse still, not three years agone, when he was a man grown and home once more, he had been summoned again before the kirk sessions and publicly rebuked before the whole congregation for quarreling with his brothers and raising a tumult in his father's home. Suddenly his shoulders shook with sobs, and all his soul revolted against that unruly temper that had caused him so much trouble all his life. Had it not been for that same temper, he would not have been here

alone and miserable on a desert island. He wept as he had not done since he was a lad at his mother's knee. The tears he shed left him greatly purified and refreshed, even as the earth after a thunderstorm. Slowly he opened the book on his knees and read the following:

"They wandered in the wilderness in a solitary way; they found no city to dwell in.

"Hungry and thirsty, their soul fainted in them.

"Then they cried unto the Lord in their trouble, and he delivered them out of their distresses.

"The wilderness and the solitary place shall be glad for them; and the desert shall rejoice, and blossom as the rose.

"Say to them that are of a fearful heart, Be strong, fear not: behold, your God will come . . . and save you."

Suddenly those words applied to him and to his need. Misery had melted the pride of a stubborn heart, and his thoughts drew near to the Creator of the universe. He read on and on, and with every word he read, his loneliness diminished; hope took the place of despair, and more and more his spirit rose within him. At length, with new vigor and purpose, he closed the book and strode down from the height to his cave.

The Adventures of Alexander Selkirk 345

Follow-up discussion: page 345

► [interpretive] What had caused Selkirk's mother's gaze to turn from one of pride to one of shame? (Selkirk's behavior, especially his temper)

[interpretive] Were Selkirk's problems solved when he ran away? (no) How do you know? (His temper still gets him in trouble; he is now stranded on an island alone.)

Read aloud the verses that Selkirk reads from the Bible that fit his condition.

 The verses Selkirk reads are Psalm 107:4–6 and Isaiah 35:1, 4.

[interpretive] Why had the verses never seemed to apply to Selkirk before? (Elicit that his pride did not allow him to see his needs.)

[interpretive] What biblical reason can you think of that explains the change in Selkirk's life? (He got saved; he was finally brought to repentance and dependence on God.) [BAT: 1b Repentance and faith]

Looking ahead

► How will life on the island be different for Selkirk now?

WORKTEXT OBJECTIVES

The student will

- Match words and definitions.
 - Determine word usage from context clues.
-

Vocabulary: Worktext page 137



LESSON 84

SOLITARY PEACE

COMPREHENSION

VOCABULARY

Oranges are easily **procurable** for those who live in Florida. (p. 346)

Holmes was able to **ascertain** who the intruder was by the footprints on the floor. (p. 348)

We hoped to find some **implement** that would unlock the shed door. (p. 351)

Before silent reading: pages 346–49

Motivation

- ▶ Read the chapter title. What do you think *solitary* means? ([existing or living alone](#))
- ▶ How does Selkirk find peace in his solitude?

After silent reading

Overview discussion: pages 346–49

- ▶ **[literal]** What important realization does Selkirk make? ([“that life on Juan Fernandez would be what he made it”](#))

[interpretive] Why do you think the first thing Selkirk does is clean up his living area? ([Often our surroundings are a reflection of our inner condition. When his heart is clean, he feels a great desire to make his home clean also.](#)) [BAT: 2e Work]

[interpretive] In what other ways does Selkirk’s life show the change in his heart? ([Possible answers: He whistles while he works; he is no longer afraid of or annoyed by the seals; he reads the Scriptures to overcome temptations; he looks for better food; he works to build a hut.](#))

[interpretive] Have Selkirk’s outward circumstances changed? ([No, he is still stranded alone on an island.](#)) Why is he able to think and live

Solitary Peace

Now for him everything was changed. He realized for the first time that life on Juan Fernandez would be what he made it. If he lived miserably, doing nothing to better his condition and pinning all his hope of happiness on the chance of a stray sail making its way toward the island at some hazy time in the future, he might waste away a lifetime in despair.

He set to work at once. First of all he saw that he had let his cave grow filthy. He spent some time in cleaning it out and washing of clothes and bedding. As he worked he was able sometimes to whistle. Moreover, it was a remarkable fact that the howling of the seals no longer annoyed him; he could even hear their voice with pleasure as furnishing a certain sense of companionship. The change within his own spirits made him approach them in so different a manner, with such confidence and assurance that now, when occasion demanded, he could safely make his way through them. It is true that loneliness and despair returned at times to tempt him, but he had henceforth always wherewithal to resist them through reading of the Scriptures and thinking on the words therein set down.

Having put things in such order about his cave as they had not been

346

in since his arrival on the island, he began next to consider the question of food. As he had been unwilling to leave the beach and living on that food the most easily procurable²⁰ there, he had been eating almost nothing but turtle, until he could scarce brook²¹ the thought of turtle again. Now he arranged at stated intervals, morning and evening, to go to his lookout on the rocks, but the rest of the time he put the matter of sails out of his mind and went about his business of providing for his natural wants. Accordingly, he traveled inland, and on the heights back from the shore found a plenty of goats. Juan Fernandez, the Spanish sailor who had first discovered the island a century or more ago and given it his name, had resided there for some time, stocking the place with goats. The wild creatures of this time were descendants of those domestic beasts Juan Fernandez left behind at the time of his final abandonment of the island. By means of his gun, Selkirk was thus able to provide himself with goat’s flesh, and he perceived that the fruit of the pimento, which is the same as the Jamaica pepper and has a most delicious smell, would season his meat instead of salt. He therefore soon learned to

²⁰procurable—able to be obtained or acquired

²¹brook—bear; tolerate

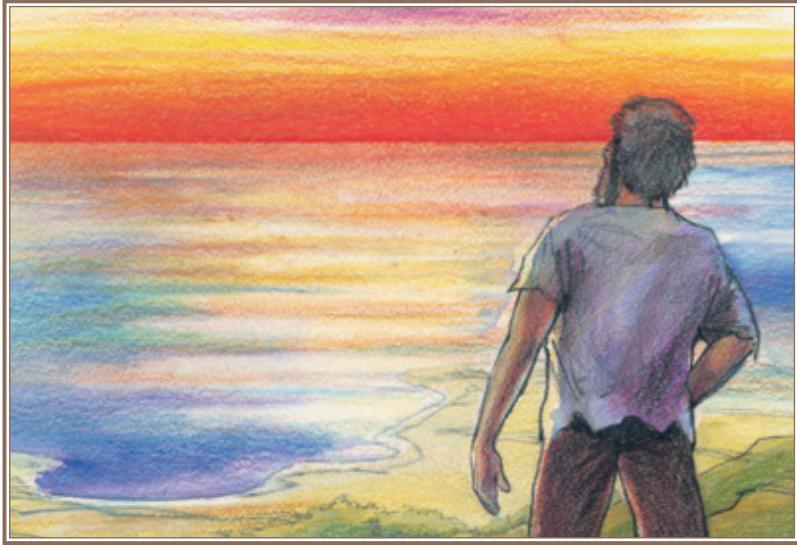
Follow-up discussion: page 346

- ▶ **[literal]** What does Selkirk do to resist the temptation to give in to loneliness and despair? ([He reads the Scriptures and meditates on them.](#))

Read aloud the paragraph that describes the evidence of change in Selkirk.

[appreciative] How could Selkirk’s example help you overcome temptation? [BAT: 4d Victory]

- ▶ **[literal]** What changes does Selkirk make to his diet? ([He seasons his food with pimento and adds goat to the types of meat he eats.](#))



prepare victuals²² he could truly relish. In particular he was able to make a most excellent broth. Being still, however, greatly in want of fresh vegetables, he decided to set out and explore the island in search of the same.

He found Juan Fernandez to be about thirteen miles in length by four in width, rocky and mountainous everywhere, the mountains being covered with green to the skyline, except where face of rock formed a beautiful contrast to the luxuriant pale vegetation. The steep paths up the hills were bordered by flowering shrubs and herbs. In several brooks at no great distance from his cave he found

watercress of an excellent flavor, and to his delight, he discovered growing among the trees of the island, the cabbage palm which yields most edible leaf buds quite after the manner of the common cabbage.

In several places he came upon the ruins of huts or shelters that had probably been erected in times past by the few sailors preceding him who had spent periods of greater or less length on the island, though never before like him alone, being always in companies of three or four. He searched well in these places, but found nothing of any value left

²²victuals (vɪt' lz)—food

The Adventures of Alexander Selkirk 347

Follow-up discussion: page 347

► [literal] What does Selkirk find as he looks for vegetables that shows he is not the first to live on the island? (old abandoned huts)

[interpretive] Why do you think other sailors would come to the island to live for a while? (Possible answers: They may have been shipwrecked; perhaps they were trying to start a new colony.)

Read aloud the description of the island of Juan Fernandez.

► [interpretive] Why do you think there is nothing valuable near the abandoned huts? (Possible answers: The sailors took all valuables with them; all the valuables have been destroyed over time.)

[interpretive] What items would be considered valuable to Selkirk? (possible answers: nails; knives; guns and ammunition; clothing)

Follow-up discussion: page 348

► [critical] How do you think Selkirk is able to compute the date when he hadn't kept track of the days? (Answers will vary, but elicit that as a sailor, he would have known how to track time by the position of the moon and stars.)

NOTE See the background information on page 471 of this teacher's edition.

[interpretive] When does summer end on this island? (February) Why? (Explain that the seasons are opposite above and below the equator. Juan Fernandez is below the equator.)

► [literal] Why does Selkirk decide to build his hut in an inaccessible spot? (so that if any dangerous men land on the island, he will be protected from them)

[interpretive] Why doesn't Selkirk want to fall into the hands of the Spanish? (He knows he would be either killed or made a slave.)

[critical] Do you think Selkirk's opinion of how the French and Spanish might treat him is accurate? How do you think he came to these conclusions? (Answers will vary, but elicit that it is possible that he is scared because of rumors he has heard that may not be entirely true; however, he might have had a personal experience that is not revealed in this story.)

Read aloud Selkirk's decisions concerning French and Spanish vessels landing at the island.

behind, save that from one he was able to procure a few nails. In the rank growth near these ruins, however, radishes, parsnips, and turnips were growing. These appeared at present to be wild, but were undoubtedly offspring of seeds originally sown by someone of the earlier inhabitants of the island. Thus provided with a welcome addition to his food supply, Selkirk returned to his cave, a spot now quiet and serene enough since the seals had long since departed.

It was now well along in February, being the close of summer. Selkirk had long since carved on a tree the date of his arrival on the island, and by computing the number of days during which he had kept not track of the passage of time, he had from then on carried on an accurate system of markings by which he was always able to ascertain²³ the date. With autumn coming on and winter in view, he began to think of building himself a hut. Even in that climate where trees were green the year around, he knew that frost was common at night in winter, that snow would sometimes be found on the ground, and there would be much rain; therefore, he felt the need of more shelter than his cave. He felt more than ever that he was like to stay years or perhaps forever in that place.

After thinking the matter over carefully, he came to this conclusion—he must build his hut well back from the shore in a most sheltered and inaccessible spot, for by this time his powder was gone and he had no means of defense. He was now well satisfied that no savage beasts dwelt on the island, but he had this to take into consideration—if a boat ever did land, it was likely to hold men from whom he must flee. He knew well enough the character of the rough adventurers who sailed those seas—buccaneers, pirates, outlaws.

Moreover at this time, with France and Spain being both at war with England, to fall into the hands of a Frenchman or Spaniard would have been to be captured by a foe. At length he made up his mind that if a French vessel put in he would surrender, trusting the nature of the French to deal honorably by him even though he were an enemy. But if the vessel were Spanish, he would flee and hide himself and never give up, for he knew that Spain never let a single Englishman return to Europe who had any knowledge of the South Seas. If he were to fall into the hands of Spanish sailors, they would either kill him or make him a slave to work in their rich South American mines. This much was certain then—he must build his hut where it would be a safe

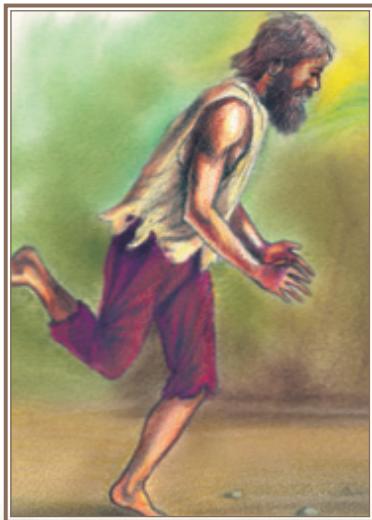
²³ascertain—to find out

retreat in case of need. Therefore, he climbed the rocks by an intricate path, and finding hidden high up among them a beautiful little glade on the edge of a spacious wood, a spot most difficult to come at, and so concealed as to be well nigh undiscoverable, he selected that spot as the site for his hut.

By the exercise of much toil and patience, he then cut down with the small axe at his disposal a sufficient number of pimento trees for his purpose. These he was obliged to join most accurately and carefully together by means of notches, having a great scarcity of nails. On the plains and small hills of the island there abounded a species of grass which grew to the height of seven or eight feet. This he cut most laboriously with his knife, and, on being dried, it proved to produce straw resembling that of oats. With this he thatched his hut. He then constructed a framework for a bed, covered it with straw, and spread thereon his bed clothes, a most welcome change after months of lying on the hard ground. Being still uncertain whether or no his hut was weatherproof, he hung the walls on the inside with well-tanned skins of goats.

He had now for some time, since he had used the last of his powder, been presented with a new problem in the matter of procuring his goats. Being determined, however, to be

overcome of no adverse circumstance, he one day made after a goat on foot. The creature was too fleet for him, but when a young kid crossed his path, he found himself able to overtake that and seize it with his bare hands. As he daily exercised to increase his speed, he was soon able to overtake the grown goats as well. He made after them first as they slackened speed to climb an ascent, but with gradual practice and owing to the moderate and temperate life he led, which kept him in fine bodily trim, he was at last able to run down even the fleetest goats at full speed on level ground.



The Adventures of Alexander Selkirk 349

Follow-up discussion: page 349

► [interpretive] How do you think Selkirk knows how to build a hut? (Possible answers: He has had to build things before; he knows enough about building to be able to figure it out since he has plenty of time to plan and make mistakes; he gets ideas from the abandoned huts he finds.)

[interpretive] How do you know that building the hut is not an easy job? (It is described using such words as "much toil and patience," "most accurately and carefully," and "most laboriously." His only tools are a knife, an axe, and a few nails.)

[BATs: 2e Work; 2f Enthusiasm]

Read aloud the description of Selkirk's building his house and furnishing it.

[appreciative] Have you ever tried to build a shelter before? What was it like?

Before silent reading pages 350–53

Motivation

- What does Selkirk do to make himself at home on the island?

After silent reading

Overview discussion: pages 350–53

- [interpretive] In what ways does Selkirk make his way of living seem more civilized? (He builds a hut for sleeping and a hut for cooking; he eats a variety of foods; he has a daily time of prayer, singing, and Bible reading.)

[interpretive] How has Selkirk's training at home affected his life on the island? (He has begun a time of devotions patterned after his family worship time.) [BATs: 6a Bible study; 6b Prayer]

Locate and read aloud the description of Selkirk's daily devotion time (page 350).

[appreciative] Is it important for Christians to spend time with the Lord every day? (yes) Why? (To grow spiritually, Christians need to know God and His commandments and the power available to them through the Holy Spirit.)

- [interpretive] How does Selkirk's response to the sea lions differ from his first response to the seals? (He is not bothered by them and can approach the shore.) Why? (He trusts God with his fears.) [BAT: 8a Faith in God's promises]

[interpretive] Why can Selkirk take such delight in springtime when he had hated it the year before? (He is at peace with God and so is at peace with himself and all of God's creation.) [Bible Promise: I. God as Master]

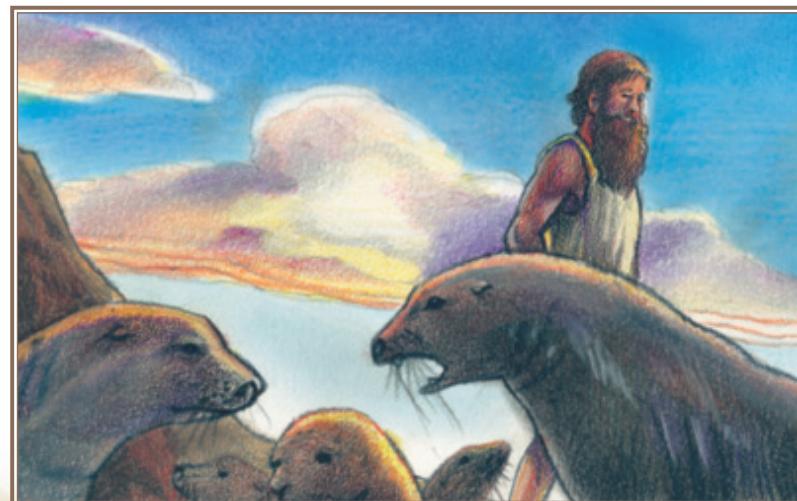
- [interpretive] What things does Selkirk have to replace as time goes by? (his knife, clothes, and bedding) Why? (All of these things are made of materials that wear out.)

With the poor tools at his command, it took him many weeks to build his hut which he made of a spacious size. But with this hut being complete, he found his energy by no means flagging, and ere the rainy season began, he built at no great distance from it a second and smaller hut wherein he might cook his victuals.

Thus when winter came he was well prepared to meet it. The weather was never tempestuous,²⁴ but there was some frost and snow, a little hail, and great quantities of rain. In the larger hut he slept and passed the long periods of downpour. It had openings for windows which rendered it exceedingly light and pleas-

ant, and over these openings in case of need to keep out the rain or cold, could be dropped the goatskin coverings. Here within, he was cozy and snug enough, and he led a most orderly and comfortable life, instituting there the simple but beautiful form of family worship to which he had been accustomed in his father's home. Soon after he left his bed and before he began the duties of the day, he sang a psalm, then read a portion of the Scriptures, finishing with devout prayer. Moreover he always repeated his devotions aloud in order to hear the sound of a human voice and retain his ability to speak

²⁴tempestuous—stormy



350

[literal] What one thing can Selkirk not replace? (shoes) How is this problem solved? (His feet have become so hard he doesn't need shoes.)

Follow-up discussion: page 350

- [interpretive] What is another way to say Selkirk's energy was not "flagging"? (possible answers: failing; fading; declining; slowing down)
- [literal] What are the winters like on the island? (some frost and snow, a little hail, and great quantities of rain)

[appreciative] Would you like to live in a place that has these kinds of winters? Explain your answer.

[interpretive] What tempestuous weather might one face on an island in the middle of an ocean? (possible answers: typhoons; monsoons; tidal waves)

- [literal] Why does Selkirk repeat his devotions aloud? (so that he can hear a human voice and retain his ability to speak English)

[appreciative] Do you think it would be possible to forget the language you have spoken all your life?

the English tongue. The remainder of his time he occupied himself with making various articles of furniture, with carving dishes and utensils out of wood, and in studying his books on navigation.

The winter offered but one incident of any importance and that was the coming up onto the beach early in July of great quantities of sea lions. These strange creatures differ little in shape of body from seals, but they are larger (being sometimes twenty feet long and of two tons weight). They have another sort of skin, their fur being shorter and coarser than that of the seal, and their heads are much larger in proportion, with very large mouths, monstrous big eyes, and exceedingly heavy whiskers, the hair of which is stiff enough to make tooth pickers. These creatures stayed from July to September and were never observed during that time to go into the water but lay covering the shore above a musket shot from the waterside. But by this time Selkirk was in such good spirits that he was quite able to make his way safely through them whenever he needed to approach the shore.

With the return of spring, he found himself in a very different state of mind from what he had been the year before. When the rains ceased and it began to bud and twitter without, his heart leaped up

and was glad within him. In the woods nearby the flowers appeared, and there was a sort of blackbird with a red vest that came most tamely about his dwelling. Moreover, as the season advanced, there was scarcely a plant of myrtle or of a shrub with long dark bells like the myrtle, which was not inhabited by a pair of varicolored hummingbirds, no bigger than bumblebees, and these little creatures whirring and buzzing over the flowers filled Selkirk with delight.

The fall before, he had carefully collected seeds of the vegetables that grew in different parts of the island, and this spring he cultivated a goodly patch of ground near his hut, having no implement²⁵ with which to till the ground save his knife and ax. Here he planted a garden, which he kept free of weeds and in most excellent and orderly condition.

His one trouble now was that he was greatly pestered with rats, his hut being overrun with the vermin and they so bold as to gnaw his clothes and even his feet when sleeping. On considering how to rid himself of this pest, he determined to catch and tame some of the wild cats that inhabited the island. These creatures, though of a color like the real wildcat, were not in truth that creature, as might be told from their smaller size and from their

²⁵implement—a tool or piece of equipment

Follow-up discussion: page 351

- [literal] What does Selkirk do to stay busy? (He makes furniture, carves dishes and utensils, and studies his books on navigation.)
- [interpretive] Why is the arrival of sea lions considered to be an important event? (Possible answers: The winter had been uneventful; Selkirk's lack of fear is another demonstration of the change in his life.)

Follow-up discussion: page 352

► [literal] How does Selkirk take care of the rats that are overrunning his hut? (He captures and tames some of the wild cats of the area.)

[interpretive] Why do you think the cats on the island are so wild? (They are probably several generations away from the original tame cats. They have never dealt with humans and have adapted to the wild life they lead on the island.)

Read aloud the sentences that describe how wild and fierce the cats are.

[interpretive] What character traits are revealed in Selkirk's efforts to rid his hut of rats? (possible answers: patience; perseverance; wisdom) [BAT: 2d Goal setting]

► [literal] Why does Selkirk tame the kid goats? (so that he will have food within easy reach when he needs it)

[interpretive] Why would Selkirk need to have food within easy reach? (Answers will vary, but elicit that if he were to be injured or unable to catch the goats, he would have some nearby that would not run away from him.)

tails which were thin and tapered at the end, while the wildcat's tail is bushy and of uniform size throughout. They, like the rats, were descendants of domestic creatures that had come ashore from some boat or other that had put in to shore in times past to gather wood and water at the island. Nevertheless, though they were offspring of the tamest of beasts, they were as fierce and wild as wildcats and of an agility that made them well-nigh impossible to catch, so quickly could they slip out of one's very grasp and up into the trees. They formed their nests in rocky crevices or hollow trees and,

when disturbed there, would rise up and give fight, snarling and spitting fiercely, every hair on their bodies bristling with rage. Selkirk, however, was able to procure some kittens which through patient care and feeding he tamed, and these being grown, speedily delivered him from the rats and kept his hut clean of the pests ever after.

Having succeeded well in taming the cats, he began also to tame kids that he might have food within easy reach in case of need. In this wise his hut was soon surrounded with tame creatures.



352

Pursuing goats up the mountain-sides was by no means without danger, for the soil at any great height was very light and shallow, the vegetation being mostly a scrubby undergrowth, and if a man seized hold of this to help himself up the slope, the whole was like to give way, come up by the roots, and precipitate²⁶ him down the steep. Once Selkirk so eagerly pursued a goat that he caught hold of it on the brink of a precipice²⁷ of which he was not aware, the bushes having hid it from him. So he fell over from a great height with the goat under him and lay at the bottom of the cliffs for a matter of twenty-four hours before he came to his senses—the amount of which time he calculated by the change in the moon since last he observed it. Having then crawled a mile back to his cottage, he there remained some ten days ere he was able to stir out again.

As time passed he began to be greatly troubled that, with so much using, his knife was wore clean to the haft.²⁸ He mourned beyond measure the loss of so valuable and necessary an implement. One day, however, as he wandered on the beach, keeping a sharp lookout as he always did for aught that might be of use, what should he spy, half buried in the sand, but some iron hoops. Doubtless they had been cast away by some ship as altogether unworthy,

but to him they were a treasure then more priceless than a shipload of Spanish gold. Taking them back to his hut, he there broke off a piece, beat it thin, and ground the edge upon stones. Thus by the exercise of a little ingenuity, he was able to provide himself with a knife.

The knife, as may well be believed, was not the only one of his belongings that wore out. In due course of time his clothes did likewise. He then made himself a coat, cap, and breeches of goatskin with the hair outside. These he stitched together with little thongs of leather which he cut from the skins and attached to a nail. Having plenty of linen cloth by him, thanks to the care of his mother, he sewed himself shirts, when his wore out, using the nail again for a needle and using for thread the worsted that he unraveled from an old pair of stockings. As his bedding gave way, he replaced that also by goatskins. Only with the wearing through of his shoes did he find here an article that he could not replace. Nevertheless, as he was forced to shift without them, he found his feet grow so hard that he could run anywhere, even over the sharp jagged rocks, without the slightest annoyance. Thus even the loss of his shoes remained no great inconvenience.

²⁶precipitate—to throw down from a high place

²⁷precipice—a steep cliff

²⁸haft—handle

The Adventures of Alexander Selkirk 353

Follow-up discussion: page 353

- [interpretive] Is Selkirk seriously injured? (yes) How do you know? (He is unconscious for twenty-four hours and is not able to leave his cottage for ten days.)

[interpretive] How can you tell that Selkirk keeps a careful watch on the moon at all times? (He is able to calculate the amount of time he was unconscious and calculate the number of days he was not able to get out of his bed.)

[appreciative] Do you ever forget what day it is? How do you find out when you forget? (Elicit that we can look at a calendar.)

- [critical] Do you think making a knife is the best use of the iron hoop? (Accept any answer.) What other useful things could be made from an iron hoop? (possible answers: nails; spearheads; eating utensils)

Read aloud some of the sentences that describe Selkirk's replacing items that have worn out.

[interpretive] Do you think Selkirk ever made knives, clothes, and bedding before he came to the island? (probably not) How do you think he figured out how to do all those things? (Elicit that when one has time and a great need, one can become very creative.)

Looking ahead

- Is there any hope for Selkirk getting off the island?

WORKTEXT OBJECTIVE

The student will

- Compare and contrast information.

Study skills: Worktext pages 138–39

NOTE The students may notice the irregular capitalization and punctuation in the excerpts from Robinson Crusoe.

These excerpts are taken from the original, and the original capitalization and punctuation have been preserved.

COMPREHENSION

VOCABULARY

Susan was **reconciled** to the fact that she might never see again. (p. 355)

Will was the one who **described** the rabid dog and raised the alarm. (p. 357)

The **renowned** admiral spoke to our school about his Christian testimony. (p. 358)

Before silent reading: pages 354–56

Motivation

- What new danger does Selkirk stumble upon?

After silent reading

Overview discussion: pages 354–56

- [critical] How do you think Selkirk feels when he finds out that the first sail he has seen in two years is Spanish? (Answers will vary.)

[interpretive] Why is it hard for Selkirk not to go down to the Spanish camp even though he knows they are enemies? (Elicit that the sound of their voices and the sight of humans seem good to him.)

Locate and read aloud Selkirk's observation of the first Spanish ship and how he keeps away from the men while they are on the island (page 354).

- [interpretive] Why does Selkirk behave differently when the second ship appears? (He loses his sense of caution when he is unsure whether the ship is Spanish or French and thinks the men might be friendly.)

[critical] Should Selkirk have run away or should he have given the Spaniards a chance? Why? (Answers will vary, but elicit that he must have

Priceless Treasure

One day as he stood on his lookout scanning the sea for a sail (it must have been about in the second year of his solitude) he did indeed, to the joy of his soul, see a sail bearing straight for the island. Leaving all else, he stayed at the lookout, never taking his eyes off the ship, his heart beating high with hope. But as it drew well within the range of vision, he saw to his dismay that it was a high and clumsy vessel, its stem and stern built up like castles—Spanish without a doubt. Now as he had fully made up his mind rather to stay forever on the island than fall into the hands of the Spaniards, he watched until he made sure they were going to land, and then retired at once to his inaccessible retreat, where he stayed quietly, never once moving out of it so long as they remained on the island. From among the rocks he kept a sharp lookout over their encampment below, and he found the sight of humankind and the sound of their voices so agreeable even though he knew them to be enemies of a fierce and relentless kind, that he was often almost compelled²⁹ to go down and join them. More than once some of the men strayed up the rocks straight in the direction of his hut, but fortunately he had built it so far beyond the distance of any easy climb that they

never penetrated so far. At last, having taken aboard wood and water, they made off, and Selkirk found himself once more the solitary master of the isle.

Curiously enough, it was not many months later, that he again espied a ship coming toward the island. This time, however, she was not of so distinct a type that he could at once decide whether she was Spanish or French. Desiring a closer examination, he ran eagerly down toward the beach, and was proceeding along through the under-brush with insufficient caution, when he suddenly came straight upon several of the crew before he even so much as knew they had landed. On the instant he perceived they were Spanish and made off. The others were struck dumb with astonishment at coming suddenly on so wild appearing a man on what they had believed to be an uninhabited island. However, they recovered themselves at once, fired shots after him, and followed hot on his heels. They being close upon him, he suddenly shinnied up a tree and hid himself in its branches. The Spaniards pursued him to the very foot of the tree and there losing track of him lingered long on the

²⁹compelled—forced

354

been right in his assessment of how fierce the Spaniards are because they start shooting at him.)

- [interpretive] What becomes the most important aspect of Selkirk's life? (the nearness of the Lord and communion with Him)

[interpretive] Does God intend for man to be satisfied with only the companionship of animals? (no) How do you know? (He created Adam first and then created Eve to be his companion. See Genesis 2:15–25.)

[interpretive] How do you know that Selkirk is not completely satisfied with the companionship of the

cats and kids? (The text says, "they in *some measure* satisfied that natural craving for companionship. . . .")

[interpretive] Who does Christ promise will be with Christians all of the time? (the Holy Spirit) What are some verses that promise the presence of the Holy Spirit? (Guide students to John 14:26; 20:22; Acts 1:8; 2:38.) What is the job of the Holy Spirit? (He is the Comforter. See John 14:16, 26; 15:26; 16:7.) [BAT: 6c Spirit-filled]

(See Follow-up discussion of page 354 at the bottom of next page.)



spot just beneath him. They even looked up frequently into the branches and Selkirk's heart went pounding, for had they perceived him, he could scarcely have gotten out of range of their firelocks; but so dense were the leaves that they did not discover him, and at length they retired once more to their camp.

Henceforth, after his disappointment in this second ship, Selkirk seemed even less than ever to set his heart on leaving the island. And indeed after this, no other ship again came near.

He dwelt now in a state of great cheerfulness and even joy, not only reconciled³⁰ to his lot but also taking much pleasure in it. For the greater part of the year the sky was cheerful and serene, the air temperate, and his little hut was on the edge of a spacious wood abloom with flowers. He kept it always clean and well-ordered

and had even come to ornament it with the fragrant green boughs of trees so that it formed a delicious bower around which played soft and balmy breezes. It grew to seem to him much like home, and he came back to it always after an absence with that pleasant warming of the inner man always experienced by one coming home. Moreover, his cats and tame kids became exceedingly dear to his heart. Though he had at first thought of taming them only to meet his own physical needs, he soon found himself having grown mightily fond of the little creatures, and as they grew to love him in return, they in some measure satisfied that natural craving for companionship and affection which dwells ever deep in the heart of man. The kids would come leaping to meet him,

³⁰reconciled—having come to accept

The Adventures of Alexander Selkirk 355

Follow-up discussion: pages 354–55

- [literal] Why are the Spanish unable to catch Selkirk? (He hides in a tree.)

Read aloud the sentences describing Selkirk's narrow escape (beginning on page 354).

- [literal] What makes Selkirk set his heart even less on the possibility of leaving the island? (the disappointment with the second ship)

[interpretive] How do you think Selkirk would have responded to the disappointments had he not trusted the Lord? (Answers will vary, but elicit that he would have sunk deeper in despair because he seemingly has no hope of ever leaving.)

- [interpretive] What helps to make Selkirk's hut seem like a home? (the cleanliness and orderliness; the ornaments of green boughs; the tame cats and kids)

Follow-up discussion: page 354

- [interpretive] Several months after seeing the first vessel, what happens because of Selkirk's carelessness? (He is seen by Spanish soldiers and pursued.)

[interpretive] Why would the Spaniards fire at Selkirk before they know anything about him? (Accept any answer.)

[interpretive] What advantages would Selkirk have for escaping? (He knows the island and can probably run faster than the soldiers.)

Follow-up discussion: page 356

- [interpretive] What makes the promises of God's Word come true for Selkirk? (his change of heart) [BAT: 8a Faith in God's promises]

Read aloud the paragraph that tells of promises that the Lord fulfilled in Selkirk's life.

- [literal] Why does Selkirk now "no longer miss the society of men"? (because God seems very near)

Read aloud the verses that comfort Selkirk in his loneliness.

licking his hands almost like dogs; and the cats would rub against his legs and vie with one another to curl up, purring in his lap. He would amuse himself often by teaching his pets to dance and do tricks, singing rousing old songs, and himself dancing with them to the music of his own voice. It was a strange and pretty sight, that!—the great man in his rough and shaggy garments, his face softened with joy of the little creatures, dancing and springing about in their midst, as though they were friends all speaking one language, the language of love that is foreign to none of God's creatures.

Selkirk had his garden, too, and indeed by application of his wits conquered all the inconveniences of his solitude. For food he had all he could wish for of variety and profusion right at hand—goat's flesh and milk, turtle, crayfish, fish, turnips, parsnips, radishes, cabbage, watercress, and a variety of small but delicious black plum, the only article of his diet now not easily procurable, for they grew in places hard to come at high up in the mountains, but were sufficiently delicious to repay the effort of gathering them. He perceived, too, that taste is much a matter of habit, for he had grown to relish his food seasoned with pimento quite as well as when he had it seasoned with salt.

The wood of the pimento he used entirely for firewood and as it burned, it gave off a most delicious fragrance and served him both for warmth and candle, throwing up a splendid blaze that lit all the darkness about. He was by this time intimately familiar with all the little by-paths of his mountain kingdom and could bound from crag to crag and slip down precipices with the utmost confidence.

So as he surveyed all the beauty and comfort about him and recalled the misery of his earlier state on the island, it seemed to him that his own change of heart had indeed made the promise come true—"The wilderness and the solitary place shall be glad for them and the desert shall rejoice and blossom as the rose."

He no longer missed the society of men. The strife and struggle of humankind seemed far away; God seemed very near. He read, "Behold the hour cometh, yea is now come that ye . . . shall leave me alone, and yet I am not alone because the Father is with me." And as he stood beneath the calm and smiling sky, with the beauty of all outdoors about and the sea stretching endlessly before him, he felt such a sense of nearness to the Spirit, as he had never known in all his life before, and his thoughts were full of reverence and simple childlike peace.

For four years and four months he stayed there, and then one day, the thirty-first of January, 1709, he was as usual surveying the water when he described³¹ two vessels approaching. As they drew near, he saw for a certainty they were English. It was then late in the afternoon, and he kept his eyes fixed on them until dark, though he scarcely felt any elation of spirit, as he might had they come some time earlier. After nightfall he gathered plenty of pimento wood and made a great fire to signal the vessels that there was someone alive on the island. All night long he tended it, but he spent none of the time in anxious suspense. Indeed, he thought far more of dressing goat's flesh wherewith to entertain the crew on the morrow, wearied as he knew they must be through months of confinement to salt provisions, than of whether or no his exile was at last to be ended.

During the night he fancied he heard from the vessels the sound of cannon, and later it appeared that his fire had occasioned the greatest surprise and alarm on shipboard. It being believed that the island was uninhabited, the English at once concluded there must be French ships at anchor in the harbor. They had earlier sent out their pinnace to reconnoiter³² the island, and on seeing the blaze, at once fired the quarter deck gun and several muskets to signal

her to return. Then they stood all night to their quarters with deck cleared for action in case the French made at them. As they were forced to get wood and water at any price, they did not sail away, but in the morning made into the bay where they expected to see the boats of the enemy. Finding the coast clear, however, and no sign of ships anywhere, one of the vessels let down her yawl³³ about noon and sent it ashore.

Selkirk saw the boat leave the vessel, and he at once tied a piece of old linen to a pole and waved it to attract their attention. As the yawl drew near, he saw it contained eight men and heard them call to him asking where was a good place to land. He pointed out the same, and, hurrying there ahead of them, stood ready to receive them as they sprang ashore. At the moment of actually meeting with humankind again, he felt a momentary joy and embraced them each in turn. He then learned that the two vessels were the *Duke* and *Duchess* under command of Captain Woodes Rogers, and he invited the sailors hospitably to his hut, but its access was so difficult and intricate, that Captain Dover and his men soon gave over trying to make it, one, Mr. Fry, alone accompanying him there.

³¹described—caught sight of

³²reconnoiter—to inspect an unknown area

³³yawl—a small boat launched from a ship

The Adventures of Alexander Selkirk 357

Follow-up discussion: page 357

- [interpretive] Why is Selkirk not excited about seeing the English ships? (*He has learned to be content on the island and actually enjoys being there.*) [BAT: 7d Contentment]

[literal] What does Selkirk think of, rather than thinking about being rescued, as he watches the English ships? (*feeding the crew when they land*) [BAT: 5b Unselfishness]

Read aloud the description of the meeting between Selkirk and the men from one of the English ships.

Before silent reading: pages 357–59

Motivation

- Does Selkirk get off the island?

After silent reading

Overview discussion: pages 357–59

- [literal] How long has Selkirk been on the island when he sees the English ships? (*four years and four months*)

[interpretive] How do you think Selkirk feels about leaving the island? (*Answers will vary.*)

[interpretive] What change of character does Selkirk show while onboard the *Duke* for more than two years? (*He shows no signs of a quarrelsome disposition.*) [BAT: 6c Spirit-filled]

[critical] Are the changes that were evident in Selkirk made while he was on the island real? How do you know? (*Answers will vary, but elicit that he no longer shows “that quarrelsome disposition that had before wrought him so much trouble.” When he has riches, he still longs for the simplicity of the life he had on the island.*)

Locate and read aloud the paragraph that tells how Selkirk reacts when he finally returns to London and the lifestyle he once knew (page 359).

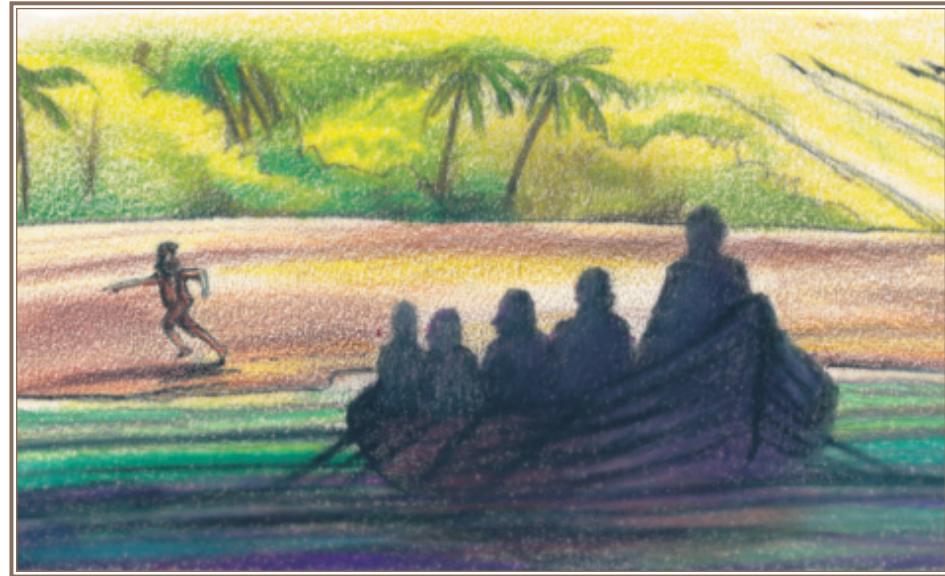
[appreciative] Does money bring happiness?

Follow-up discussion: page 358

- [interpretive] Why does the second group of men that comes to the island conclude that Selkirk is not dangerous? (by looking at Selkirk's face and seeing a kindly, serious, yet cheerful expression on it)

Read aloud what the sailors from the pinnace discover when they arrive on shore.

- [literal] What has changed about Selkirk's sense of taste while he is on the island? (He no longer desires foods seasoned with salt.)



On the beach Selkirk entertained the sailors in the best manner he could with the goat's flesh he had prepared. As the men were long absent from their boat, the *Duke* sent out her pinnace to see what had become of her yawl, suspecting that if there were no French ships in the bay, there might at least be a Spanish garrison lurking somewhere about. The sailors from the pinnace discovered nothing worse than the eight men from the yawl feasting on shore with a wild man, and, perceiving on closer examination that the wild man had an expression kindly, serious,

and yet cheerful, they concluded him to be none such dangerous creature as they had at first supposed and invited him to return with them on board. Accordingly, he did so, bearing roast goat's flesh for the crew. As he dined with the Captain, it was a remarkable fact that he no longer relished food seasoned with salt, but found himself obliged to acquire again what he had believed to be a perfectly natural taste.

After he had recounted his adventures, the renowned³⁴ Captain

³⁴renowned—honored; famed

Dampier who knew him of old and was then on board as pilot gave him so good a character that he was at once invited to sail with the *Duke* as mate. In the afternoon the ships cleared, and the sails were taken ashore to be mended, while all hands set to work to lay in wood and provisions. Men were sent with a bulldog to capture goats, but to the surprise of everyone, Selkirk out-distanced them all, even the dog, caught the goats with his hands, and bore two of them back on his shoulders.

The *Duke* and *Duchess* remained at the island until February the twelfth, refitting the ships and getting in stores; and then at last the day came when Selkirk must bid farewell to his little home in the glade, to all his beloved pets, and each spot that had grown dear to him. Whether he truly rejoiced or no, when it came to the actual point of leave-taking, who knows? Who knows?

At length there he was again on shipboard and the coast of Juan Fernandez lay behind him, fading fast into mist and dreams.

He was two years still from home and on the *Duke* showed no more of that quarrelsome disposition that had before wrought him so much trouble.

The *Duke* took many prizes and was most successful in its ventures against the Spanish tyrants. In several instances Selkirk was entrusted with the command of small parties sent ashore, where the property and person of the inhabitants were at his mercy, and in all such cases he showed by his mild and considerate behavior, especially towards women, that the exalted thoughts of his solitude were not of the kind to vanish.

The *Duke* and *Duchess* reached London, October 14, 1711, and Selkirk found himself when the prize was divided a rich man. He returned at once to Largo and a joyful reunion with his mother, father, and brothers. But ever after he had no love for great companies of men, choosing rather solitude and the company of his own thoughts. Moreover, he often longed for his pets and his peaceful island where he had felt so near to his Creator, nor did the luxuries that riches could provide make him one whit happier than when his wants were confined to the simplest necessities and these supplied by his own efforts alone.

"I am now worth eight hundred pounds," he would often say, "but shall never be so happy as when I was not worth a farthing."

The Adventures of Alexander Selkirk 359

Follow-up discussion: page 359

► [interpretive] What does it mean that Captain Dampier "gave him so good a character"? (Elicit that Dampier highly recommended Selkirk as a good sailor.)

[interpretive] What does Dampier's opinion tell you about Selkirk when he was a sailor before he was stranded? (Answers will vary, but elicit that even though we know he had a bad temper, he must have been a good sailor and typically held his temper in check to have such a good reputation.)

► [literal] When Selkirk returns to London, how are things different than when he left? (Possible answers: He is rich; he has a joyful reunion with his family; he no longer loves the company of men.)

Read aloud Selkirk's words that show he has discovered that money does not make one happy.

[interpretive] Do you think Selkirk would have wanted to go back to the island and live as he did before? Explain your answer.

NOTE You may want to lead a discussion about how Selkirk faces all four types of conflict in this story. Refer to Skill Day Lesson 53, "Conflict" and display Teaching Visual 17, *What's the Problem?* Ask what the four types of conflict are and discuss examples from this story that demonstrate each type of conflict.

WORKTEXT OBJECTIVES

The student will

- Determine word usage from context.
- Sequence events on a plot mountain.
- Match words and definitions.
- Identify character traits and changes in character.
- Identify primary and secondary sources.
- Determine the value of primary and secondary sources.

Vocabulary: Worktext page 140



Comprehension: Worktext page 141



Study skills: Worktext page 142



Read the information about primary and secondary sources at the top of the page with the students. Discuss some examples of primary and secondary sources: primary—autobiography, newspaper article by an eyewitness reporter, written testimony; secondary—encyclopedia article, biography, written report about information gathered.

SOMETHING EXTRA

Make It: Clock of the ages

Explain to the students that Alexander Selkirk was forced to use the sun and his navigational instruments for time keeping and that he probably observed the shadows made by the sun to determine the time of day.

Allow each student to make a sundial to use for observing the time without using a clock.

Making a sundial

Make a small slit in the center of a sturdy paper plate. Insert a drinking straw in the slit at a 45-degree angle. Use a small amount of Plasti-Tak to prop up the straw near its base and keep it at the 45-degree angle.

Tape the straw in place on the bottom of the plate. (It is important that the straw does not move.)

Glue or tape the plate (now a sundial) to a sturdy board that is heavy enough to not be moved by the wind or to a box that is weighted down.

Using a sundial

Set the sundial outside in the sun with the straw pointing north. Starting at noon, send a student outside every hour, for the rest of the school day and the morning of the next school day, to mark on the rim of the sundial the spot where the straw's shadow falls and to write the hour at the spot. At noon, the shadow of the straw should fall directly below the straw.



Be sure that the sundial is not moved.

THE UNINTENTIONAL HERO

This humorous folktale from India tells what happens to the Chattee-maker when he drags a tiger home thinking it is his runaway donkey.

Lesson	Reader pages	Worktext pages
86	360–67	143–44

Materials

- A toy tiger and a toy donkey (or pictures of a tiger and a donkey)

Background information

Folk literature—The traditional literature of a culture usually reflects the underlying values of its people. Although this humorous exaggerated incident builds on one misunderstanding after another, the outcome presents contentment as a virtue and pictures wealth as unsatisfying.

Chattee-maker—A chattee-maker is a master craftsman who uses a potter's wheel to create objects of clay. In this story the Chattee-maker also sells his wares.

INTRODUCTION

Tiger tale

Display the toy animals or pictures of a tiger and a donkey.

- ### ► What do you know about tigers?

What do you know about donkeys?

Do you think you could mistake a tiger for a donkey in the dark?

Do you think it would be difficult to catch a tiger?

- ▶ The story you will read today begins with a mix-up with a tiger in a storm—but the mix-ups don't stop there.

O B J E C T I V E S

LESSON 86

The student will

- Compare and contrast story characters.
 - Identify dynamic characters.
 - Identify elements of humor.
 - Identify personification.
 - Identify faulty conclusions drawn in the story.
 - Discern nonrealistic elements of a folktale.
 - Demonstrate an understanding of the principle: Great wealth does not guarantee great happiness.

Correlated Activities

- Connections, Activity 3: You're the Expert
 - Creative Writing, Activity 2: Story in a Flash

See “Classroom Management for Grouping” in the Appendix.

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



HERITAGE STUDIES Connection

Lesson 86 can be linked to the study of India.

COMPREHENSION

There are no vocabulary sentences for this lesson.

Before silent reading: pages 360–63

Motivation

Share the background information about a chattee-maker with the students.

- How does a simple chattee-maker become a hero?

After silent reading

Overview discussion: pages 360–63

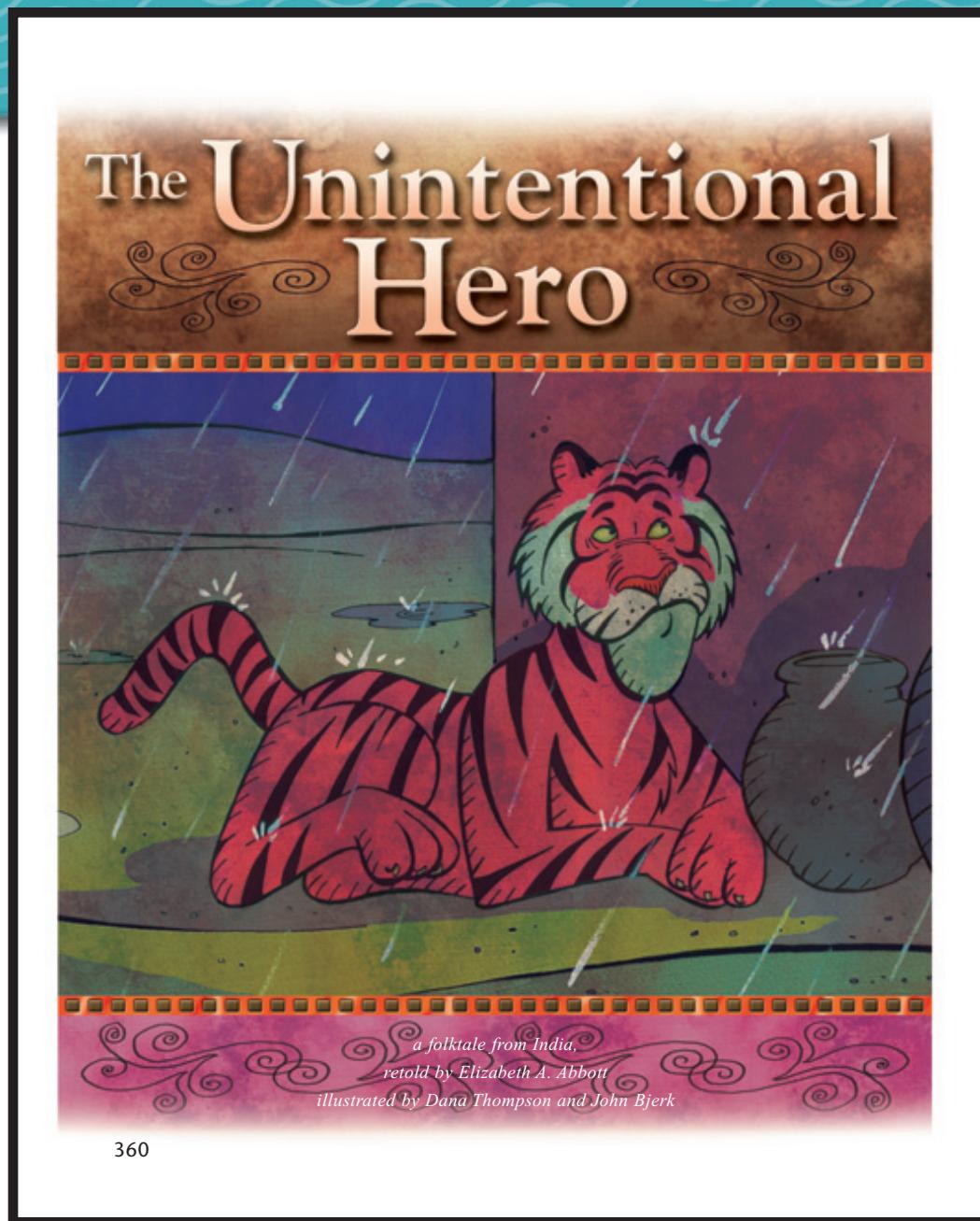
- [interpretive] How does the Chattee-maker gain recognition and wealth? (Answers may vary, but elicit that he catches a Tiger with his bare hands and is recognized by the whole village as a hero.)

[interpretive] What is humorous about the Chattee-maker being made a hero? (Answers may vary, but elicit that the Chattee-maker was not even trying to be a hero by catching the Tiger. He thought the Tiger was his donkey that had run away.)

Locate and read aloud the paragraphs which describe how the Chattee-maker finds the Tiger and ties him in the stall of his shed (pages 361–62).

[critical] Do you think the Chattee-maker deserves all the attention and rewards he receives for catching the Tiger? Why or why not? (Answers will vary.)

- [interpretive] How are the Chattee-maker and his wife different? (The Chattee-maker enjoys a simple life, and he does not seem to be focused on himself; the Chattee-maker's wife is selfish, greedy, and discontent—she wants to be rich.) [BAT: 7d Contentment]



Follow-up discussion: page 360

- [interpretive] What kind of expression does the Tiger in the picture have on his face? (Accept any answer, but elicit that he seems annoyed or distracted.)

[interpretive] Why do you think the Tiger has that expression on his face? (Answers will vary, but elicit that he might be bothered by the rain.)

Long ago in the days of the great Rajahs of India, a simple Chattee-maker worked at his potter's wheel all day. He liked the feel of wet clay spinning in his hands. He liked to see the pots and water jars he had made drying in the kiln. He liked to sell his wares in the village. He liked his little house and his white donkey. He liked his neighbors and his simple life.

His wife, on the other hand, did not like these things. She imagined that she should have been a rich man's wife. She imagined that she would be much happier with fine clothes and a fine house and a horse instead of a donkey to ride.

One evening, while she was waiting for her Chattee-maker husband to come home from the village, it started to rain. It poured so hard that the roof of the Chattee-maker's house began to leak. The thunder boomed and lightning ripped open the sky. Hard as it is to believe, it then rained even more horribly.

"Oooo!" said the wife. "This miserable house! This miserable roof! All my furniture will be wet and ruined."

Just outside, a huge Tiger crept near the house, trying to get under the eaves to get out of the rain. The voice of the Chattee-maker's wife carried out through the eaves because she was complaining so loudly

not even the thunder could drown her out.

"This is just the most awful way to live. There is nothing as fearful as Poverty. I do not fear tigers or Rajahs or even death so much as horrible, hateful Poverty!"

Under the dripping eaves, the Tiger was startled. He thought to himself, 'What kind of creature can this Poverty be, who can make a human so afraid?' He tried to imagine something more fierce than a tiger, more mighty than a Rajah, more terrible than death.

And just as he thought he had imagined the worst thing possible, a great clatter was upon him. The Chattee-maker was returning from the village with all his pots hanging about him. They clanked and banged as the Chattee-maker came running toward the house.

Now, earlier in the village, the Chattee-maker's donkey had run away, and the Chattee-maker had had to carry all his wares home on foot in the driving rain. He was quite angry by this time. When he saw the dark form by his house, which he took to be his donkey, he was angrier still.

"You ungrateful beast! You worthless donkey!" He threw down his pots with an awful clatter and, yelling like a madman, made a leap for the Tiger.

Follow-up discussion: page 361

► [critical] Do you think the Chattee-maker's wife would really be happier if she were rich? Why or why not? (Answers will vary, but elicit that riches do not bring happiness. Contentment in Christ is the only thing that can make a person truly happy.) [BAT: 7d Contentment]

► [literal] What does the Chattee-maker's wife fear the most? (Poverty)

[interpretive] Why do you think "Poverty" is capitalized? (Answers may vary, but elicit that Poverty is being referred to as if it is a living thing. Elicit that this is called *personification*.)

Read aloud with a fearful voice the Tiger's thoughts on what Poverty must be.

Follow-up discussion: page 362

► [interpretive] What is humorous about the Chattee-maker forcing the Tiger into the shed? (Answers will vary, but elicit that the Chattee-maker would have normally been afraid of the Tiger because the Tiger could have eaten him, so it is humorous that he treats the Tiger with such force.)

► [interpretive] How does the Chattee-maker's wife treat the Chattee-maker when she sees all the broken pots? (Answers may vary, but elicit that she is rude and demanding toward the Chattee-maker and does not treat him with love and respect.) [BAT: 5a Love]

[appreciative] Would you want to be treated the way the Chattee-maker is treated by his wife?

► [interpretive] Why do you think a donkey is worth more to the Chattee-maker than a few pots? (Answers will vary, but elicit that a donkey is more valuable and harder to replace than pots. The Chattee-maker can always make more pots, but he cannot make another donkey.)

Read aloud the conversation between the Chattee-maker and his wife after she sees the broken pots. Use the Chattee-maker's tired, irritated voice and his wife's nasal, nagging voice.

The Tiger, who ordinarily would have eaten the Chattee-maker, cowered in fear of this rare and terrifying Poverty. The Chattee-maker sprang onto the Tiger's back and walloped him with a riding stick.

"You get into the shed, you mangy good-for-nothing!" And the Chattee-maker forced the Tiger into the shed where he tied him securely in the stall.

He threw the Tiger some hay and, muttering to himself about broken pots, slammed the shed door shut.

The next morning, the Chattee-maker's wife went out to gather eggs. Just outside the door she tripped over a pile of broken pots. "What's this!"

The Chattee-maker put a pillow over his head. His wife leaned in the window and demanded to know why he had broken so many pots. When he did not answer, she asked him again, louder.

Fearing that the neighbors would hear her, he lifted the pillow and said, "Because I had to catch the donkey. A donkey is worth a lot more to me than a few pots." Then he put his pillow over his head again and tried to go back to sleep.

"Harrumph," said his wife. "How did you let the donkey get lost in the first place?" She huffed away to the shed.

And to her unspeakable astonishment, she found there not a donkey

—but a Tiger. She stared at the Tiger and the Tiger stared at her. Then she dropped her egg basket and ran out calling, "We have a Tiger! We have a Tiger! Get up, get up; you have caught a Tiger!" She was delighted because she thought this Tiger might be a means of making money. And she was more afraid of Poverty than of a Tiger.

The Chattee-maker indeed got up. He indeed went to see. And he saw indeed that he had caught a Tiger. Before he could explain or even think about explaining, his wife had told all the neighbors and the neighbors had told their neighbors and soon people from three villages were streaming past the shed to see the Tiger tied up like a donkey by a simple Chattee-maker.

"Hurrah!" they all cried. And someone ran all the way to the palace to tell the Rajah. The Rajah was so impressed that he came himself to see if the story were true. He came with his generals and his council and his heads of state. And when the king saw that truly a Chattee-maker had caught a Tiger with his bare hands, he pronounced the day a holiday.

Then he ordered that the Chattee-maker be given anything he asked for. Before the Chattee-maker could explain or even think to explain, his wife spoke up.



"Your Majesty," she said, "we would like to have a new house and new clothes and a fine horse." She asked all this without hesitation, for she feared Poverty more than she feared a Rajah.

"It shall be done," said the king. "That is a small reward for someone as brave as this man!"

The Rajah said he wanted to declare the Chattee-maker the Head of his Army, for none of his generals had ever caught a Tiger with his bare hands, or even tried to.

The Chattee-maker attempted to protest, but his wife poked him in the ribs. "Take the job! We will be rich. And you yourself will never have to fight. You can order others to."

The Rajah had a scribe write up the decree right then and there. And to the consternation of the other generals and the council and the heads of state, the Rajah read it aloud and so it became law.

Thus the simple Chattee-maker became Head of the Army, and his wife became the best-dressed woman in India. For a few days, it seemed that the Chattee-maker and his wife would have a soft and happy life. The Chattee-maker ordered that the Tiger be let go. His wife ordered a dozen new dresses to be made for her. The Chattee-maker ordered that the army have the day off. His wife ordered tea to be brought to her balcony.

Follow-up discussion: page 363

► [interpretive] After he is promoted, how does the Chattee-maker use his power and wealth differently than his wife? (Answers will vary, but elicit that the Chattee-maker uses his power to help others—he lets the Tiger go and lets the army have the day off; the Chattee-maker's wife uses the wealth to get things for herself—new dresses and tea.)

Read aloud the section that describes the Chattee-maker's and his wife's different responses to wealth.

Before silent reading: pages 364–67

Motivation

- Will the Chattee-maker remain an Unintentional Hero?

After silent reading

Overview discussion: pages 364–67

- [literal] What disaster does the Chattee-maker have to protect the people from? (an enemy attack)

[interpretive] How do the enemy soldiers respond when they see the Chattee-maker riding toward them? (Possible answers: They overestimate his size and think he is bigger than a tree; they run because they think they will be outnumbered by the Chattee-maker and his big soldiers.)

[interpretive] In what way is the Chattee-maker still an Unintentional Hero? (Answers will vary, but elicit that he didn't even know that he would be able to run the enemy off—they just misunderstood his size and thought he could defeat them.)

Locate and read aloud the paragraphs that describe how the Chattee-maker comes to be carrying a tree and how the enemy army reacts. Read the enemy's lines with an awed and fearful tone (pages 365–66).

- [literal] What reward does the Chattee-maker request for defeating the enemy army? (He asks to return to his little house, his potter's wheel, and his white donkey.)

[critical] Do you think the Chattee-maker's request is surprising? Why or why not? (Answers will vary.)

[interpretive] What kind of character does the Chattee-maker prove to have by making this request? (Answers will vary, but elicit that he is humble and content being a simple chattee-maker.) [BATS: 7d Contentment; 7e Humility)

As the Chattee-maker wandered through the empty tents of his troops who were taking the day off, he wished that he had some clay and a wheel. He missed his chattee-making. He missed his quiet house with the leaky roof in the little village. He missed his donkey, for the fine horse the Rajah had sent him was three times the size of his donkey, and quite frankly, he was afraid to ride it. He even thought he missed his wife's nagging him about not having enough money.

Suddenly a messenger from the Rajah raced up to him. "The king says to come quickly! An army from the North has been seen coming toward the palace. As Head of the Army of the Rajah, you must protect us!"

The Chattee-maker went white. His wife, listening from the balcony, dropped her tea cup. She remembered how she had said that he would not have to fight, only send others. But now there were no others to send!

The Chattee-maker, who was noble and honest at heart, regained himself and nodded to the messenger. The messenger, taking that to mean that the situation was under control, sped back to the palace to tell the Rajah.

"Oh, husband!" said the wife, coming down to him in the courtyard of their fine new house. "What can we do? You are all alone."

364

The Chattee-maker took a deep breath. "I will have to go by myself and see whether I can talk this enemy Rajah out of attacking us."

"No!" said his wife, truly frightened. "You will be killed!" For although she feared Poverty very much, when it came right down to it, she feared losing her husband more. "I love you, Husband. I cannot let you go!"

For a moment, the Chattee-maker forgot that he had to risk his life to save the kingdom. He looked at his wife, who was at that moment most beautiful to him, and said, "So you do love me!"

She blushed. "I do. And I am sorry I ever said that you were too poor and that our little house was miserable. Please don't go!"

"I must," he said. "I took the job as Head of the Army, and Head of the Army I must be." He looked toward the great horse grazing beside the tents. "Come help me get on this charger, Wife."

The horse, accustomed to being ridden only by kings, stamped and snorted impatiently as the Chattee-maker and his wife tried many ways to saddle him. Neither of them had the first idea of how to harness a warhorse.

At last the Chattee-maker said, "Let's just tie the saddle on and tie me to the saddle. If I wait until we

[interpretive] What three things does the Chattee-maker's wife choose as their reward? (enough treasure for her and her husband to live comfortably, enough treasure to share with their neighbors, and an elephant) What is surprising about her choices? (They show that the Chattee-maker's wife has become wiser and has started thinking about others.) [BATS: 5a Love; 5b Giving]

[appreciative] Which character in the story is dynamic? (the Chattee-maker's wife) In what ways does the Chattee-maker's wife change? (Answers may vary, but elicit that she is

more loving toward her husband and shows that she actually cares about someone other than herself.)



Dynamic character was introduced in Lesson 31, "Types of Characters."

(See Follow-up discussion of page 364 at the bottom of next page.)

learn to gear this horse, the palace will be overrun by the enemy."

So they got the ropes from ten tents and tied the saddle to the giant horse. Then the Chattee-maker got a ladder and climbed up into the saddle. His wife, who worried about his falling off, tied him round and round with ten more sturdy ropes. She wrapped so many ropes around him that he and the horse looked to be one thing—one large animal with a ropey middle.

The great horse lost all patience now and bolted away at lightning speed. The Chattee-maker could only grab into the flying mane and hope the horse would go the right way.

After miles and miles of a thundering pace, under the afternoon sun and then the moon and then the early sun again, the Chattee-maker opened his eyes and tried to see where he was going. The land had changed. Instead of the lovely green of his village and the palace grounds, there was now a sandy place with banyan trees and spiky little plants whose leaves looked sharp as razors. And just ahead to his great wonder and dread was the enemy camp.

Inside the camp, the enemy Rajah was planning his attack. He was so sure of winning—as he had heard that the head of the opposing Army was only a Chattee-maker—that he had written up terms of surrender. In fact, he was so sure of

winning—as he knew that the Army of his enemy was on holiday—he had even signed his name to the terms. All that was needed now would be to make the defeated Rajah sign his name.

Hard upon the camp came the Chattee-maker, whose resolve and courage were weakening a bit as he saw the huge array of tents and all the battle horses and elephants harnessed for war.

As he passed a big banyan tree, he reached out and grabbed it. But instead of that stopping his headstrong charger, the sandy soil let the roots slip loose and the tree came up like a plant. He could hardly see where he was going through the bushy branches.

Now he rode full out to battle with a great tree in his arms. The lookout for the enemy Rajah suddenly saw the Chattee-maker hurtling toward the camp. He rose up in alarm and ran to the Rajah's tent.

"Your Majesty! We have underestimated the enemy! Look!"

All the soldiers and the Rajah looked, and behold, a man bigger than a tree was galloping toward them without the least sign of fear or of slowing down.

The Rajah, a man who had seen many battles in his day, had never seen anything like this.

"No wonder they can leave only one man at a time to guard the king-

The Unintentional Hero 365

Follow-up discussion: page 364

► [interpretive] How is the Chattee-maker's attitude toward wealth different from his wife's attitude? (Answers will vary, but elicit that the Chattee-maker could do without wealth and would be satisfied to return to his quiet life while the Chattee-maker's wife enjoys being wealthy and probably would not want to return to a poor life.)

► [interpretive] What does the Chattee-maker show about his character in deciding to go against the enemy by himself? (Answers may vary, but elicit that he shows responsibility and courage.) [BAT: 2c Responsibility]

Follow-up discussion: page 365

► [interpretive] Do you think the enemy Rajah has good reason to be so confident of defeating the Rajah of the Chattee-maker? Why or why not? (Answers will vary, but elicit that he has good reason to be confident since the Chattee-maker's army has the day off and there is no one defending the palace.)

► [interpretive] Why is the enemy Rajah's army afraid of one man? (He appears to be superhuman in size and ability, having ripped a tree from the ground.)

[appreciative] Have you ever drawn a wrong conclusion about something you saw? Tell us about it.

Follow-up discussion: page 366

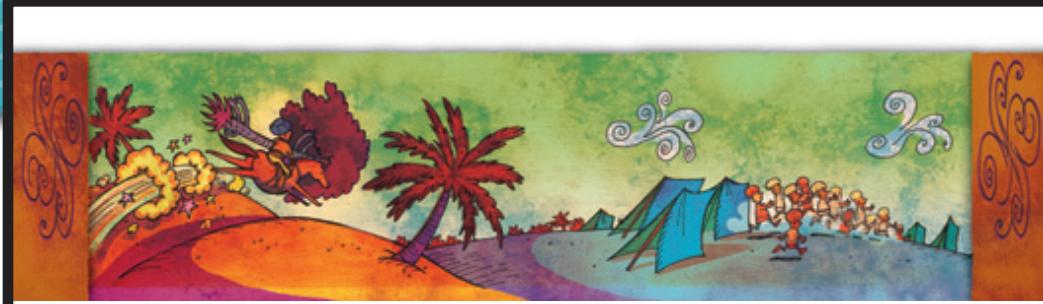
► [critical] How does the enemy Rajah and his men respond when they see the Chattee-maker approaching them? (They run away without even stopping to get their horses or weapons.) Do you think it is realistic to think a whole army would flee from one single man? Why or why not? (Accept any answer.)

► [interpretive] What is humorous about the Chattee-maker finding the paper under the tent? (Possible answers: It is humorous that the Chattee-maker would carry around the surrender agreement that was intended to be used against him. It is also humorous that he cannot even read the paper that confirms his own victory over the enemy army.)

Read aloud the Chattee-maker's discovery of the piece of paper.

► [literal] Who is the first person to meet the Chattee-maker upon his return to the city? (his wife)

[interpretive] According to the wife's response when the Chattee-maker returns home, in what way has she changed since the beginning of the story? In what way has she stayed the same? (Answers may vary, but elicit that she has changed by becoming less interested in money, but she would still prefer not to be poor.)



dom! If all the soldiers are as big as this, we are outnumbered if only ten come upon us. Run!"

And the Rajah and all his men fled, not even stopping to get on their horses or take any of their weapons.

When the Chattee-maker's horse thundered into the camp, he smelled the oats left behind by the fleeing horsemen and stopped running just as suddenly as he had begun. The Chattee-maker, once he recovered from the bone-jarring ride, worked out of his ropes and got down.

He walked on wobbly legs through the camp, wondering why the enemy had fled from him. After a while, he decided not to question this happy turn of events and went about gathering up weapons and treasure of every kind. He loaded up the elephants and the horses with all that they could carry. Then he tied the horses and the elephants together in a long parade, putting his great horse at the front.

As he left the camp that he had stripped of everything, he noticed a paper fluttering under the edge of a tent. He stopped to pick it up. It

looked like the writing and the paper that his Rajah had used to make him Head of the Army only a few days before. Since the Chattee-maker could not read, he put the paper in his tunic, to ask someone who could read what it said.

For many days, he walked back, leading the long line of riches-laden animals. When he got near the palace, a lookout spotted him and alerted the city. Thousands of people ran out to meet him, including his Rajah. But the first to reach him was his wife, who was crying for joy to see him alive.

"Look," he said, "we're really and truly rich now!"

"And so we are," said his wife, for though she was happier that he was alive than that he was rich, she was not about to wish them poor again.

The Rajah ran up to greet him. "How wise it was to make such a hero the Head of the Army. No general was ever braver! You took the enemy single-handedly."

The Chattee-maker handed the Rajah the rope that held the great charger and thus all the war horses and elephants loaded with treasure

that followed behind. "For you, Great Rajah, the bounty of your enemy."

The Rajah took the rope. The Chattee-maker drew out the paper from his tunic. "And this, too, Great Rajah, if it is any use to you."

The Rajah read the paper, the decree of surrender already signed by his enemy. His joy was unbounded. He said, "The rewards I will heap upon you now will make your earlier rewards for catching a Tiger look like a pile of broken pots in comparison."

But the Chattee-maker shook his head. "Thank you, but I have had a lot of time to think, your Majesty, as I have been walking home. And I think that I would like my reward to be that I can return to my little house and my potter's wheel and my white donkey."

Everyone was astounded by this request, most especially the Rajah. "Surely you will let me give you some treasure?"

The Chattee-maker looked at his wife and then back at the Rajah. "My wife shall choose for us what we should have."

The Chattee-maker's wife chose wisely. She took enough for her and her husband to live comfortably the rest of their lives. She also took enough to share with all their neighbors. And she took one elephant with

a howdah on its back, just in case the donkey had run away for good.

So the Chattee-maker and his wife went home, where they found their donkey standing by the shed as though nothing had happened. They greeted all their neighbors and shared their wealth. Then they went into their little house, for it had begun to rain.

"Tomorrow I will fix that roof," said the Chattee-maker. The rain drummed down harder. His wife put out pots to catch the drips without complaint.

Outside, the Tiger had come back to the house to get out of the rain, for he thought that the people who had lived there had gone away for good. But now he heard voices coming from inside.

The Chattee-maker said, "Now we know that Poverty is not to be feared so much as Undeserved Fame."

The Tiger, recognizing the voice of Poverty itself, was struck with dread. If the terrible Poverty itself feared this Undeserved Fame, what a terrible, terrible thing it must be! And he ran away into the night, preferring to be cold and wet rather than caught by something worse than Poverty.

And it is said that since that day, no one has ever seen another Tiger in the Chattee-maker's village.

The Unintentional Hero 367

WORKTEXT OBJECTIVES

The student will

- Interpret character responses.
 - Identify character differences.
 - Complete analogies.
 - Write sentences using personification.
- 

Comprehension: Worktext pages 143–44



Follow-up discussion: page 367

► [literal] What does the Rajah compare the Chattee-maker's earlier rewards to? (a pile of broken pots)

[interpretive] What is significant about the Rajah's comparison of the Chattee-maker's rewards to a pile of broken pots? (Answers will vary, but elicit that he is making this comparison to someone who makes pots for a living; also, the Chattee-maker broke some of his pots when he performed his "brave act" of catching the Tiger at the beginning of the story.)

► [interpretive] After they return home, how is the wife's response to the rain different than it was at the beginning of the story? (Elicit that she doesn't complain about the rain as she did at the beginning.)

► [critical] Is the Chattee-maker a true hero? Why or why not? (Answers will vary, but elicit that he is a hero because he has shown bravery and strong character by facing the enemy alone.)

► [interpretive] Why does the Chattee-maker say Undeserved Fame is to be feared more than Poverty? (Elicit that he says it because his being made a hero by accident actually made their lives more complicated than they had been when they were poor.)

[interpretive] Why does the Tiger run away when he hears the Chattee-maker talk about Undeserved Fame? (Elicit that he thinks Undeserved Fame is a creature like he thought Poverty was, so he is afraid.)

Read aloud the section that describes the Tiger's fear of Undeserved Fame.

SOMETHING EXTRA

Tell It: An oral tradition

Instruct the student to find another folktale that tells about another culture or about how something began. Allow the student time to practice telling the story orally and then to tell the folktale to the other students.

Mafatu couldn't have done it for himself—fear would have robbed him of strength. He killed the aggressive hammerhead shark with nothing more than a knife made out of bone—he did it for Uri.

Lesson	Reader pages	Worktext pages
87	368–71	145–46

Materials

- A box of basic items for survival (pocketknife with various gadgets, matches, flashlight, compass)
- Vocabulary sentences for display. Use the prepared sentences from page 506 to introduce the vocabulary words in context at the beginning of the lesson.
- Teaching Visual 17: *What's the Problem?*
- Several books with Newbery and Caldecott medal seals
- Books by Eleanor Farjeon, Meindert DeJong, and Scott O'Dell

Background information

Basalt—Basalt is a black igneous rock formed from a volcano.

INTRODUCTION

Ingredients for survival

Pass around the box of basic survival items.

- If you were stranded on an uninhabited island, could you survive using these items?

Retrieve the box and remove items one at a time.

- If you didn't have this item (remove an item), could you survive?

Continue removing items and asking the same question.

- What if you didn't have any of these items? Could you survive?
- In today's story you will find out how one boy is very creative in his efforts of survival.

Head note

- Read silently the head note on reader page 368 to find out what often makes a man courageous.
- What is special about this story, "Call it Courage"? ([The author, Armstrong Sperry, won an award for the book from which this story was taken.](#))

How has Mafatu come to be on this island by himself? ([He has left his home to come to grip with his fears and is shipwrecked on this island.](#))

The head note tells us that Uri trusts his master, Mafatu, absolutely. How do you think Mafatu feels about Uri? ([Possible answers: He loves him; He is grateful for his companionship.](#))

OBJECTIVES

LESSON 87

The student will

- Relate a story character to a character from another story.
- Identify elements of plot.
- Identify types of conflict.
- Describe the mood of the story.

Correlated Activities

- Vocabulary Notebook, Activity 3: Word Action
 - Spelling Practice, Activity 5: Amaze Yourself
- See "Classroom Management for Grouping" in the Appendix.

COMPREHENSION

VOCABULARY

The ship pulled into the **lagoon** to escape the tossing waves of the open sea. (p. 368)

Although it was not her first choice, Ana gave **deference** to her boss's decision. (p. 369)

Tom was in a **perilous** position when he discovered his parachute would not open. (p. 371)

Before silent reading: pages 368–71

Motivation

- What chain of events will tell the story of Mafatu's quest for courage?

After silent reading

Overview discussion: pages 368–71

Allow the students to refer to the plot diagram on page 303 of the student reader.

► [interpretive] What is the inciting incident of this story that gets the action started? (Elicit that it is when Mafatu discovers the whale skeleton, which provides him with a knife.)

[interpretive] When does the crisis of this story occur? (when Mafatu dives in and stabs the shark)

[interpretive] After Mafatu stabs the shark, how would you describe the events of the rest of the story? (possible answers: falling action; less tension)

Locate and read aloud the description of the shark pursuing Uri and Mafatu's selfless reaction (page 371).

Mafatu, ignored by his people because of his cowardice, sailed from his island home to come to grips with his fears. Having been shipwrecked on another island several days' journey from his home, he set about the task of keeping himself alive until he could fashion a second small boat to return. Mafatu's only companion was his dog Uri, a faithful and willing companion who put absolute trust in his young master. In this chapter taken from Armstrong Sperry's award-winning book, Mafatu comes face to face with some of the fears that have always tormented him. You will learn, as he learned, that love is often the driving force that makes a man courageous.

The days passed in a multitude of tasks that kept Mafatu busy from dawn until dark. His lean-to grew into a three-sided house with bamboo walls and a thatch of palm leaves. The fourth wall was open to the breezes of the lagoon.¹ It was a trim little house, and he was proud of it. A roll of woven mats lay on the floor; there was a shelf in the wall with three bowls cut from coconut shells; bone fishhooks dangled from a peg; there was a coil of tough sennit,² many feet long; an extra pareu of tapa waterproofed with gum

368

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Display Teaching Visual 17, *What's the Problem?*

► [interpretive] Which types of conflict does Mafatu face in this story? (man vs. self, man vs. nature, and man vs. society)

[interpretive] How is Mafatu in conflict with society? (Elicit that he doesn't meet the standard of bravery.)

[interpretive] How does Uri help Mafatu overcome his fear? (Mafatu realizes that because of fear he couldn't have killed the shark for himself, but he could do it because of love for Uri.) [BAT: 5a Love]

[appreciative] Why can Christians show courage even when they are afraid? (They can trust in the Lord.) [BAT: 8d Courage; Bible Promise: I. God as Master]

(See Follow-up discussion of page 368 at the bottom of next page)

and fishhooks galore, and splintered bone for darts and spears, a shoulder blade for an ax. It was a veritable³ treasure trove. The boy leaped up and down in his excitement. “Uri!” he shouted. “We’re rich! Come—help me drag these bones home!”

His hands seemed all thumbs in his eagerness; he tied as many bones as he could manage into two bundles. One bundle he shouldered himself. The other Uri dragged behind him. And thus they returned to the campsite, weary, but filled with elation.⁴ Even the dog seemed to have some understanding of what this discovery meant; or if not, he was at least infected with his master’s high spirits. He leaped about like a sportive puppy, yapping until he was hoarse.

Now began the long process of grinding the knife and the ax. Hour after long hour, squatting before a slab of basalt, Mafatu worked and worked, until his hands were raw and blistered and the sweat ran down into his eyes. The knife emerged first since that was the most imperative.⁵ Its blade was ten inches long, its handle a knob of joint. It was sharp enough to cut the fronds of coconut trees, to slice off the end of a green nut. *Ai*, but it was a splendid knife! All Mafatu’s skill went into it. It would be a fine weapon as well, the boy thought grimly, as he ground it down to a sharp point. Some sea robber had been breaking into his

bamboo trap, and he was going to find out who the culprit was! Probably that old hammerhead shark who was always cruising around. . . . Just as if he owned the lagoon!

Fishing with a line took too long when you were working against time. Mafatu could not afford to have his trap robbed. Twice it had been broken into, the stout bamboos crushed and the contents eaten. It was the work either of a shark or of an octopus. That was certain. No other fish was strong enough to snap the tough bamboo.

Mafatu’s mouth was set in a grim line as he worked away on his knife. That old hammerhead—undoubtedly *he* was the thief! Mafatu had come to recognize him; for every day when the boy went out with his trap, that shark, larger than all the others, was circling around, wary and watchful. The other sharks seemed to treat the hammerhead with deference.⁶

Hunger alone drove Mafatu out to the reef to set his trap. He knew that if he were to maintain strength to accomplish all that lay ahead he must have fish to add to his diet of fruit. But often as he set his trap far out by the barrier reef, the hammerhead would approach, roll over slightly in passing, and the cold

³veritable—true; genuine

⁴elation—joy

⁵imperative—necessary

⁶deference—submission to the wishes of another; respect

Follow-up discussion: page 369

► [interpretive] How does Mafatu’s attitude about work differ from Tom Sawyer’s? (Answers will vary, but elicit that Mafatu is a willing worker, and he takes pride in doing his work well while Tom Sawyer finds ways to avoid work.) [BAT: 2e Work]

► [literal] How does Mafatu plan to use his knife? (He plans to use it against the hammerhead who robs his trap.)

Read aloud the paragraph in which Mafatu works on his knife, thinking about the thief who is robbing his trap.

[interpretive] Why do you think that hunger is the only reason that Mafatu goes out to the reef to set his trap? (Elicit that he would probably be too afraid otherwise or that he is busy providing himself with shelter and food on shore.)

Call It Courage 369

Follow-up discussion: pages 368–69

► [appreciative] What kind of mood does the author create in the opening paragraphs? (pleasant; sunny; calm)

[appreciative] How does the author create this mood? (Elicit that he uses phrases such as “the wind playing” and “soft rustlings.”)

Read aloud the opening paragraph that describes Mafatu’s serene island home.

► [literal] Why is the whale skeleton so important to Mafatu? (He can use it to make things that he needs such as knives, fishhooks, darts, spears, and an ax.)

Follow-up discussion: page 370

► [interpretive] What is Mafatu trusting in to give him courage against the shark? (*his knife*)

Read aloud Mafatu's threat to the shark.

► [appreciative] How does the author show that the shark is not afraid of Mafatu and his knife? (*The author says that when the shark comes toward the raft, he seems to curve his jaws "in a yawning grin" to show his power to seize the trap right in front of Mafatu.*)

gleam of its eye filled Mafatu with dread and anger.

"Wait, you!" the boy threatened darkly, shaking his fist at the *ma'o*. "Wait until I have my knife! You will not be so brave then, *Ma'o*. You will run away when you see it flash."

But the morning that the knife was finished, Mafatu did not feel so brave as he would have liked. He hoped he would never see the hammerhead again. Paddling out to the distant reef, he glanced down from time to time at the long-bladed knife where it hung about his neck by a cord of *sennit*. It wasn't, after all, such a formidable⁷ weapon. It was only a knife made by a boy from a whale's rib.

Uri sat on the edge of the raft, sniffing at the wind. Mafatu always took his dog along, for Uri howled unmercifully if he were left behind. And Mafatu had come to rely upon the companionship of the little yellow dog. The boy talked with the animal as if he were another person, consulting with him, arguing, playing when there was time for play. They were very close, these two.

This morning as they approached the spot where the fish trap was anchored, Mafatu saw the polished

dorsal⁸ of the hated hammerhead circling slowly in the water. It was like a triangle of black basalt, making a little furrow in the water as it passed.

"Aiá, *Ma'o*!" the boy shouted roughly, trying to bolster up his courage. "I have my knife today, see! Coward who robs traps—catch your own fish!"

The hammerhead approached the raft in leisurely fashion; it rolled over slightly, and its gaping jaws seemed to curve in a yawning grin. Uri ran to the edge of the raft, barking furiously; the hair on the dog's neck stood up in a bristling ridge. The shark, unconcerned, moved away. Then with a whip of its powerful tail it rushed at the bamboo fish trap and seized it in its jaws. Mafatu was struck dumb. The hammerhead shook the trap as a terrier might shake a rat. The boy watched, fascinated, unable to make a move. He saw the muscles work in the fish's neck as the great tail thrashed the water to fury. The trap splintered into bits, while the fish within escaped only to vanish into the shark's mouth. Mafatu was filled with impotent⁹ rage. The hours he had spent making that trap! But all

⁷formidable—causing dread or fear

⁸dorsal—the main fin on the back of the shark

⁹impotent—powerless

he could do was shout threats at his enemy.

Uri was running from one side of the raft to the other, furious with excitement. A large wave sheeted across the reef. At that second the dog's shift in weight tipped the raft at a perilous¹⁰ angle. With a helpless yelp, Uri slid off into the water. Mafatu sprang to catch him, but he was too late.

Instantly the hammerhead whipped about. The wave slewed the raft away. Uri, swimming frantically, tried to regain it. There was desperation in the brown eyes—the puzzled eyes so faithful and true. Mafatu strained forward. His dog. His companion. . . . The hammerhead was moving in slowly. A mighty rage stormed through the boy. He gripped his knife. Then he was over the side in a clean-curving dive.

Mafatu came up under his enemy. The shark spun about. Its rough hide scraped the flesh from the boy's shoulder. In that instant Mafatu stabbed. Deep, deep into the white belly. There was a terrific impact. Water lashed to foam. Stunned, gasping, the boy fought for life and air.

It seemed that he would never reach the surface. *Aué*, his lungs would burst! . . . At last his head broke water. Putting his face to the surface, he saw the great shark turn over, fathoms¹¹ deep. Blood flowed from the wound in its belly. Instantly

gray shapes rushed in—other sharks, tearing the wounded hammerhead to pieces.

Uri—where was he? Mafatu saw his dog then. Uri was trying to pull himself up on the raft. Mafatu seized him by the scruff and dragged him up to safety. Then he caught his dog to him and hugged him close, talking to him foolishly. Uri yelped for joy and licked his master's cheek.

It wasn't until Mafatu reached shore that he realized what he had done. He had killed the *ma'o* with his own hand, with naught but a



bone
knife. He
could never have
done it for himself. Fear would have
robbed his arm of all strength. He
had done it for Uri, his dog. And he
felt suddenly humble with gratitude.

¹⁰perilous—dangerous
¹¹fathom—a measurement of depth equal to about six feet

Follow-up discussion: page 371

► [interpretive] Do you think Mafatu would have stabbed the hammerhead if Uri had not fallen in the water? Why or why not? (Elicit that Mafatu probably wouldn't have done it because he wouldn't have had enough courage to do it for himself.)

Read aloud the paragraph in which Mafatu realizes what he has done. Read with wonder in your voice.

[appreciative] How can a Christian overcome fear or dread in his daily life? (He can rely on the Lord and the promises in God's Word.) [BATS: 8a Faith in God's promises; 8b Faith in the power of the Word of God; 8d Courage]

SKILL OBJECTIVE

The student will

- Recognize awards given for children's literature.
-

LITERATURE

Literary awards

Have available books by Eleanor Farjeon, Meindert DeJong, and Scott O'Dell.

- There are several awards given in children's literature. One award, the Hans Christian Andersen medal, is given every two years to an author or an illustrator for outstanding achievement in all his books for children. The Hans Christian Andersen medal, named for the famous fairy-tale writer, is a highly prestigious award given in children's literature. Some authors and illustrators who have won this medal are Eleanor Farjeon, Meindert DeJong, and Scott O'Dell.



READING 5 for Christian Schools: Pages in My Head, includes a poem by Eleanor Farjeon. JourneyForth (BJU Press) publishes *The Hawk That Dare Not Hunt by Day*, by Scott O'Dell.

Distribute several books with the Newbery and Caldecott medal seals.

- Notice the seals on these books. They are the seals of the Newbery and Caldecott medals. The seal is placed on a book so that people are aware that the book has won a literary award. The Newbery medal is given every year for the best children's book of the year. The Caldecott medal is awarded to the best picture book of the year.

Some Newbery award-winning books you may have read are *Caddie Woodlawn*; *Carry on, Mr. Bowditch*; *The Wheel on the School*; *The Bronze Bow*; and *Amos Fortune, Free Man*. Armstrong Sperry won the Newbery medal in 1941 for his book *Call It Courage*.



Comprehension: Worktext page 145

- Read the article to find out more about the Newbery and Caldecott awards. Then use the information from the article to decide which award each sentence describes.



Study skills: Worktext page 146

WORKTEXT OBJECTIVES

The student will

- Identify and infer facts and details.
 - Label a diagram.
 - Determine cause-and-effect relationships.
 - Differentiate between John Newbery and Randolph Caldecott.
-

SOMETHING EXTRA

Write It: Tale of courage

There are many men and women of God in the Bible who showed courage amidst frightening situations because they trusted in the Lord. Allow the student to choose one of these biblical figures, to read the Bible account of his courage, and to write a paraphrase of the event. Remind the student to think about what made the person courageous—was it because of his own bravery or was he fighting for a greater cause?

SIR ALEXANDER FLEMING: MASTER OF HIS CRAFT

Once there was a world where bacterial infections were often fatal. In this world, Alexander Fleming lived and labored until he discovered one of civilization's greatest medical contributions—penicillin.

Lesson	Reader pages	Worktext pages
88	372–78	147–48

Materials

- A sample of food that has grown moldy
- Vocabulary sentences for display. Use the prepared sentences from page 512 to introduce the vocabulary words in context at the beginning of the lesson.

INTRODUCTION

Moldy mess

Display the moldy food sample.

- Would you want to eat this for an after-school snack?
What would you do with food that looked like this?
- Although moldy or dried-up food doesn't appeal to us, in the story we will read today we'll find out how mold turned out to be important.

OBJECTIVES

LESSON 88

The student will

- Identify the genre *nonfiction*.
- Describe the setting and mood of the story.
- Recognize the historical significance of medical discoveries.
- Recognize and appreciate traits of hard work and dedication.
- Evaluate outcomes.



HERITAGE STUDIES Connection

Lesson 88 can be linked to the study of inventions and scientific discoveries during the twentieth century.

Correlated Activities

- Word Work, Activity 3: Rapid Response
- Creative Writing, Activity 3: A Rhyme in Time

See "Classroom Management for Grouping" in the Appendix.

LESSON 88

SIR ALEXANDER FLEMING: MASTER OF HIS CRAFT

COMPREHENSION

VOCABULARY

Once the water was **contaminated**, no one was allowed to drink it. (p. 372)

Mrs. Parker **placidly** continued teaching, ignoring the thunder and lightning outside. (p. 374)

A policeman in England is called a **bobby**. (p. 377)

Before silent reading: pages 372–75

Motivation

- ▶ How does an accident bring about something useful?

After silent reading

Overview discussion: pages 372–75

- ▶ [interpretive] Why is the mold that Dr. Fleming accidentally discovers important? (It attacks and destroys bacteria, and there is no such medicine available at this time.)

[interpretive] Do you think Dr. Fleming realizes right away how important his discovery is? Explain your answer. (Accept any answer.)

Locate and read aloud Dr. Fleming's words when he realizes that the mold might be useful. Read with the relieved voice of a man who has been working very hard (page 373).

Follow-up discussion: page 372

- ▶ [interpretive] Why is Dr. Fleming's friend not as interested in the mold as Dr. Fleming? (Elicit that he just sees it as interrupting the other research Dr. Fleming is doing.)

Read aloud the discouraged comment of Dr. Fleming's friend about the mold.

Sir Alexander Fleming: Master of His Craft

Karen Wilt
illustrated by Jim Hargis

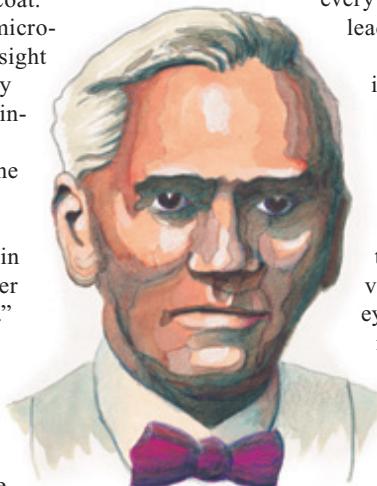
"Before you can notice any strange happening, you have got to be a good workman; you have got to be a master of your craft."

—Sir Alexander Fleming

"Now look at this; this is very interesting," Dr. Fleming said.

His friend unbuckled his dripping mackintosh¹ and replaced it with a white lab coat. Peering into the microscope, he caught sight of a bluish, brushy mold. "Yes, very interesting, but not staphylococci.² The research council needs that article with your results in it, and now another culture³ is ruined."

Dr. Fleming picked up the glass petri dish⁴ which had held the research of long days and late nights. The flat round container fit perfectly in the palm of his hand. The staphylococci colony was contaminated⁵ with the mold—and useless for research work. But under the microscope he



could see the new mold attacking the bacteria—a bacteria that in the bloodstream or tissues of the strongest human could break down every natural defense and lead to death.

"This mold might be important," Dr. Fleming said. He took his platinum loop out and sterilized it. With the steady hands of an expert, he caught two or three mold spores—invisible to the naked eye—and dropped them into a test tube containing a nutritive broth on which molds grew well. Then he striped more of them across a slide and put it aside to grow.

¹mackintosh—raincoat

²staphylococci (staf'ə lō kōk' sī)—a bacteria that causes boils or other severe infections

³culture—a growth of bacteria

⁴petri (pē' trē) dish—a small flat covered dish used to grow microorganisms

⁵contaminated—made impure; polluted

372

[interpretive] Do you think the contaminated culture discourages Dr. Fleming? Explain your answer.

(Elicit that he is not discouraged because he always sees accidents as new learning experiences.)

[interpretive] What interests Dr. Fleming about this mold? (The mold is attacking the bacteria.)

[interpretive] How might a bacteria-attacking mold be useful? (Answers may vary, but elicit that it would be useful in ridding the human body of harmful diseases.)

▶ [appreciative] Have you ever thought about where medicines come from? What risks are involved in discovering

new medicines? (Elicit that one can never know how the medicine will actually affect humans.)

[interpretive] What concerns Dr. Fleming about using penicillin on a human? (The penicillin isn't in pure form, so something else in it might harm humans.)

▶ [appreciative] What genre of literature is this story? (nonfiction) Is it written more like an encyclopedia article or a story? (a story) Why do you think the author chose to write this way? (to make it more interesting to the reader)

Another scientist in the lab set his test tube on a rack and sighed. "The weather's so damp this summer, it's no wonder mold is ruining our work. You ought to be more careful to keep the window closed. Spores can fly right in from Praed Street. Every time we uncover a culture dish, something tiresome is sure to happen. Things fall out of the air." The other bacteriologist scrubbed at his bench with a disinfectant.⁶

"My rule in life is . . .," Dr. Fleming began.

"I know, I know," the other said with a laugh. "Get everything possible out of your mistakes. I don't think you could have prevented that one."

Fog enveloped⁷ the laboratory in a cold, soggy mist the next several weeks during the summer of 1928, shrouding⁸ Dr. Fleming's work in mystery. The other colonies of staphylococci had no contamination. He completed his research in a flurry and sent off the article. Then, at last, he brought the strange new mold back to the microscope.

First he examined the slides. They had furry bits of mold clinging to them. Dr. Fleming painted a different bacteria in a circle around each one and set them aside to grow again. Then he gathered the flasks of nutritive broth. It had captured his attention several times during his staphylococci work. First the surface

had grown into a thick, goopy white mass; then it had changed to a dull green moldy shade. Finally it had blackened, and the clear broth beneath it was transformed into a bright yellow color.

Dr. Fleming poured the unusual fluid from the flasks into other laboratory dishes. He streaked bacteria across them, just as he had done to the slides.

For several days he observed the mold. The bright yellow fluid and the spores on the slides had the same effect. They completely killed the bacteria.

"It looks as though we have got a mold that can do something useful," Dr. Fleming said to his assistant. "Bring me some more bacteria—the kind that causes infectious diseases."

Before long, slides and flasks littered the shelves and benches. Dr. Fleming stared at them under the microscope until his eyes burned. The mold and the bright yellow liquid fought battle after battle with the bacteria and almost always won. The germs causing strep throat, diphtheria, and staph infections would not grow near the mold culture and died if surrounded by it. Typhoid fever and influenza, however, didn't seem to be affected.

⁶disinfectant—a chemical used to destroy germs

⁷enveloped—enclosed completely

⁸shrouding—enfolding, as in a burial cloth

Sir Alexander Fleming: Master of His Craft 373

Follow-up discussion: page 373

► [critical] What is Dr. Fleming's rule in life? ("Get everything possible out of your mistakes.") Do you think this is wise advice to follow? Why or why not? (Answers may vary, but elicit that one who learns from his mistakes learns much more than one who gets discouraged and gives up.) [BAT: 2d Goal setting]

► [interpretive] What kind of mood does the author try to achieve with his description of the setting? (gloomy; dismal; miserable)

[appreciative] How does the author set this kind of mood? (Elicit that he sets the mood by the words that he uses to describe the weather, such as fog, cold, soggy, shrouding, mystery.)

► [interpretive] How do you know that Dr. Fleming is a determined, hard-working man? (He spends much time studying and observing the mold.) [BAT: 2e Diligence]

[literal] What does the mold do to the bacteria of the infectious diseases? (It kills many of the bacteria except those that cause typhoid fever and influenza.)

Read aloud Dr. Fleming's hopeful comment that he makes to his assistant after the experiment in which the mold completely kills the bacteria.

Follow-up discussion: page 374

► [interpretive] Why do you think it is important that the mold is effective even when it is diluted? (Answers may vary, but elicit that at full strength it could be harmful to humans, or diluting the mold would allow the scientists to produce more medicine.)

► [literal] How does Dr. Fleming first test the penicillin? (He gives it to rabbits and mice.)

[literal] Who volunteers to be the first human tester of penicillin? (one of the other lab doctors who has a sinus infection)

Read aloud the other doctor's bold request for Dr. Fleming to test the penicillin on him.

Dr. Fleming still could not be satisfied. He diluted the fluid and tried again. Each slide contained a weaker dose. One twentieth the original strength, one hundredth, a five hundredth—the mold broth hardly appeared yellow as weak as it was. Not daring to breathe, Dr. Fleming slipped each slide under the microscope. The mold continued working! The bacteria died.

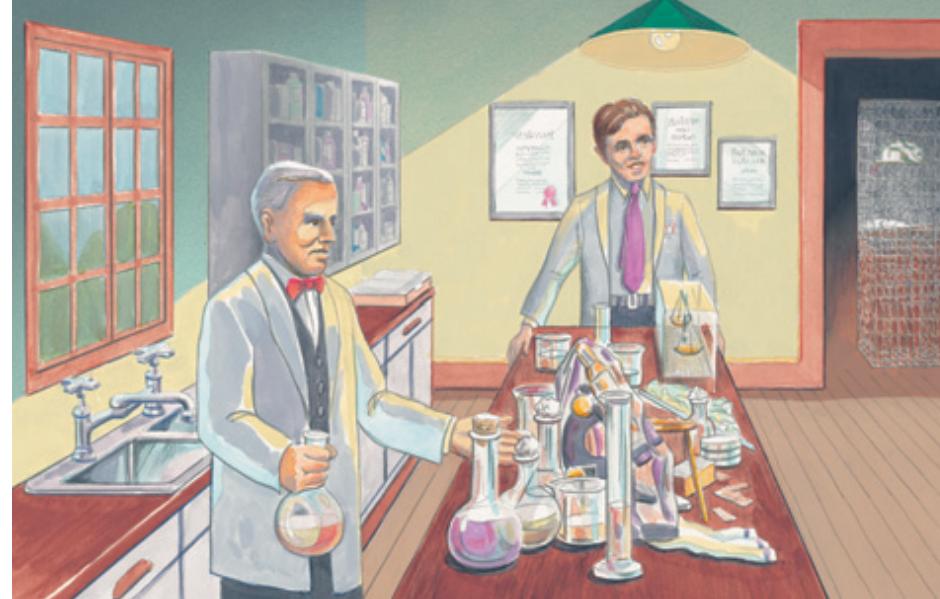
Pulling out his old medical school books, Dr. Fleming hunted for the name of this amazing fungus. Thousands of molds lived in the air, earth, and sea. Finally, with the help

of a botanist friend, he narrowed it down to the Penicillium family. He would call the mold fluid "penicillin."

Now the difficult experiments lay before him. First he gave a small dose to a rabbit. Hours passed, and the rabbit placidly⁹ chewed the vegetables scattered in its cage. Dr. Fleming devised more experiments using mice. The penicillin produced no harmful effects on mice. Could it work on people?

One of the laboratory doctors caught a sinus infection. "Use me to experiment with that mold of yours," he said to Dr. Fleming.

⁹placidly—calmly or peacefully



374

"It's not in a pure form. Other substances in it might harm you or prevent it from working correctly," Dr. Fleming said.

"Well, if there are, it'll be another blunder to learn from. Someone has to be the first one."

Dr. Fleming agreed and cultured the infection. Two bacteria were present, one that penicillin could cure and one that it couldn't. Dr. Fleming washed out the sinus with the penicillin broth. The next test showed that the penicillin had killed one bacteria and not the other as Dr. Fleming had predicted.



But all the scientists knew that the penicillin fluid, grown directly from the mold, couldn't be administered to people. It hadn't been sterilized or converted¹⁰ into a form that could be injected into the blood stream or capsulized.¹¹ Dr. Fleming tried to purify the penicillin fluid. As the liquid that held the penicillin evaporated, the mold grew weaker. Finally it disappeared completely. Dr. Fleming started over, and the penicillin vanished again—right in front of his eyes. To make a medicine, he had to have a powder or crystal base, not thin air! He passed the problem on to some chemists. They worked for several months, but the penicillin kept disappearing. Dr. Fleming sent samples of the penicillin mold and the fluid to scientists in other European countries and in America. No one could capture the penicillin to purify it and make it into a medicine.

"Give up," fellow scientists said.

Dr. Fleming sat down and wrote an article about his discovery. He gave lectures. Doctors and scientists listened politely, then returned to their own experiments and research. He wrote letters to friends and asked them to try to purify penicillin, but no one had time for such a challenging project.

¹⁰converted—changed something into something else

¹¹capsulized—put into capsule form; encased

Sir Alexander Fleming: Master of His Craft 375

Follow-up discussion: page 375

► [appreciative] How would you feel if you were the first one to try out the penicillin? Explain your answer.

Read aloud the other doctor's cheerful response to Dr. Fleming's fears.

[literal] How does the penicillin treat the sinus infection? (Just as Dr. Fleming thought it would—it kills one bacteria but not the other.)

► [interpretive] Why wouldn't anyone take up the challenge of trying to convert the penicillin into a usable form? (Possible answers: They were too busy with their other work; they did not recognize the importance of penicillin.)

Before silent reading: pages 376–78

Motivation

- War is on the horizon. What happens to Dr. Fleming's research?

After silent reading

Overview discussion: pages 376–78

- [literal] What threatens Dr. Fleming's research? (the possibility of the war coming to England)

[interpretive] What do Dr. Chain and his team of researchers do that show their determination to keep their research from the Germans? (They soak their coat linings in penicillin liquid so that they can grow a new mold if the Germans destroy their research.)

- [literal] What is the first real need for penicillin? (a bobby, or policeman, who is fatally ill)

[critical] Do you think the experiment on the bobby is a failure? Why or why not? (Answers will vary, but elicit that it was helpful in that the scientists now know that the medicine is useful and that they could have saved him if they had been able to continue the treatment.)

- [interpretive] Why does Dr. Fleming ask America for help? (He needs help to produce the penicillin that is needed for all the wounded, and all of the factories in England are occupied with the war.)

Locate and read aloud the paragraph that states the problem concerning the increased demand for penicillin and tells the solution to this demand (page 378).

Meanwhile, trouble loomed ahead. Germany had amassed a huge army and had started to conquer Europe. England prepared for war. On September 3, 1939, eleven years after the Penicillium spore had contaminated Dr. Fleming's culture, England declared war on Germany.

Now the young scientists and doctors hurried to the battlefronts, and Dr. Fleming and the older workers tried to keep the lab in operation with a handful of people.

In a nearby laboratory, a young German Jew who had escaped Hitler's death camps read Dr. Fleming's papers. The work intrigued him. He asked for a grant of money to research further. In a few months Dr. Chain's laboratory shelves glistened with test tubes filled with a bright yellow fluid. Before long he discovered that the penicillin didn't just disappear when the fluid evaporated; it evaporated too! So he created a freeze-dry process that captured the penicillin before it could disappear into a vapor.

A year passed. The Germans had reached Dunkirk in France. They could invade England at any moment. Dr. Chain showed his findings to another scientist. A team of scientists soon hustled around the lab. At all costs the Germans must not destroy the mold. If England fell, one of them must escape and continue the research. All of them brought

376

their coats to the lab. Stitch by stitch they took out the linings and dropped them into a vat filled with the liquid. Slowly the linings dried, and the men sewed them back into the coats. One of them would get away, and the spores from their coat linings would grow a new mold if England fell.

Meanwhile, Dr. Fleming read about their work. He had never given up hope that penicillin would one day fight the diseases of the world; so he hurried to the laboratory. Dr. Chain opened the door to his timid knock.

"You have made something of my substance," Dr. Fleming said.

"Are you Dr. Fleming?" Dr. Chain asked. "I thought you died in the bombings of London."

"I wish you had been with me in 1928 when I first discovered the stuff. So many years wasted." Dr. Fleming's eyes drank in the rows of petri dishes and flasks. His heart beat faster. "At last," he murmured, "at last."

Again experiments filled the hours—Dr. Fleming growing penicillin mold in his lab and Dr. Chain testing it in his. The lab animals showed no adverse¹² effects.

In February of 1941, a small bottle of pure penicillin rested on a refrigerator shelf. It represented hours of labor with microscopes and

¹²adverse—harmful or unfavorable

Follow-up discussion: page 376

- [literal] How does Dr. Chain find out about penicillin? (He reads some of Dr. Fleming's papers.)

[literal] Where had Dr. Chain been before he came to England? (in Germany; he is a German Jew.)

[interpretive] Why does Dr. Fleming wish Dr. Chain had been with him in 1928? (so that they could have worked together and not wasted time getting the penicillin in usable form)

Read aloud what Dr. Fleming says when he meets Dr. Chain.

mold fluids. But all of the work was worth it, for now they had a large enough dose of pure penicillin to test on human illness. They needed only a volunteer.

Not long after that, the ringing of the telephone disrupted their quiet research work.

"Dr. Chain," the voice on the receiver boomed. "We have a desperate case of septicemia here at the hospital. We have done everything possible.

Your work with this mold that kills bacteria—is there a chance?"

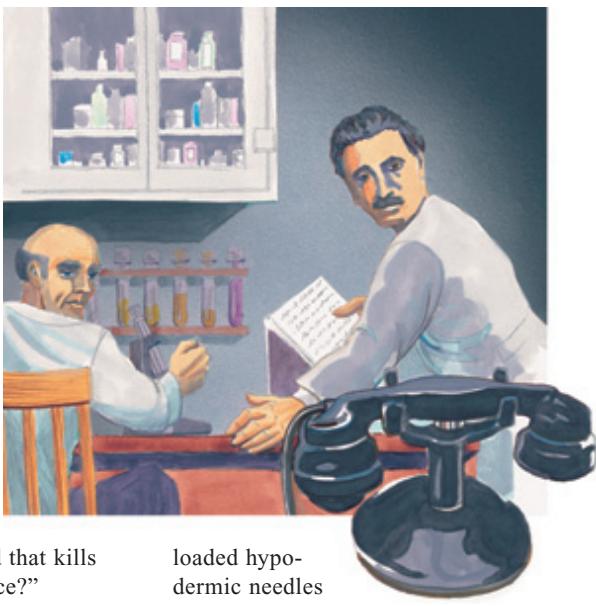
"It has never been used on humans." Dr. Chain rubbed the telephone receiver with his thumb. "Are you sure nothing else can be done?"

"We're at wits' end. The patient is a bobby.¹³ He scratched the corner of his mouth. After it became infected, it spread to blood poisoning. Now it's moved into his lungs. With the war, we can't afford to lose any of the bobbies left behind."

"I'm just not sure. . ." Dr. Chain said.

"Sir, he'll die without treatment."

"All right. I'll be there within the hour." Dr. Chain hung the receiver on the hook in slow motion. He



loaded hypodermic needles and sterilizing equipment into a lab box. Then he opened the refrigerator. The penicillin lay like a pile of corn flour in the bottom of the clear glass bottle. Each bright yellow crystal might prove to be worth its weight in gold. If it could cure. . . Dr. Chain would see. The time had come.

The first injection was a strong one. The pale policeman had sunk so low that he didn't even feel the prick of the needle. Every three hours, all day, another injection was given. Dr. Chain paced the floor and watched every eyelash twitch, every slow

¹³bobby—the British nickname for policeman

Follow-up discussion: page 377

► [interpretive] Why is Dr. Chain so reluctant to use the pure penicillin on the bobby? (It has never been tested on humans, and Dr. Chain doesn't know if it will work.)

[literal] Why is it so important that the bobby gets better? (With the war going on, England needs all the bobbies it can get.)

Read aloud the concerned statements about the bobby's condition.

Sir Alexander Fleming: Master of His Craft 377

Follow-up discussion: page 378

► [literal] Why does the bobby die even though the penicillin is helpful to him? (There is not enough of the penicillin to cure him.)

► [interpretive] Why do the American corporations become interested in Dr. Fleming and Dr. Chain's "miracle drug" now? (They have seen it save people's lives.)

► [interpretive] Why does Dr. Fleming avoid talking to the newspaper and radio reporters? (Elicit that he is probably humble in spite of his success and the honor he has achieved. He is more interested in continuing his research than in becoming famous.) [BAT: 7e Humility]

[literal] What special honor is given to Dr. Fleming in 1944? (He is knighted by the king of England.)

Read aloud the paragraph that describes the circumstances surrounding Dr. Fleming's knighting ceremony.

labored breath, hoping that the signs of improvement were real, and not just part of his imagination. As he stumbled home in the darkened, bombed-out streets, he weighed the evidence. The policeman did not appear nearly so pale. He seemed to be breathing more easily. Tomorrow would tell. Dr. Chain fell into a restless sleep, his mind churning.

With the first hint of approaching dawn, Dr. Chain struggled through the thick London fog back to the hospital. The nurses greeted him with smiles. The policeman's temperature had fallen. He had awoken hungry!

One of the scientists from the team at Dr. Chain's laboratory pulled him aside.

"Dr. Chain, we have enough penicillin for two or three more injections. We can't get more until the cultures grow."

"Perhaps it will be enough for the man's own body defenses to fight off the rest," Dr. Chain said.

But when the injections were stopped, the policeman relapsed.¹⁴ For a few days he struggled against the bacteria invading his body. On March 15, sad news reached the lab. The bobby had died. Penicillin had not proved itself yet.

The scientists turned back to their work. They needed more of the powder. Enough to last.

Two more cases of the illness turned up. This time, with the increased supply of penicillin, both people were cured.

Now the need to produce penicillin skyrocketed. But with the war raging, all the factories manufactured guns, airplanes, and bombs. The wounded didn't need those things as much as the curing power of penicillin. Working around the clock, the scientists begged for help. Calls came every hour for the new miracle drug. Dr. Chain asked the head of the laboratory to take a sample to America. After seeing penicillin rescue people from the brink of death, several corporations promised to produce it.

Thousands that might have died, lived. Thanks poured down on Dr. Fleming. He continued to work in his laboratory, trying to avoid talking to newspaper and radio reporters.

In June of 1944, the king of England invited Dr. Fleming to Buckingham Palace. With the chance that German bombers might disturb the ceremony, the servants prepared a special room in the palace basement. There the king knighted Dr. Fleming as Sir Alexander Fleming in honor of his discovery of a little mold spore that fell by accident into a dish.

¹⁴relapsed—fell back into a previous condition

378

WORKTEXT OBJECTIVES

The student will

- Determine a character's traits from his actions.
- Match words and definitions.
- Determine cause-and-effect relationships.

Comprehension:
Worktext pages 147–48



SOMETHING EXTRA

Observe It: Making mold

Design a science experiment to test the effect of a variable on mold growth. Choose a small amount of food, such as an orange peel, cheese, or piece of bread and guide the students in forming the following questions:

Does temperature affect mold growth?

Does moisture affect mold growth?

Place the samples of food in places of varying temperature; also provide two samples of food, keeping one dry and spraying the other with a water bottle.

Direct the students to observe the mold growth for several days and to record their observations. During the experiment, challenge the students to refer to the story about Sir Alexander Fleming in their readers to locate information about how different conditions affect mold growth.

THE PIED PIPER OF HAMELIN

Lesson	Reader pages	Worktext pages
89	379–82	149–50
90	383–86	151–52
91	387–89	153–54

The Pied Piper's story has charmed audiences for decades, even as he charmed the vermin in Hamelin. How the townspeople wished they had paid the agreed-upon price! How they grieved for the children—which the Piper took as payment instead.

Materials

- A Bible
- Vocabulary sentences for display. Use the prepared sentences from pages 521, 525, and 529 to introduce vocabulary words in context at the beginning of each lesson.
- Several newspapers (for worktext pages 150 and 152)
- Teaching Visual 6: *More Syllables and Swords* (for Lesson 91)

Background information

Setting—The setting of “The Pied Piper of Hamelin” is in medieval Germany in a town near Hanover. The Pied Piper would have been dressed in clothes from even earlier times, giving him an air of mystery and authority.

Corporation—The Corporation, along with the mayor, is the governing body for the town. It is similar to a town council.

Narrative poetry—“The Pied Piper of Hamelin” is a narrative poem, one that tells a whole story. Many poems are lyric; they express an emotion or depict a moment in time. Narrative poems contain emotion, as the people of Hamelin demonstrate, but the primary goal is to develop character and unfold a plot in verse.

Listening—Poetry is meant to be read aloud. This poem is more easily understood when listened to. You can find a recording of this poem on the Bob Jones University Press website, www.bjup.com/resources. If you do not have access to this recording, practice reading the poem aloud to yourself until it makes sense. Look up the pronunciation of unfamiliar words and get a full understanding of the poem before attempting to read it in front of the class. Your students will enjoy the poem more if they hear it first before attempting to tackle the heightened language used by Browning in this familiar tale.

INTRODUCTION

Keeping a bargain

- Have you ever agreed to something in exchange for a favor or payment? How important is it to you that you keep your word?

Read Psalm 15 to the students, especially emphasizing verse 4, which says that a righteous man who has given his word will keep it even when it costs him to do so.

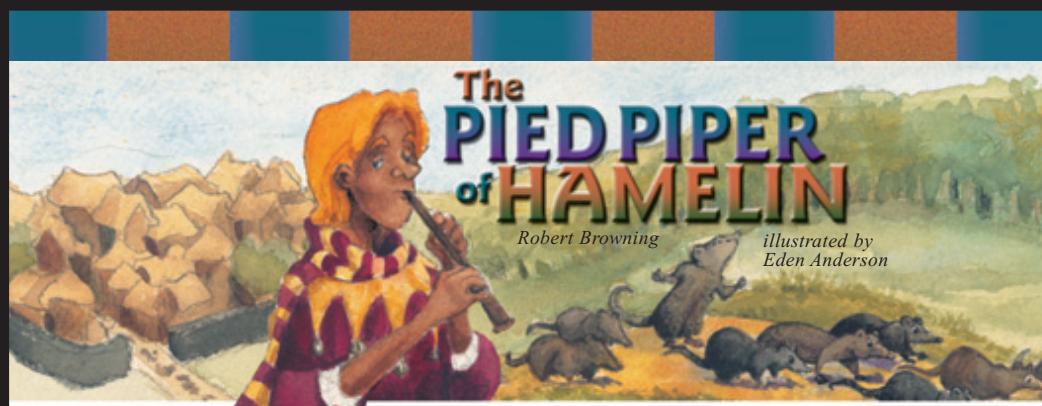
- Today you will read about someone who keeps his word and another person who does not.

Correlated Activities

- Connections, Activity 4: Food Frenzy
- Recreational Reading, Activity 3: Fun Time Fillers

See “Classroom Management for Grouping” in the Appendix.

The discussion format of this lesson is by sections. Some sections continue on to a second page.

**I**

Hamelin Town's in Brunswick,
By famous Hanover city;
The river Weser, deep and wide,
Washes its wall on the southern side;
A pleasanter spot you never spied;
But, when begins my ditty,¹
Almost five hundred years ago,
To see the townsfolk suffer so
From vermin,² was a pity.

II

Rats!
They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cook's own ladles,
Split open the kegs of salted sprats,³
Made nests inside men's Sunday hats,
And even spoiled the women's chats
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

The Pied Piper of Hamelin 379

¹ditty—a song

²vermin—unpleasant insects or small animals

³sprats—small fish

**Follow-up discussion:
sections I–II (page 379)**

Read aloud or play sections I–II again.

► [interpretive] Do you think the rats in this poem are large or small? Explain your answer. (Elicit that they must be very large if they can fight with dogs and kill cats.)

Select one student to read with a distressed voice the lines that describe how the rats “spoiled the women’s chats” and select several other students to make small shrieks and squeaks in the background.

(*Overview discussion continued*)

► [literal] Who comes with an offer to rescue the town? (*the Pied Piper*)

[interpretive] Do you think the Mayor and the Corporation would have done anything about the rats if the Pied Piper had not come along? Explain your answer. (*Answers will vary.*)

[interpretive] What does the Mayor’s offer of fifty thousand guilders reveal about the Mayor? (*He is desperate to get rid of the rats.*)

Locate and read aloud the enthusiastic response of the Mayor and the Corporation to the Piper’s request for a thousand guilders (page 382).

COMPREHENSION

VOCABULARY

The **obese** bear waddled into his winter cave. (p. 380)

Patty had a look of **consternation** on her face until she realized it was a surprise party in her honor. (p. 380)

Holidays are a special time to gather with **kith and kin**. (p. 381)

Before listening

► As you listen to the poem, try to imagine living with the problem that the people of Hamelin have.

Listening: pages 379–82

Play a recording of sections I–VI of the poem or read it to the students.

After listening

Overview discussion: sections I–VI (pages 379–82)

► [literal] What is the town’s problem? (It is overrun with rats.)

[interpretive] What have the townspeople done to rid themselves of the rats? (nothing; they are waiting for the Mayor and the Corporation to solve the problem.)

[interpretive] Why haven’t the Mayor and the Corporation done anything about the rat problem? (They want only an easy job; they don’t know what to do.) [BAT: 2e Work]

[interpretive] What shows that the Mayor is lazy? (The situation has been allowed to get so bad that the rats are everywhere; he and the Corporation sit silent for an hour; the Mayor wants to buy his way out of the problem rather than try to deal with it himself.)

Follow-up discussion: sections III–IV (pages 380–81)

Read aloud or play sections III–IV again.

- [interpretive] How do the townspeople feel about the Mayor and the Corporation? (They are outraged by their lack of action.)

[critical] Do you think the townspeople's criticism of the Mayor and the Corporation is justified? (Accept any answer, but lead the students to understand that the Mayor is obviously lazy and self-indulgent.)

Read aloud with an irritable, nervous voice what the Mayor says after sitting in council for an hour.

- [interpretive] How does the Mayor himself feel about the rats? (He is scared and jumpy: "Anything like the sound of a rat / Makes my heart go pit-a-pat!")

⁴noddy—a fool

⁵ermine—the white fur of the ermine (a kind of weasel)

⁶obese—very fat

⁷consternation—shock; bewilderment

⁸guilder—a unit of currency; money

III

At last the people in a body
To the Town Hall came flocking:
“ ‘Tis clear,” cried they, “our Mayor’s a noddy;⁴
And as for our Corporation—shocking
To think we buy gowns lined with ermine⁵
For dolts that can’t or won’t determine
What’s best to rid us of our vermin!
You hope, because you’re old and obese,⁶
To find in the furry civic robe ease?
Rouse up, sirs! Give your brains a racking,
To find the remedy we’re lacking,
Or, sure as fate, we’ll send you packing!”
At this the Mayor and Corporation
Quaked with a mighty consternation.⁷

IV

An hour they sat in council,
At length the Mayor broke silence:
“For a guilder⁸ I’d my ermine gown sell,
I wish I were a mile hence!
It’s easy to bid one rack one’s brain—
I’m sure my poor head aches again,
I’ve scratched it so, and all in vain.
Oh for a trap, a trap, a trap!”
Just as he said this what should hap
At the chamber door but a gentle tap?
“Bless us,” cried the Mayor, “what’s that?”
(With the Corporation as he sat,
Looking little though wondrous fat;
Nor brighter was his eye, nor moister



Than a too-long-opened oyster,
Save when at noon his paunch⁹ grew mutinous¹⁰
For a plate of turtle green and glutinous¹¹)
“Only a scraping of shoes on the mat?
Anything like the sound of a rat
Makes my heart go pit-a-pat!”

V

“Come in!”—the Mayor cried, looking bigger:
And in did come the strangest figure!
His queer long coat from heel to head
Was half of yellow and half of red;
And he himself was tall and thin,
With sharp blue eyes, each like a pin,
And light loose hair, yet swarthy¹² skin,
No tuft on cheek nor beard on chin,
But lips where smiles went out and in;

There was no guessing his kith and kin:¹³
And nobody could enough admire
The tall man and his quaint attire.
Quoth one: “It’s as my great-grandsire,
Starting up at the Trump of Doom’s tone,
Had walked this way from his painted tombstone!”

VI

He advanced to the council-table:
And, “Please your honors,” said he, “I’m able,

⁹paunch—stomach

¹⁰mutinous—rebellious

¹¹glutinous—sticky

¹²swarthy—dark-colored

¹³kith and kin—friends and family

Follow-up discussion: section V (page 381)

Read aloud or play section V again.

► [interpretive] What makes the stranger who appears before the Mayor unique? (possible answers: the way he dresses; what he says; his claims to having a secret power over living creatures, causing them to follow him; the pipe he carries)

[appreciative] How do you think the author wants the reader to feel about the stranger? (Accept any answer, but lead the students to conclude he is mysterious, capable, and confident.)

Read aloud with a mysterious voice the description of the stranger.

Follow-up discussion: section VI (pages 381–82)

Read aloud or play section VI again.

- [literal] What animals has the stranger influenced before? (bats; gnats; moles; newts; toads; vipers)
- [literal] How much does the stranger ask to be paid? (one thousand guilders)
- [literal] How much does the Mayor promise the Piper? (fifty thousand guilders)

Looking ahead

- How do you think the Piper will get rid of the rats?

¹⁴vesture—clothing

¹⁵Tartary—area of Europe and West Asia

¹⁶Nizam—former title of a ruler in India

By means of a secret charm, to draw
All creatures living beneath the sun,
That creep or swim or fly or run,
After me so as you never saw!
And I chiefly use my charm
On creatures that do people harm,
The mole and toad and newt and viper;
And people call me the Pied Piper.”
(And here they noticed round his neck
A scarf of red and yellow stripe,
To match with his coat of the self-same check;
And at the scarf’s end hung a pipe;
And his fingers, they noticed, were ever straying
As if impatient to be playing
Upon his pipe, as low it dangled
Over his vesture¹⁴ so old-fangled.)
“Yet,” said he, “poor piper as I am,
In Tartary¹⁵ I freed the Cham,
Last June, from his huge swarms of gnats;
I eased in Asia the Nizam¹⁶
Of a monstrous brood of vampire bats:
And as for what your brain bewilders,
If I can rid your town of rats,
Will you give me a thousand guilders?”
“One? fifty thousand!”—was the exclamation
Of the astonished Mayor and Corporation.

382

WORKTEXT OBJECTIVES

The student will

- Identify rhyming words.
 - Determine rhyme scheme.
 - Locate information in a newspaper article.
- • • • • • • • • • • • • • • •

Literature: Worktext page 149



Rhyme scheme was presented in Lesson 57.

Study skills: Worktext page 150

Provide newspapers for the students to use as they complete the second activity on the page.



VII

Into the street the Piper stepped,
Smiling first a little smile,¹⁷
Then, like a musical adept,
To blow the pipe his lip he wrinkled,
And green and blue his sharp eyes twinkled,
Like a candle-flame where salt is sprinkled;
And ere three shrill notes the pipe uttered;
You heard as if an army muttered;
And the murmuring grew to a grumbling;
And the grumbling grew to a mighty rumbling;
And out of the houses the rats came tumbling,
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers;
Families by tens and dozens,
Brothers, sisters, husbands, wives—
Followed the Piper for their lives.
From street to street he piped advancing,
And step for step they followed dancing,
Until they came to the river Weser,
Wherein all plunged and perished!
—Save one who, stout as Julius Caesar,
Swam across and lived to carry
(As he the manuscript he cherished)
To Rat-land home his commentary:¹⁸
Which was, “At the first shrill notes of the pipe,
I heard a sound as of scraping tripe,”¹⁹
And putting apples, wondrous ripe,
Into a cider-press’s gripe:²⁰
And a moving away of pickle-tub-boards,

¹⁷adept—expert; professional

¹⁸commentary—explanation

¹⁹tripe—the lining of a cow’s stomach, used for food

²⁰gripe—handle; grip

The Pied Piper of Hamelin 383

Follow-up discussion: section VII (pages 383–84)

Read aloud or play section VII again.

- [literal] What happens to the rats?
(They follow the music to the Weser River, and all but one falls in and drowns.)

[interpretive] How are the rats fooled? (The music of the Piper sounds to them like the sounds of food being prepared.)

Read aloud the lines describing what the rats heard after the Piper blew on his pipe. Increase your volume with each line.

COMPREHENSION

VOCABULARY

Our science teacher gave a commentary about the importance of safety procedures during lab experiments. (p. 383)

I couldn’t brook the noisy chatter at the library table next to me, so I moved to another table. (p. 386)

Before listening

- Listen to find out how the Piper repays the dishonest Mayor.

Listening: pages 383–86

Play a recording of sections VII–XII of the poem or read it to the students.

After listening

Overview discussion: sections VII–XII (pages 383–86)

- [critical] Do you think the Piper earns his money? (yes) Why or why not? (He gets rid of all the rats, except one.)

[interpretive] Do you think the Mayor and townspeople are happy to see the Pied Piper when he reappears in the market-place? (no) Why or why not? (They are reminded of what they owe him.)

Locate and read aloud the Piper’s firm reminder when he suddenly returns to the market-place (page 384).

[critical] Do you think the Mayor is wise to try to cheat the Pied Piper? (no) Why or why not? (Answers will vary, but elicit that he should keep his promise regardless of whether or not he thinks there is a threat.) [BAT: 2c Faithfulness]

[literal] How does the Piper’s work change when the Mayor refuses to pay him? (He leads the *children* away with his piping.)

Follow-up discussion: section VIII (page 384)

Read aloud or play section VIII again.

- [interpretive] How do the people feel when the rats are gone? (*very happy*)

Read aloud the people's reaction and the Mayor's words that demonstrate their joyful relief.

[appreciative] Would you have taken the precautions to keep the rats away that the townspeople did?

²¹train-oil-flasks—containers of oil taken from whale blubber

²²psaltery—ancient stringed musical instrument

²³drysaltery—seller of salted or dried meats, pickles, etc.

²⁴nuncheon—a snack

²⁵puncheon—a cask or container

²⁶staved—broken

And a leaving ajar of conserve-cupboards,
And a drawing the corks of train-oil-flasks,²¹
And a breaking the hoops of butter casks:
And it seemed as if a voice
(Sweeter far than by harp or by psaltery²²
Is breathed) called out, ‘O rats, rejoice!
The world is grown to one vast drysaltery!²³
So munch on, crunch on, take your nuncheon,²⁴
Breakfast, supper, dinner, luncheon!’
And just as a bulky sugar-puncheon,²⁵
All ready staved,²⁶ like a great sun shone
Glorious scarce an inch before me,
Just as methought it said, ‘Come, bore me!’
—I found the Weser rolling o'er me.”

VIII

You should have heard the Hamelin people
Ringing the bells till they rocked the steeple.
“Go,” cried the Mayor, “and get long poles,
Poke out the nests and block up the holes!
Consult with carpenters and builders,
And leave in our town not even a trace
Of the rats!”—when suddenly, up the face
Of the Piper perked in the market-place,
With a “First, if you please, my thousand guilders!”



IX

A thousand guilders! The Mayor looked blue;
So did the Corporation too.
To pay this sum to a wandering fellow
With a gypsy coat of red and yellow!
“Beside,” quoth the Mayor with a knowing wink,
“Our business was done at the river’s brink;
We saw with our eyes the vermin sink
And what’s dead can’t come to life, I think.
So, friend, we’re not the folks to shrink
From the duty of giving you something for drink,
And a matter of money to put in your poke;²⁷
But as for the guilders, what we spoke
Of them, as you very well know, was in joke.
Beside, our losses have made us thrifty;
A thousand guilders! Come, take fifty!”

²⁷poke—sack

X

The Piper’s face fell and he cried
“No trifling!²⁸ I can’t wait, beside!
I’ve promised to visit by dinnertime
Baghdad, and accept the prime
Of the Head-Cook’s pottage, all he’s rich in,
For having left, in the Caliph’s kitchen,
Of a nest of scorpions no survivor:
With him I proved no bargain-driver,
With you, don’t think I’ll bate²⁹ a stiver!³⁰
And folks who put me in a passion
May find me pipe after another fashion.”

²⁸trifling—playing with
something carelessly

²⁹bate—to take away; subtract

³⁰stiver—something of little
value

The Pied Piper of Hamelin 385

Follow-up discussion: sections IX–X (page 385)

Read aloud or play sections IX–X again.

► [literal] How much money does the Piper ask for? (one thousand guilders)

[literal] How much had the Mayor previously offered? (fifty thousand guilders)

[literal] How much is the Mayor now willing to give? (fifty guilders)

Read aloud the Mayor’s scornful, arrogant new offer after he states that his previous offer was a joke.

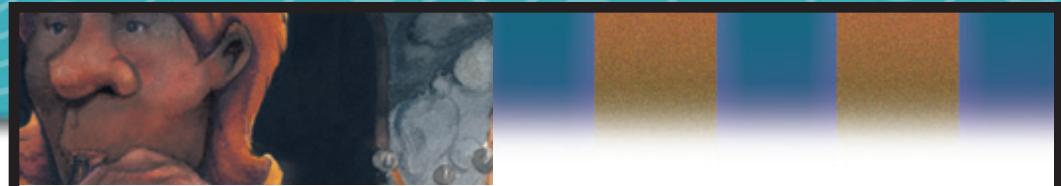
► [interpretive] Does the Mayor pay the Piper what he deserves? (no) Why does he change his mind? (Possible answers: He is stingy; he says he was only joking; he never had fifty thousand guilders to pay the Piper; the need is past and he no longer feels the pressure.)

[appreciative] If you were the Piper, how would you have responded to the Mayor?

► [critical] Does the Piper deal fairly with his clients? (yes) How do you know? (He charged a poor city only food for ridding it of scorpions; although the mayor of Hamelin had offered fifty thousand guilders, the Piper asks for only a thousand.)

► [interpretive] What does the Piper mean when he says that they “may find me pipe after another fashion”? (Those who make him angry will receive a different and negative service from him.)

Read aloud the Piper’s words in a tone that makes the warning ominous.



Follow-up discussion: sections XI–XII (page 386)

Read aloud or play sections XI–XII again.

- [literal] How does the Mayor respond to the Piper's warning? (He scoffs at it.)

Read aloud the Mayor's confident, haughty words in response to the Piper's threat.

Looking ahead

- Do you think the town of Hamelin will get its children back?

³¹brook—to put up with; tolerate

³²ribald—an offensive person

³³piebald—spotted or patched in color

³⁴enraptured—delighted

³⁵flaxen—pale yellow

XI

"How?" cried the Mayor, "d'ye think I brook³¹
Being worse treated than a Cook?
Insulted by a lazy ribald³²
With idle pipe and vesture piebald?³³
You threaten us, fellow? Do your worst,
Blow your pipe there 'til you burst!"

XII

Once more he stepped into the street
And to his lips again
Laid his long pipe of smooth straight cane;
And ere he blew three notes (such sweet
Soft notes as yet musician's cunning
Never gave the enraptured³⁴ air)
There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling,
Small feet were pattering, wooden shoes clattering,
Little hands clapping and little tongues chattering,
And, like fowls in a farm-yard when barley is scattering,
Out came the children running.
All the little boys and girls,
With rosy cheeks and flaxen³⁵ curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.

386

WORKTEXT OBJECTIVES

The student will

- Determine word meaning from context.
 - Rewrite newspaper headlines.
 - Identify newspaper sections in which to locate information.
- • • • • • • • • • • • • • • •

Study skills: Worktext pages 151–52



Using an actual newspaper, point out on the first page the list of items included in the newspaper and the pages on which they are found. Select several students to locate the items in the newspaper. Allow the students to complete the worktext pages independently.

XIII

The Mayor was dumb, and the Council stood
As if they were changed into blocks of wood,
Unable to move a step, or cry
To the children merrily skipping by,
—Could only follow with the eye
That joyous crowd at the Piper's back.
But how the Mayor was on the rack,
And the wretched Council's bosoms beat,
As the Piper turned from the High Street
To where the Weser rolled its waters
Right in the way of their sons and daughters!
However he turned from South to West,
And to Koppelberg Hill his steps addressed,
And after him the children pressed;
Great was the joy in every breast.
“He never can cross that mighty top!
He's forced to let the piping drop,
And we shall see our children stop!”
When, lo, as they reached the mountainside,
A wondrous portal³⁶ opened wide,
As if a cavern was suddenly hollowed;
And the Piper advanced and the children followed,
And when all were in to the very last,
The door in the mountainside shut fast.
Did I say, all? No! one was lame,
And could not dance the whole of the way;
And in after years, if you would blame
His sadness, he was used to say,—
“It's dull in our town since my playmates left!
I can't forget that I'm bereft
Of all the pleasant sights they see,
Which the Piper also promised me.



³⁶portal—a doorway or entrance

The Pied Piper of Hamelin 387

**Follow-up discussion:
section XIII (pages 387–88)**

Read aloud or play section XIII again.

- [literal] Where do the children go?
(through a door in the mountain)

[interpretive] How do you know the children go happily? (They are singing and laughing and skipping; they are joyous.)

[interpretive] How do you think the adults feel as they watch the children? (possible answers: stunned; grieved; sorry)

[interpretive] What do you think it means that “the Mayor was on the rack”? (Elicit that he is feeling guilt.)

Read aloud the lines which describe the Mayor and the Council as they watch the children following the Piper.

- [literal] Who comes back? (a lame, or crippled boy)

[literal] Why does the boy come back? (He cannot keep up with the others.)

[appreciative] What appeals to you most in the boy's description of the land where the children went?

COMPREHENSION

VOCABULARY

One of the neighborhood children stood at the open **portal**, hoping to be invited inside. (p. 387)

That is a beautiful **hue** of green that you've chosen to paint your bedroom walls. (p. 388)

The farmer dug a well that reached a **subterraneous** river. (p. 389)

Before listening

- Listen to find out the lasting consequences of the broken bargain.

Listening: pages 387–89

Play a recording of sections XIII–XV of the poem or read it to the students.

After silent reading

Overview discussion: sections XIII–XV (pages 387–89)

► [interpretive] What are the results of the Mayor's broken bargain? (Possible answers: The children are taken away; the people are upset with the Mayor and Council; no one is allowed to play pipe or tabor on “the Pied Piper's Street.”)

► [interpretive] Why do you think the townspeople put the account in all the books and write the story on a column and paint it on the church window? (so no one will ever forget what happened and why; it is a warning to other generations not to let this happen again.)

Locate and read aloud the stanzas that describe the things the people of Hamelin do to be sure that the event is not forgotten. Read as though with a heavy heart (pages 388–89).



Follow-up discussion: section XIV (pages 388–89)

Read aloud or play section XIV again.

Read Matthew 19:24 to the students.

► [critical] How do the first five lines of section XIV compare to Matthew 19:24? (Accept any answer, but lead the students to see that they both say that it is hard for the rich to enter heaven.)

[literal] How does the Mayor try to mend things? (He sends people in all directions to find the Piper and offer him any amount of money to bring back the children.)

[interpretive] Why do you think no one can find the Pied Piper? (Answers will vary.)

► [interpretive] What theory is given about what later became of the children? (They may have established their own town; people who may have been their descendants appear in Transylvania wearing strange clothes, claiming to have come from an underground community.)

Read aloud in a mysterious voice the lines describing the alien people who may be the descendants of the children led away by the Piper.

³⁷hue—a color; shade

³⁸burgher's pate—villager's mind

³⁹opes—opens

For he led us, he said, to a joyous land,
Joining the town and just at hand,
Where waters gushed and fruit-trees grew,
And flowers put forth a fairer hue,³⁷
And everything was strange and new;
The sparrows were brighter than peacocks here,
And their dogs outran our fallow deer,
And honey-bees had lost their stings,
And horses were born with eagle's wings;
And just as I became assured
My lame foot would be speedily cured,
The music stopped and I stood still,
And found myself outside the hill,
Left alone against my will,
To go now limping as before,
And never hear of that country more!"

XIV

Alas, alas for Hamelin!

There came into many a burgher's pate³⁸
A text which says that heaven's gate
Opes³⁹ to the rich at as easy rate
As the needle's eye takes the camel in!
The Mayor sent East, West, North, and South,
To offer the Piper, by word of mouth,
Wherever it was men's lot to find him,
Silver and gold to his heart's content,
If he'd only return the way he went,
And bring the children behind him.

But when they saw 'twas a lost endeavor,
And Piper and dancers were gone forever,
They made a decree that lawyers never
Should think their records dated duly

If, after the day of the month and year,
 These words did not as well appear,
 "And so long after what happened here
 On the Twenty-second of July,
 Thirteen hundred and seventy-six:"
 And the better in memory to fix
 The place of the children's last retreat,
 They called it, the Pied Piper's Street—
 Where anyone playing on pipe or tabor,
 Was sure for the future to lose his labor.
 But opposite the place of the cavern
 They wrote the story on a column,
 And on the great church-window painted
 The same, to make the world acquainted
 How their children were stolen away,
 And there it stands to this very day.
 And I must not omit to say
 That in Transylvania⁴⁰ there's a tribe
 Of alien people who ascribe
 The outlandish ways and dress
 On which their neighbors lay such stress,
 To their fathers and mothers having risen
 Out of some subterraneous⁴¹ prison
 Into which they were trepanned⁴²
 Long time ago in a mighty band
 Out of Hamelin town in Brunswick land,
 But how or why, they don't understand.

XV

So, Willy, let me and you be wipers
 Of scores⁴³ out with all men—especially pipers!
 And, whether they pipe us free from rats or from mice,
 If we've promised them aught, let us keep our promise!

The Pied Piper of Hamelin 389



⁴⁰Transylvania—ancient region of western Romania

⁴¹subterraneous—underground

⁴²trepanned—trapped

⁴³scores—debts; amounts owed

Follow-up discussion: section XV (page 389)

Read aloud or play section XV again.

► [appreciative] What lesson does the speaker in the poem want the reader to learn from the story? (**One should keep the promises he makes.**) [BATs: 2c Faithfulness; 4c Honesty]

► [interpretive] Can you think of anyone in the Bible who did not do something he had agreed to do? (**Remind the students that Laban had promised to give his daughter Rachel to Jacob after Jacob worked seven years for him, but instead he gave Leah to Jacob. See Genesis 29:16–28.**)

NOTE Explain that sometimes a person “goes back on his word.” Regardless of how the cheated person responds, the consequences may affect many people for a long time. [BAT: 4a Sowing and reaping]

WORKTEXT OBJECTIVES

The student will

- Classify words.
- Apply syllable division rule 3.
- Determine word usage from context clues.
- Draw conclusions.
- Determine the moral of the story.

Structural analysis: Worktext page 153

Use Teaching Visual 6, *More Syllables and Swords*, to introduce syllable division rule 3, words ending with a consonant + *le*.

Comprehension: Worktext page 154



6 More Syllables and Swords

Words with affixes (page 40)

In words with prefixes, divide into syllables between the prefix and the base word.
re-view **con-form**

In words with suffixes, sometimes divide into syllables between the base word and the suffix.

- If the base word ends with /d/ or /t/, the suffix /ed/ is in a separate syllable.
plod-ded **sight-ed** **rest-ted**
- If the base word ends with ch, sh, s, x, or z, the suffix /es/ is a separate syllable.
lurch-es **push-es** **buzz-es**
- If the base word ends with /ss/ or /zz/, the suffix /ss/ or /zz/ is a separate syllable.
miss-es **tax-es** **buzz-es**

Words ending with a consonant + le (page 41)

In most words ending with a consonant + *le*, divide into syllables before the consonant.
bat-tle **no-ble** **hur-ble**

In words ending with the consonant digraph ck + *le*, divide into syllables after the ck.
buck-le **sick-le**

SOMETHING EXTRA

Act It: Mock trial

Assign students to portray the Pied Piper, the Mayor, the lame boy, witnesses, lawyers, and jurors.

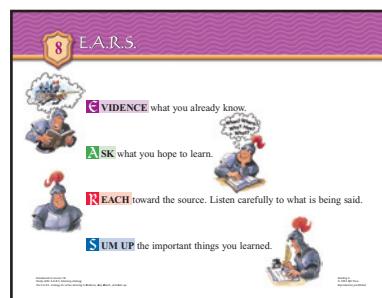
Create a courtroom scene in which the Pied Piper is on trial and the jurors have to decide whether he is guilty or innocent of the charge of wrongful theft of children. Encourage the students who participate as witnesses and lawyers to use their powers of persuasion.

AUTHOR SCRAPBOOK

Materials

- Teaching Visuals 8 and 9: E.A.R.S. and Listen and Learn

ROBERT BROWNING



Robert Browning

Name _____

Browning as a young man

Browning later in his life

Browning

Robert Browning was born in 1812 in London, England, and died in 1889. As a young child, he was not permitted to attend school, so he received his education at home from his parents. At the age of 34, he married the already famous writer Elizabeth Barrett, who proved to be a great inspiration to him. He is now known as one of the greatest poets of all time; however, he did not become a recognized poet until he was almost sixty years old.

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Reading 6: "Author Scrapbook: Robert Browning," Lesson 93
Study skills: E.A.R.S. Listening Strategy

Browning's house in Italy, where he died, December 12, 1889

Lesson	Worktext pages
92	283–86

OBJECTIVES

LESSON 92

The student will

- Use a strategy for listening with comprehension.
- Recall facts and details.
- Develop a sense of history.
- Take notes and make drawings to aid in listening.

1 Skill development: Visual 8—E.A.R.S.

Display the visual and discuss each step.



See the discussion of the visual in Lesson 18 of this teacher's edition.

2 Skill development: Worktext pages 283–84



Allow the students to look at the pictures and read the paragraph on worktext page 283 to find out about Robert Browning.

- What kind of schooling did Robert Browning receive? (He was home schooled.)

For what was Robert Browning's wife famous? (She was a poet.)

- On worktext page 284 you will see the E.A.R.S. listening strategy.

Be aware of what you are doing as you listen. Remember that taking notes helps you pay closer attention.

Review with the students some ways to take notes—writing facts related to the main idea or that answer your questions in the E.A.R.S. process, writing words or phrases rather than whole sentences, and drawing sketches as reminders.

Direct attention to the titles of some poems written by Robert Browning.

LESSON 92

AUTHOR SCRAPBOOK

3

Skill application: Worktext page 285



Display Visual 9, *Listen and Learn*, and guide the students in completing the worktext page as it is discussed.

- Look at the pictures on page 285.
- What is the first step in the E.A.R.S. strategy? (Evidence what you already know.)

Based on what you've read about Robert Browning and the pictures on this page, what do you already know? (Accept any answer.)

Allow adequate time for the students to discuss and record their ideas.

- What is the second step in the E.A.R.S. strategy? (Ask what you want to learn.)

What are some things you would like to know about Robert Browning? (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 Robert Browning, remember to do some of the things that will help you listen and learn more.

Poetic Partners

Name _____

Possible answers are given.

E evidence

What do you know about Robert Browning?

He was married to a famous

writer; he was a famous English poet;

he was not known as a successful poet

until he was almost sixty years old.



Robert Browning

A sk

Write two questions about what you hope to learn about Robert Browning.

1. Why wasn't Robert Browning allowed to go to school?

How did Robert Browning meet Elizabeth Barrett?

2. Why didn't people appreciate his poetry until later in his life?

What kind of writer was Browning's wife?

Elizabeth Barrett Browning



R each

Look and listen carefully as your teacher reads some information about Robert Browning.

Reading 6: "Author Scrapbook: Robert Browning," Lesson 93

Study skills: E.A.R.S. Listening Strategy

285

Listen and Learn	
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.	
SUM UP 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. _____	

4

Listening story: “The Pre-school Poet”

Read the following to the students.

Robert Browning was born on May 7, 1812, into a very loving, close-knit family in London. His parents doted over him and encouraged his natural talents. He was constantly showing off as a child and was advanced for his age. At age five he began going to school but was asked not to come back again because he was so far ahead of the older children that it was embarrassing to them. Young Robert received his real education at home from his parents who exposed him to literature, music, art, and much, much more.

Robert began to write poems almost as soon as he could talk. His parents were so proud of him that they bound his poems and showed them to anyone who would look at them. Although Robert seemed to have a natural talent for poetry, in his young adulthood he still wasn’t sure that he should choose to write poetry as his profession. He thought about doing many things, such as composing music or writing novels. He finally decided that he should be a poet.

Early in his career he became acquainted with a famous woman poet of the day, Elizabeth Barrett. Probably her most famous line of poetry is “How do I love thee? Let me count the ways. . . . ” Elizabeth had tuberculosis and was very sickly. Because of their mutual interest in poetry, Elizabeth and Robert began corresponding and eventually arranged to meet. Elizabeth was nervous that Robert would no longer be interested in corresponding with her after meeting her and seeing her sick and in bed. However, they had a wonderful meeting and seemed to know immediately that they wanted to marry each other. They eventually married and had a very happy marriage for fifteen years. In 1861 Elizabeth died, leaving Robert to raise alone their only child, a son called “Pen.”

Robert’s fame did not begin until after Elizabeth’s death. She had been a renowned poet, while he had stood in the shadow of her fame. Only Elizabeth had confidence in his poetry. It was not until after her death that his poetry gained popularity. He was no longer merely “Elizabeth Barrett Browning’s husband”; he too became a renowned poet who is still honored to this day. His only wish was that Elizabeth could have shared in his joy.

5

Skill application: Worktext page 286



- 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.

- What are three interesting things you learned from listening to the story about Robert Browning?

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.

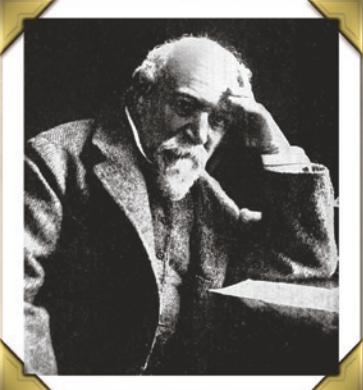
6

Time line:

Worktext page 286



Discuss the period of time in which Browning lived. Note the time period of Browning as it relates to the authors previously studied.



Sum Up

Answers will vary.

► Write 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 about Robert Browning?

The timeline diagram illustrates the life spans of four authors and significant historical events. The x-axis represents time from 1660 to 2020. The y-axis represents the authors' life spans and historical events. The timeline shows the following information:

- Life span of Daniel Defoe (1660–1731)**: Shaded grey box from approximately 1660 to 1731.
- Life span of William Cowper (1731–1800)**: Shaded grey box from approximately 1731 to 1800.
- Life span of Robert Browning (1812–1889)**: Shaded purple box from approximately 1812 to 1889.
- Life span of Howard Pyle (1853–1911)**: Shaded grey box from approximately 1853 to 1911.
- 1812**: War of 1812
- 1814**: Francis Scott Key wrote "The Star-Spangled Banner"
- 1861**: The Civil War began
- 1865**: The Civil War ended
- 1876**: Alexander Graham Bell invented the telephone

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286

Reading 6: "Author Scrapbook: Robert Browning," Lesson 93
Study skills: E.A.R.S. Listening Strategy

536

Unit 4

Extravaganzas

Background information

Web—A web is a type of graphic organizer that shows how keywords and concepts relate to one another.

Lesson 103—Graphic organizers will be developed further in Lesson 103, “Graphic Organizers II.”

GRAPHIC ORGANIZERS I

Wonderful Webs

► Complete the graphic organizer or web.

BRAINSTORMING
Answers will vary.

Possible answers are given.

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```

    graph TD
      Animals((Animals)) --- Mammals((Mammals))
      Animals --- Amphibians((Amphibians))
      Animals --- Reptiles((Reptiles))
      Animals --- Birds((Birds))

      Mammals --- raccoon
      Mammals --- whale
      Mammals --- cow

      Amphibians --- toad
      Amphibians --- frog

      Reptiles --- lizard
      Reptiles --- snake

      Birds --- dove
      Birds --- robin
      Birds --- eagle
      Birds --- chicken
  
```

258

Lesson	Worktext pages
93	258–59

OBJECTIVES

LESSON 93

The student will

- Organize information using a graphic organizer (web).
- Form an outline using information from a graphic organizer.

1

Skill development: Worktext page 258



- What are some names of animals?

Instruct the students to write in the Brainstorming box the names of animals that their classmates give and that they think of on their own. (See possible answers in the web on the worktext page shown.)

- Look at the web below the Brainstorming box. What is the topic of the web? (animals; point out the topic in the largest oval in the center of the web.)

Look at the ovals connected to the Animal oval. What are the four categories of animals listed in the ovals? (*Mammals, Amphibians, Reptiles, Birds*)

In which category does each animal listed in your Brainstorming box belong? (Answers will vary.)

Guide a discussion of the characteristics of each category and the animals that belong in it. Point out that some of the animals the students have listed may not belong in any of the categories listed. Direct the students to write each animal name near the appropriate category and to draw an oval around it and a line connecting it to the category oval.

- We have just taken general information about animals and put it into an organizer that shows how all the information is connected. Organizers like this web help us to see how much

(continued at top of next page)

LESSON 93

SKILL DAY

(continued from previous page)

knowledge we have to start with and then put the pieces of information together to see how ideas are related. Using this organizer can help you arrange information so that you may study more efficiently.

2 Skill application:

Outlining

Use the information in the Animals web to construct an outline for display (i.e., on the chalkboard or overhead projector) as you guide the students in the following discussion.

- The information in a web can easily be made into an outline. Look at the Animals web you have made on Worktext page 258. What would be the topic or title of the outline? (*Animals*)

What are the main categories of animals? (*Mammals, Amphibians, Reptiles, Birds*) We put these main categories in the outline with capital letters—*A, B, C, D*.

What are the supporting details or the specific animals in each main category? (*Answers will vary; list several below each category.*) These animal names are listed in the outline with numbers.

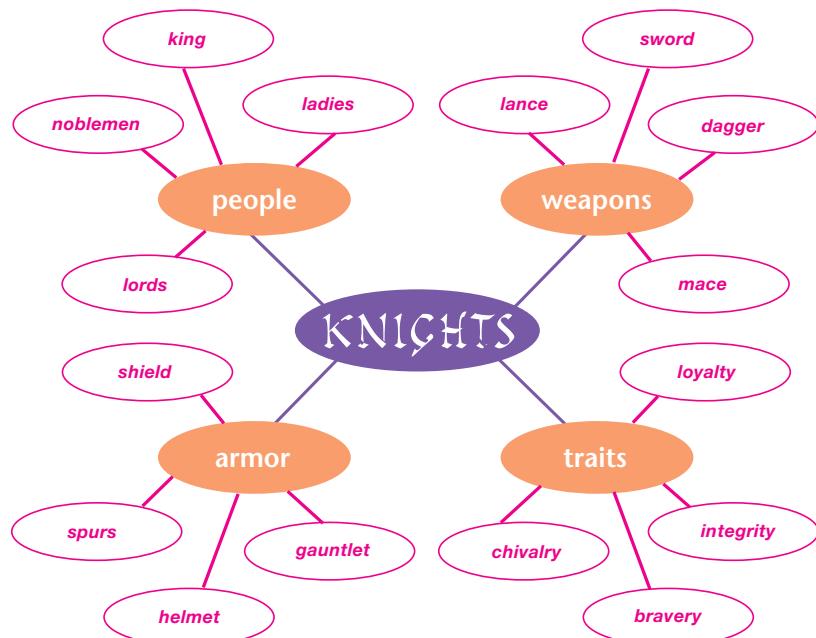
The outline should follow the pattern below:

Animals

- A. Mammals
 - 1. raccoon
 - 2. whale
 - 3. cow
- B. Amphibians
 - 1. toad
 - 2. frog
- C. Reptiles
 - 1. snake
 - 2. lizard
- D. Birds
 - 1. dove
 - 2. eagle
 - 3. robin
 - 4. chicken

► Use the words to complete the graphic organizer or web.

noblemen	shield	gauntlet	sword
loyalty	chivalry	ladies	dagger
lords	spurs	integrity	bravery
king	lance	mace	helmet



Reading 6: Skill Day, Lesson 93
Study skills: organizing information using a graphic organizer (web)

259

3 Skill practice: Worktext page 259



- What is the topic of this web? (*knights; point out the topic in the largest oval.*)

Look at the categories given in the ovals connected to the *knights* oval. What are the four main ideas related to knights? (*people, weapons, armor, traits*)

Look at the list of words given above the web. Which ones are people that knights deal with? (*noblemen, lords, king, ladies*) Write the words in the ovals connected to the *people* oval.

Direct the students to complete the rest of the web independently.

THE PETERKINS CELEBRATE THE FOURTH OF JULY

Mrs. Peterkin is nervous about having fireworks on the Fourth of July—she will not allow gunpowder in the house. This proclamation only fuels the creativity of the boys, and such a Fourth of July has never been had since!

Lesson	Reader pages	Worktext pages
94	390–95	155–56

Materials

- An American flag and/or some patriotic music
- Vocabulary sentences for display. Use the prepared sentences from page 540 to introduce the vocabulary words in context at the beginning of the lesson.
- Teaching Visuals 7, 12, 13, 14, and 15: *More Accents and Arrows*, *Jump on the Bandwagon*, *Don't Be Fooled*, *Hear Ye! Hear Ye!*, and *All That Glitters*

Background information

What's in a name?—Each of the Peterkin boys in this story is named after a historical ruler such as Agamemnon, the Greek commander, and Solomon, the king of Israel.

Types of humor—Three types of humor—*puns*, *incongruity*, and *slapstick*—are demonstrated in this lesson. You may wish to write the three types of humor for display as you discuss them throughout the lesson. These concepts will be reviewed on worktext page 155.

INTRODUCTION

Red, white, and blue

Display the flag and/or play some patriotic music.

- What does your family do to celebrate the Fourth of July?
Do you like to hear patriotic music?
- The story we will read today is about a very unusual Fourth of July celebration.

Head note

- Read the head note on reader page 390 silently to find out about some of the first books written just for children.
- When did writers begin creating many kinds of books for children? ([1800s](#))

NOTE Students may recall that John Newbery wrote one of the first books for children in the 1700s. Such books gained popularity in the 1800s. (See Literary awards, page 510, Lesson 87.)

What kind of children's story is the one you are about to read? ([a sort of tall tale](#))

What is the title of the book that this story is taken from? ([The Peterkin Papers](#))

OBJECTIVES

LESSON 94

The student will

- Make word choices to express a main idea.
- Describe character traits.
- Make judgments between realistic and unrealistic situations in humor.
- Understand and discuss elements of humorous fiction: *incongruity*, *puns*, and *slapstick*.
- Discern how the events create the crisis of the story.



Heritage Studies Connection

Lesson 94 can be linked to the study of the Declaration of Independence, adopted on July 4, 1776.

Correlated Activities

- Vocabulary Notebook, Activity 4: Letter Line-up
- Spelling Practice, Activity 6: Spellorama

See "Classroom Management for Grouping" in the Appendix.

LESSON 94

THE PETERKINS CELEBRATE THE FOURTH OF JULY

COMPREHENSION

VOCABULARY

Dad **jocosely** refers to his three boys as the “three stooges.” (p. 391)

The **fulminating** mixture caused a huge fire. (p. 392)

Esther admired the **composition** of the painting, especially the bright colors. (p. 394)

Before silent reading: pages 390–92

Motivation

- ▶ What will be special about the Peterkins’ Fourth of July celebration?

After silent reading

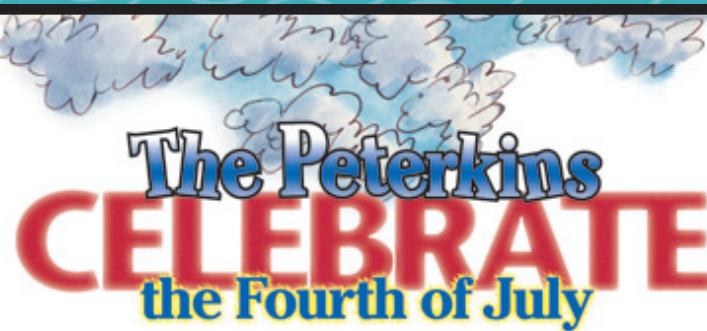
Overview discussion: pages 390–92

- ▶ [interpretive] Why are the Peterkins having such a big Fourth of July celebration this particular year? (possible answers: because they did not have a celebration the year before; it is the centennial year.)

[interpretive] If you could use only one word, which word would you use to characterize the celebration? (possible answers: *noise; confusion*) Explain your answer. (Answers will vary, but elicit that the celebration is loud and confusing because of the horns, the extra boys sleeping over, the fireworks, and the failed attempts to recite the Declaration of Independence.)

- ▶ [interpretive] What kind of personality does Mrs. Peterkin have? (possible answers: *fearful; worrisome*)

[critical] Do you think Mrs. Peterkin has reason to be so fearful about the day’s celebration? (Answers may vary, but elicit that she has reason to be concerned about the boys playing with fireworks, but she seems to go too far with being fearful of things like peanuts.)



*Adapted from The Peterkin Papers, by Lucretia Hale
illustrated by Bruce Day*

What year were you born? Write the year down on a piece of paper. Now take the first two numbers out and substitute 16 instead. If you had been born in that year, you would probably not have owned any books of your own. And even if you had, they would not have been books for people your age.

In the 1800s writers began creating many kinds of books just for children to enjoy. One kind was a sort of tall tale with exaggerations and extraordinary characters. A first of this sort was Lucretia Hale’s The Peterkin Papers.

The day began early.

A compact had been made with the little boys the evening before.

They were to be allowed to usher in the glorious day by the blowing of horns exactly at sunrise. But they were to blow them for precisely five minutes only, and no sound of the horns should be heard afterward ‘til the family was downstairs.

It was thought that a peace might thus be bought by a short, though crowded, period of noise.

The morning came. Even before the morning, at half-past three o’clock, a terrible blast of the horns aroused the whole family.

390

Mrs. Peterkin clasped her hands to her head. The number of the horns was most remarkable! It was as though every cow in the place had arisen and was blowing through both her own horns!

“How many little boys are there? How many have we?” exclaimed Mr. Peterkin, going over their names one by one.

And how unexpectedly long the five minutes seemed! Elizabeth Eliza was to take out her watch and give the signal for the end of the five minutes and the ceasing of the horns.

Locate and read aloud the paragraphs that describe Mrs. Peterkin’s fear of torpedoes and peanuts. Read with a fearful scolding voice to convey Mrs. Peterkin’s feelings (page 392).

- ▶ [interpretive] What kind of personality does Mr. Peterkin seem to have? (possible answers: *easy-going; focused on accomplishing things*)

[critical] Do you think it is realistic for the Peterkins to hope for peace after the horn blowing? Why or why not? (Answers will vary, but elicit that it would be hard to get the boys settled down after such a rowdy beginning.)

Read aloud Mrs. Peterkin’s response to the horns blowing and the description of the sound of horns.

- ▶ [interpretive] As the horns are being blown loudly, what is humorous about Mr. Peterkin’s question “How many little boys are there? How many have we?” (Answers may vary, but elicit that Mr. Peterkin should know how many sons he has and how many boys are visiting.)

Follow-up discussion: page 390

- ▶ [interpretive] What do the Peterkins hope to accomplish in allowing the little boys to blow the horns? (They hope to get a time of peace after the noise.)



"We will not try this plan again," said Mrs. Peterkin.

"If we live to another Fourth," added Mr. Peterkin, hastening to the door to inquire into the state of affairs.

Alas! Amanda, by mistake, had waked up the little boys an hour too early. And by another mistake the little boys had invited three or four of their friends to spend the night with them. Mrs. Peterkin had given them permission to have the boys for the whole day, and they understood the day as beginning when they went to bed the night before. This accounted for the number of horns.

It would have been impossible to hear any explanation; but the five

minutes ended, and the horns ceased, and there remained only the noise of a singular leaping of feet, explained perhaps by a possible pillow fight, that kept the family below partially awake until the bells and cannon made known the dawning of the glorious day—the sunrise, or “the rising of the sons,” as Mr. Peterkin jocosely¹ called it when they heard the little boys and their friends clattering down the stairs to begin the outside festivities.

In despair of sleep, the family came down to breakfast.

¹jocosely—humorously

Follow-up discussion: page 391

► [critical] Do you think the little boys' being awakened too early and having their friends over the night before can really be described as mistakes? Why or why not? (Answers may vary, but elicit that Amanda waking up the boys too early could possibly be a mistake, but the boys inviting their friends early is most likely not a mistake—it's just a humorous way to refer to their twisting of their mother's instructions.)

Read aloud with a convincing voice the explanation of the “mistake” in the boys having their friends over the night before the celebration.

[appreciative] Have you ever tried to interpret your mom or dad’s instructions the way you wanted to instead of the way that they meant them to be interpreted? What happened?

► [literal] What phrase does Mr. Peterkin use to refer to the sunrise? (“the rising of the sons”)

[interpretive] With what kind of tone does Mr. Peterkin refer to the sunrise as “the rising of the sons”? (humorous; joking) Why? (Explain that it is a *pun* or a play on words in which he is referring to the boys getting up and the sun rising.)

Follow-up discussion: page 392

► [interpretive] What do you think torpedoes are? (Answers will vary, but elicit that they are a type of firecracker—a noisemaker made of gravel, a percussion cap, and tissue—that goes off when it is thrown to the ground.)

[literal] What is Mrs. Peterkin's fear concerning torpedoes? (that some of the children may swallow them because they look so much like sugar-plums)

► [interpretive] Why do you think one of the Peterkin children is given a name like Agamemnon? (Answers will vary, but elicit that it adds to the humor of the story because it's such an odd name. Refer to the background information given at the beginning of the lesson.)

► [interpretive] What do the Peterkins and their company discover about how much of the Declaration of Independence they can recite? (They all know the same line and nothing more.)

Read aloud the line of the Declaration of Independence that everyone recites and the paragraph describing what Mr. Peterkin plans to do. Read with a matter-of-fact tone.

Mrs. Peterkin had always been much afraid of fireworks and had never allowed the boys to bring gunpowder into the house. She was even afraid of torpedoes; they looked so much like sugarplums that she was sure some of the children would swallow them and explode.

She was very timid about other things. She was not sure even about peanuts. Everybody exclaimed over this: "Surely there was no danger in peanuts!" But Mrs. Peterkin declared she had been very much alarmed in the crowded corners of the streets in Boston, at the peanut stands, where they had machines to roast the peanuts. She did not think it was safe.

Mr. Peterkin thought there actually was no danger, and he should be sorry to give up the peanut.

In consideration, however, of the fact that they had had no real celebration of the Fourth the last year, Mrs. Peterkin had consented to give over the day, this year, to the amusement of the family as a Centennial celebration. She would prepare herself for a terrible noise—only she did not want any gunpowder brought into the house.

The little boys had begun by firing some torpedoes a few days beforehand, that their mother might be used to the sound, and had selected their horns some weeks before.

Agamemnon, meanwhile, remembered a recipe he had read some-

where for making a "fulminating² paste" of iron filings and powder of brimstone. He had written it down on a piece of paper. But the iron filings must be finely powdered. This they began upon a day or two before, and the very afternoon before laid out some of the paste on the porch.

Sparklers were contributed by Mr. Peterkin for the evening. The reading of the Declaration of Independence was to take place in the morning, on the porch, under the flags.

The Bromwicks brought over their flag to hang over the door.

Quite a company assembled; but it seemed nobody had a copy of the Declaration of Independence.

Elizabeth Eliza said she could say one line, if they each could add as much. But it proved they all knew the same line that she did, as they began:

"When, in the course of human events, it becomes necessary for one people . . ."

They could not get any farther. Some of the party decided that "one people" was a good place to stop, and the little boys sent off some fresh torpedoes in honor of the people. But Mr. Peterkin was not satisfied. He invited the assembled party to stay until sunset, and meanwhile he would find a copy, and torpedoes were to be saved to be fired off at the close of every sentence.

²fulminating—exploding

And now the noon bells rang and the noon bells ceased.

Mrs. Peterkin wanted to ask everybody to dinner. So she took a ham, and the boys had bought tamarinds and buns and a coconut. So the company stayed on, and they were also treated to peanuts and lemonade.

They sang patriotic songs, they told stories, they fired torpedoes, and they frightened the cats with them. It was a warm afternoon; the red poppies were out wide, and the hot sun poured down on the alleyways in the garden. There was a seething sound of a hot day in the buzzing of insects, in the steaming heat that came up from the ground. Some neighboring boys were firing a toy cannon. Every time it went off, Mrs. Peterkin started and looked to see if one of the little boys was injured.

Mr. Peterkin had set out to find a copy of the "Declaration." Agamemnon had disappeared. Mrs. Peterkin asked the maid if she were not anxious about the fireworks.

And then came a fresh tumult! All the fire engines in town rushed toward them, clanging with bells, men and boys yelling! They were out for a practice and for a Fourth of July show.

But Mrs. Peterkin thought the house was on fire, and so did some of the guests. There was great rushing hither and thither. Some thought they

would better go home; some thought they would better stay. Mrs. Peterkin hastened into the house to see what she could save. Elizabeth Eliza followed her, first proceeding to collect all the poker and tongs she could find, because they could be thrown out of the window without breaking. She had read of people who had flung looking glasses out of the window by mistake, in the excitement of the house being on fire, and had carried the poker and tongs carefully into the garden. She had always determined to do the reverse. But she met with a difficulty—there were no poker and tongs, as they did not use them. So Elizabeth Eliza took all the pots and kettles up to the upper windows, ready to be thrown out.

But where was Mrs. Peterkin? Solomon John found she had fled to the attic in terror. She insisted upon stopping to collect some bags that nobody would think of saving, she said, unless she did. Alas! this was the result of fireworks on Fourth of July! As they came downstairs they heard the voices of all the company declaring there was no fire; the danger was past. They told her the fire company was only out for show and to celebrate the Fourth of July. She thought it already too much celebrated.

Just then Elizabeth Eliza's kettles and pans came crashing through the windows. That only added to the festivities, the little boys thought.

The Peterkins Celebrate the Fourth of July 393

Follow-up discussion: page 393

[interpretive] What foolish things do Mrs. Peterkin and her daughter Elizabeth Eliza do because they think the house is on fire? (Elizabeth Eliza looks for poker and tongs to throw out the window, but ends up throwing kettles and pans out instead; Mrs. Peterkin runs to the attic to pick up some bags that no one else will think about saving.)

[critical] Do you think it is realistic that people would do such foolish things? (probably not) Why do you think the author described these events in such a way? (Elicit that this is another example of *slapstick humor*.)

(*Overview discussion continued*)

Explain to the students that this form of humor is called *slapstick*. Slapstick involves loud noises, rapid action, and a silly plot with improbable outcomes.

► [appreciative] Which part of the story do you find funniest?

Before silent reading: pages 393–95

Motivation

- Will the Peterkins and their friends find a copy of the Declaration of Independence before the day is over?

After silent reading

Overview discussion: pages 393–95

- [literal] How did Mr. Peterkin find a copy of the Declaration of Independence? (He went from house to house until he found one.)

[critical] Do you think it is strange that a solemn document like the Declaration of Independence is read with bells, cannons, torpedoes, and firecrackers going off the whole time? Why or why not? (Answers will vary, but elicit that it does seem a little strange that the occasion would not be more quiet and serious. Elicit that this is part of the humor of the story.)

Explain to the students that this form of humor is called *incongruity*. Incongruity is putting together unrelated things.

- [interpretive] How does the fulminating paste fit into the crisis of the story? (The explosion of the paste is the crisis because it's the turning point in the story after which things seem to calm down.)

[interpretive] What happens before the explosion of the fulminating paste that indicates it is the crisis? (The details of the action build as Agamemnon and Solomon John try to get to the fulminating paste before it explodes.)

Locate and read aloud the urgent conversation between Agamemnon and Solomon John as they realize what is going to happen (page 394).

[critical] Is it realistic that such an accident involving explosives would not result in any injuries? (It is not realistic; people would have actually been injured by an accident like that.)

Follow-up discussion: page 394

Read the final lines of the Declaration of Independence to the students:

"And for the support of this Declaration, with a firm reliance on the Protection of Divine Providence, we mutually pledge to each other our lives, our fortunes and our sacred honor."

- Try to imagine Mr. Peterkin standing on his porch proudly reading the final lines of the document which has meant so much to American freedom.

[interpretive] Do you think Mr. Peterkin is aware of what is going on around him? (probably not) Why or why not? (He is so caught up in the words of the Declaration of Independence.)

Mr. Peterkin had been roaming about all this time in search of a copy of the Declaration of Independence. The public library was shut, and he had to go from house to house; but now, as the sunset bells and cannon began, he returned with a copy, and read it, to the pealing of the bells and sounding of the cannon. Torpedoes and crackers were fired at every pause.

At the most exciting moment, near the close of the reading, Agamemnon, with an expression of terror, pulled Solomon John aside.

"I have suddenly remembered where I read about the 'fulminating paste' we made. It was in the preface to 'Woodstock,' and I have been round to borrow the book, to read the directions over again, because I was afraid about the 'paste' going off. READ THIS QUICKLY! and tell me, *Where is the fulminating paste?*"

Solomon John was busy winding some covers of paper over a little parcel. It contained chlorate of potash and sulphur mixed. A friend had told him of the composition.³ The more thicknesses of paper you put round it, the louder it would go off. You must pound it with a hammer. Solomon John felt it must be perfectly safe, as his mother had taken potash for a medicine.

He still held the parcel as he read from Agamemnon's book: "This

paste, when it has lain together about twenty-six hours, will *of itself* take fire, and burn all the sulphur away with a blue flame and a bad smell."

"We made it just twenty-six hours ago," said Agamemnon.

"We put it on the porch," exclaimed Solomon John, rapidly recalling the facts, "and it is in front of Mother's feet!"

He hastened to snatch the paste away before it should take fire, flinging aside the packet in his hurry. Agamemnon, jumping upon the porch at the same moment, trod upon the paper parcel, which exploded at once with the shock, and he fell to the ground, while at the same moment the paste "fulminated" into a blue flame directly in front of Mrs. Peterkin!

It was a moment of great confusion. There were explosions, cries and screams. The bells were still ringing, the cannon firing, and Mr. Peterkin had just reached the closing words: "Our lives, our fortunes, and our sacred honor."

"We are all blown up, as I feared we should be," Mrs. Peterkin at length ventured to say, finding herself in a bush by the side of the porch. She scarcely dared to open her eyes to see the scattered limbs about her.

³composition—the parts of something and the way in which they are put together



It was so with all. Even Ann Maria Bromwick clutched a pillar of the porch, with closed eyes.

At length Mr. Peterkin said, calmly, "Is anybody killed?"

There was no reply. Nobody could tell whether it was because everybody was killed or because they were too wounded to answer. It was a great while before Mrs. Peterkin ventured to move.

But no one was hurt; no one had lost any limbs, though Mrs. Peterkin was sure she had seen some flying in the air. Nobody could understand how, as she had kept her eyes firmly shut.

Mrs. Peterkin was extricated from the bush. No one knew how she got there. The thundering noise had roused the neighborhood even

more than before. Answering explosions came on every side, and the little boys hastened to send off torpedoes under cover of the confusion. Solomon John's other fireworks would not go. But all felt he had done enough.

Mrs. Peterkin retreated into the parlor, deciding she really did have a headache. At times she had to come out when a rocket went off, to see if one of the little boys was injured. She was exhausted by the adventures of the day, and almost thought it could not have been worse if the boys had been allowed gunpowder. The distracted lady was thankful there was likely to be but one Centennial Fourth in her lifetime and declared she should never venture to take another spoonful of potash.

The Peterkins Celebrate the Fourth of July 395

Follow-up discussion: page 395

► [literal] What does Mr. Peterkin ask after the explosion of the fulminating paste? ("Is anybody killed?")

[interpretive] What seems silly about Mr. Peterkin asking if anybody is killed? (Possible answers: We would normally say "dead" rather than "killed"; if people were dead, they would not be able to answer.)

► [interpretive] Why would Mrs. Peterkin have thought she saw limbs flying through the air even though her eyes were closed the whole time? (Because of her fear she exaggerates the situation.)

Read aloud the paragraphs that describe Mrs. Peterkin's reaction to all of the commotion.

WORKTEXT OBJECTIVES

The student will

- Identify forms of humor: *slapstick*, *incongruity*, and *puns*.
- Apply accent rule 5.
- Identify propaganda techniques.

Structural analysis: Worktext page 155

Display Teaching Visual 7, *More Accents and Arrows*. Call attention to the third arrow, "Shift in accent." Use the information given in the boxes and the words listed to present the instances in which a shift in accented syllables

occurs in words. Elicit that *con•duct'* means "to lead or guide" and *con•duct* is "a person's behavior." Choose students to use the two words in sentences to show the correct use of each word.

Literature:

Worktext page 156

Propaganda techniques were presented in Lesson 35.

Use Teaching Visuals 12, 13, 14, and 15 to review the four propaganda techniques presented in Lesson 35. Call attention to *plain folks* and *exaggeration*, the two techniques introduced on the worktext page, and discuss them before the students complete the page.

7 More Accents and Arrows

Words with affixes (Rule 2)

In words with affixes, the accent usually falls on the base word.
dis-trust'ful *un-a'bile*

Schwa syllables (Rule 4)

The accent never falls on a syllable with a vowel sound called a schwa-a.
The schwa sound can be spelled many ways:
ir•ous *ab•ounce'*
ea•gle

Shift in accent (Rule 5)

In words with the suffix ending /er/ or /est/, the accent usually falls on the syllable that provides the meaning.
po•si•tion *des•tri•na•tion*

Adding suffixes to some words changes their meaning, which may affect the accent. It often shifts to the syllable before the suffix.
de•clare' *no•ble*
de•clar•a•tion *no•bil•i•ty*

A shift in accent often occurs when the meaning of a word changes.
con•duct *con'•duct*

SOMETHING EXTRA

Write It: Diamante

Invite the student to write a diamante that reflects the events of the story “The Peterkins Celebrate the Fourth of July.” Explain that a diamante is a form of poetry that has seven lines which form a diamond. Direct the student first to skim the story and make a list of interesting words. Instruct him then to follow the directions given below to compose his diamante.

1. Write a noun.
2. Write two adjectives describing the noun.
3. Write three participles (*-ed* or *-ing*).
4. Write four nouns related to the subject.
5. Write three participles developing the subject.
6. Write two adjectives indicating a change.
7. Write a noun that is opposite of the noun in the first line.

You might wish to guide the students through the process of writing a diamante together before each student writes his own diamante. Encourage the students to begin their composing by first thinking of two opposite nouns that will make up the first and last lines of the poem.

Example:

Celebration
festive, tumultuous
shouting, laughing, worrying
horns, flags, fireworks, torpedoes
ringing, clanging, exploding
chaotic, confusing
Turmoil

FEATHERS IN THE WIND

When Philip's bus arrives, Grandfather is late in picking him up. He's preparing the eagle that will eventually be sacrificed. It's the Hopi way. But as a Christian, Philip can't pray to the feathered bush. Will Grandfather ever understand?

Lesson	Reader pages	Worktext pages
95	396–403	157
96	404–10	158–60

Materials

- Native American articles or pictures
- Vocabulary sentences for display. Use the prepared sentences from pages 548 and 556 to introduce the vocabulary words in context at the beginning of each lesson.

Background information

Hopi—The Hopi reservation in northeast Arizona, nearly 4,000 square miles of land, is located on the top of three mesas, which are mentioned briefly in “Feathers in the Wind.” A mesa is a natural flat-topped land formation. Each of the three mesas contains one or more *pueblos*, or villages. The name *Hopi* comes from a word meaning “the peaceful ones.” Religious ceremonies such as the one told of in this story are still practiced today.

INTRODUCTION

What is it like?

Display the Native American articles or pictures.

- Have you ever wondered what life is like for Native Americans today?
 - Are many of them Christians?
 - What do unsaved Native Americans worship?
- The story you will begin reading today will help you understand the spiritual struggles that Native Americans face.

OBJECTIVES

LESSON 95

The student will

- Describe the mood of the story.
- Relate story content to biblical truths: We should respect, honor, and obey those in authority over us; Christ was the perfect sacrifice to pay for our sins.
- Identify the inciting incident of the plot.

LESSON 96

The student will

- Evaluate the motives of characters.
- Recognize the inner conflict of the main character.
- Read orally to convey the emotion of characters.
- Relate story content to biblical truths: God promises to be with us in time of trouble; God commands us to be faithful and obedient.

Correlated Activities

- Word Work, Activity 4: Notable Events
- Creative Writing, Activity 4: Smart Chart

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

VOCABULARY

Under the scientist's closer **scrutiny**, the star appeared to be a planet. (p. 397)

Clouds **obscure** the stars on stormy nights. (p. 398)

After he accidentally broke the window, Brad prayed quickly, dreading the **confrontation** to come. (p. 402)

Before silent reading: pages 396–400

Motivation

- Why is Philip waiting at a bus stop?

After silent reading

Overview discussion: pages 396–400

- [critical] Why has Philip never seen his grandfather? (*When Philip's parents became Christians, Alonzo forbade them to come back.*) Do you think this is a form of persecution? Explain your answer. (*Elicit that this is a form of persecution.*)
- [interpretive] What conflict does Paulo mention to Philip? (*problems between Philip's parents and Alonzo, Philip's grandfather, about leaving the Hopi way*) How do you think this conflict will affect the rest of the story? (*Accept any answer.*) Which element of the plot is this? (*the inciting incident*)

Refer the students to the plot diagram on reader page 303.

Locate and read aloud Paulo's comment about the trouble between Philip's parents and grandfather (page 396).

Feathers in the Wind

Milly Howard

illustrated by Del Thompson and Jim Hargis

The Hopi Way

Philip Talihema jumped down the last step of the bus and stepped back as the air brakes hissed. He stood on the side of the road holding his old suitcase in one hand and the thin jacket he had worn on the air-conditioned bus in the other. Motionless, he watched until the bus vanished into the point where the road touched the sky. Then he walked across the road to the adobe¹ store that crouched at one corner of the crossroads. Stopping on the cracked concrete porch, he studied the sun-bleached signs taped to the dusty window, reluctant to enter the dark cavern of the store itself.

A voice spoke from behind the screen door. "You Danny Talihema's son?"

Philip stared at the dark figure, blurred by the screen. "Yes, sir," he answered. "Are you my grandfather?"

The door opened, and the hot, golden light transformed the shadowy figure into a cheerful Hopi Indian. He shook his head, a friendly smile creasing his brown face. "No, I'm Paulo. I run the store here. Alonzo told me he might be late to

pick you up. He's preparing the eagle today."

"Eagle?"

Paulo looked at him curiously. "Your grandfather is an elder of the Eagle Clan. Didn't you know?"

"Oh." Philip looked away, pushing his damp hair off his forehead. "My folks didn't talk much about the Clan."

"Yeah, people leave; they turn away from the Hopi way," Paulo said. He shook his head, letting his breath out sharply. "I heard there was bad trouble between your folks and Alonzo. But when Alonzo heard about the accident—ah, well."

He shrugged his ample shoulders and motioned toward the battered drink box on the porch. "Help yourself, boy. Don't know how long you'll have to wait."

"Thanks." Philip opened a drink bottle and sat down on the edge of the concrete. Before him stretched miles of flat, dry earth, broken by strange red rock formations and up-thrusting flat-topped mesas.

¹adobe—made of clay and straw bricks

396

- [interpretive] When Philip discovers the eagle on the roof, what does he try to tell Alonzo about why there is no need for sacrifices any more? (*Christ was the perfect sacrifice—when Christ died, His sacrifice paid the price for our sins in full.*) [Bible Promise: E. Christ as Sacrifice]

[critical] Do you think Philip should press the issue of sacrifices with his grandfather? (*Answers will vary, but elicit that although he should take every opportunity to testify of his faith, he should also be obedient and respectful.*) [BAT: 2a Authority]

Follow-up discussion: page 396

- [literal] What is the setting of the story? (*possible answers: a hot, dry place; in the desert; on a Hopi reservation; modern times*)
- [interpretive] Why would Philip be reluctant to enter the store? (*Answers will vary, but elicit that he is in a strange new place, and the store looks dark and foreboding.*)

[appreciative] How does the author change the mood from one of uncertainty and fear to a more comfortable, lightened mood? (*Elicit that the description of the "dark cavern of the*

(continued at bottom of next page)



"Might as well be on the moon," he said aloud. "No wonder Mom and Dad stayed in the city."

Even as he spoke he knew he was wrong. Both his parents had talked longingly of the canyons and mesas of their childhood home. Before Philip's birth, they had visited often—good visits, friendly visits. Though Alonzo quarreled about their decision to live and work in the city, his tiny wife, Holly, kept the family visits peaceful. Then Holly died, and the visits became more strained. When Philip's parents became Christians, Alonzo felt they had brought disgrace upon the family. Angrily, he forbade them to come again—even when Philip was born.

Philip finished his drink and shaded his eyes to peer into the distance. Dust rose from a side road. "Well, Grandfather'll see me now,"

Philip thought. "We're the only Talihemas left."

The dust cloud came closer, revealing a battered pickup that had once been black. Sun-faded and covered with red dust, it spun pebbles and stones as it stopped beside the store. A man stepped out of the cab. Tall and gaunt, he regarded Philip with eyes narrowed from years of squinting against the sun.

Uneasily, Philip bore his scrutiny.² He knew how he looked. Just like the other kids back home. Neatly trimmed hair. Knit shirt and jeans. Sneakers and socks. City Indian.

"Philip?"

"Yes, sir."

A smile softened the harsh lines of the man's face as he thrust out a hand. "Welcome home, Philip."

²scrutiny—close inspection

Feathers in the Wind 397

Follow-up discussion: page 397

► [interpretive] What has happened to Philip's parents? (They have died in an accident.) How do you know? (Paulo mentions an accident, and Philip says that he and his grandfather are the only Talihemas left.)

Read aloud Philip's reflective thoughts about meeting his grandfather.

[interpretive] Why is Philip concerned that he looks like a city Indian? (Answers will vary, but elicit that to his grandfather he represents the Hopi who have left the "old ways" and he doesn't want to have problems with his grandfather.)

(continued from previous page)

store" and the "dark figure, blurred by the screen" is relieved when the door opens "and the hot, golden light transformed the shadowy figure into a cheerful Hopi Indian.")

[appreciative] How does the author use dark and light to set the mood here? (Elicit that dark represents fear and the unknown and light represents courage and comfort.)

Follow-up discussion: page 398

► [interpretive] What indications do you have that things seem fine between Philip and Alonzo? (Alonzo smiles at Philip and calls him “son.”)

[interpretive] Why does Philip tense when Alonzo starts talking about the Hopi? (He knows it was a controversial subject between his parents and Alonzo.)

[literal] What strange thing does Philip see on the way home? (a prayer bush)

Choose two students to read aloud the conversation between Philip and Alonzo about the prayer bush, showing the tension between the two characters.

[appreciative] How does the mood of the story change by the time Philip and his grandfather reach the house? (Alonzo is no longer smiling; Philip knows there is a problem.)

Relief swept over Philip. With a lightened heart, he shook the hand heartily.

“Just toss your bag in the back and climb in, Son,” Alonzo said. As Philip climbed into the cab of the truck, Alonzo called to Paulo, “Thanks for taking care of my Danny’s boy!”

Philip held on tightly as the pickup charged out onto the empty road. “Do you always drive this fast?”

Alonzo slowed fractionally. “Sorry. Lot of distance to cover out here.”

“There sure is,” Philip agreed, looking again at the wide expanse of flat land. “Where’s your house?”

“Up there.” Alonzo pointed to the nearest mesa. “In the village of the Eagle Clan.”

“Paulo told me that you had to prepare the eagle. You don’t eat eagles, do you?”

Alonzo laughed shortly. “Your ma and pa didn’t teach you much, did they?”

Philip frowned. “Sure, they did. Dad taught me all sorts of things.”

“But not about—never mind. It’s just as well that you’ll be learning about the Hopi from me.”

Philip tensed. He had heard enough family discussions to know what Alonzo meant. He opened his mouth to speak, then glanced sideways at the strong features of the

man beside him and changed his mind. They rode the rest of the distance in silence as thick as the red dust that covered everything in sight.

Finally, shifting gears to grind up the rise to the mesa, Alonzo drew Philip’s attention to a dry bush covered with fluttering white.

“What is it?” Philip asked, leaning out the window to look back.

“A prayer bush,” his grandfather answered. “We tie the feathers of the eagle to the bush. As the wind pulls the feathers loose, the prayers rise to the spirits.”

In spite of the heat, Philip shivered. “That’s the way you *pray*?”

“It is the Hopi way.” Alonzo’s voice was cold. “You will learn.”

“No.” Philip took a deep breath to control his panic. “I pray to Jesus.”

“Not in my house.” Alonzo’s voice sounded strained but firm. “You are only a boy. You will obey.”

Philip stared at him, dismayed. Not knowing how to respond, he said nothing at all. A few seconds later, the truck wound up a busy side street and stopped beside a tall adobe house.

“Come; we’re here,” Alonzo said, unsmiling.

The warmth of welcome had vanished as surely as clouds *obscure*³ the sun. Silently he followed Alonzo

³obscure—to hide from view

into the house, into the room that had been his father's. Only when the door had closed and the footsteps receded down the hallway did he allow the tears to fall.

The next morning, Alonzo left for his job on a road-repair crew, telling Philip to make himself at home. Relieved, Philip had his devotions alone. Then, curious about the house where his father had lived so many years, he wandered about, exploring the cool, whitewashed rooms. Following a flight of hand-hewn steps, he found himself on the roof.

Fascinated, Philip looked down at the village. From his vantage point,⁴ he could see over the roofs of the other houses. Down below, two women shook rugs as they chattered to each other; another carried baskets of corn into a *piki*⁵ oven, and a neighbor worked on a battered jeep. Beyond the village, rocky crags thrust like jagged teeth against an incredibly blue sky.

When he lowered his gaze again, he saw three boys about his age climbing up toward the house. Philip studied them carefully. They too wore jeans, shirts, and sneakers, but any resemblance to Philip ended there. Their clothing was worn and somewhat stained with the ever-present red dust. Bright strips of cloth wound around their foreheads hardly constrained their tousled

black hair. When Philip leaned forward to watch their progress, one of the boys looked up. He motioned to the others. Philip couldn't understand the bold burst of comments, but he stepped back out of sight, his face burning.

When he turned to go, he saw the eagle. It lay limply on the brick of the roof, its talons secured to a post. Philip approached it cautiously. The eagle's eyes, dull and listless, followed his approach without interest. Philip reached out a hand to touch its head.

"Back off!"

Startled, Philip obeyed automatically. Then, half-frightened, half-defensive, he turned to face his grandfather who had returned home.

Alonzo stepped onto the roof.
"The eagle is wild. We brought him down from his nest only two days ago."

"This is the eagle Paulo told me about?"

"Yes. He will remain with us through late summer, a welcome member of our household. Then, when the kachinas⁶ return to the mountain ridges, the eagle will be sacrificed."

⁴vantage point—place that provides a good view

⁵piki—thin bread made from corn

⁶kachinas—Hopi term for imaginary spirits, believed to bring rain

Follow-up discussion: page 399

► [interpretive] How do you think the view from the rooftop differs from what Philip is used to seeing? (Answers will vary, but elicit the differences between a city scene and a desert scene.)

► [interpretive] What do you think is going through Philip's mind when he sees the other boys? (Answer will vary, but elicit that he realizes how different he is from them.)

► [interpretive] Why does Alonzo call out to Philip to "Back off"? (He is trying to protect Philip from getting hurt.)

Read aloud the conversation between Alonzo and Philip about the eagle.

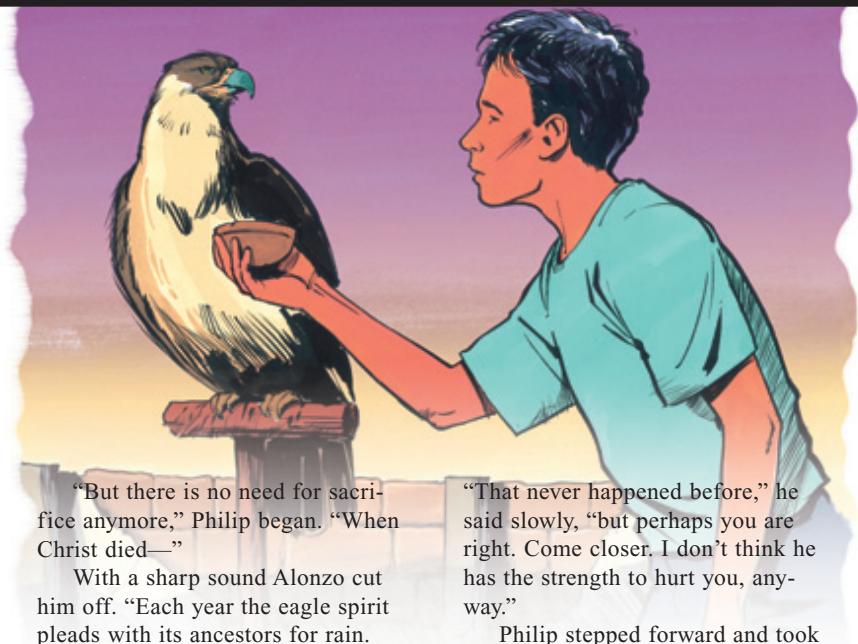
[literal] What will happen to the eagle? (It will be sacrificed.)

Follow-up discussion: page 400

► [literal] What is wrong with the eagle? (It is full of fight and refuses to eat and drink, so it is weak.) What does Alonzo believe will happen if the eagle dies from lack of food before it can be sacrificed? (He thinks that they will have a bad year.)

[interpretive] How do you think Philip feels about his new responsibility of taking care of the eagle? (Answers will vary.) Do you think Philip agrees with the superstition that the eagle will determine what kind of year they will have? (Answers will vary, but elicit that he probably does not agree because he knows that God controls the weather.) [Bible Promise: I. God as Master]

Read aloud the instructions that Alonzo proudly gives Philip about caring for the eagle.



"But there is no need for sacrifice anymore," Philip began. "When Christ died—"

With a sharp sound Alonzo cut him off. "Each year the eagle spirit pleads with its ancestors for rain. Without its intervention the crops would perish."

He inspected the eagle carefully. "Perhaps we chose the wrong eagle. This one fights too much. He has become weak from lack of food and water. If he dies," Alonzo said, looking troubled, "we will have a bad year."

The eagle heard the man's voice. Focusing with an effort and shaking its wings, it made a weak attempt to attack Alonzo.

"Maybe it remembers that you took it from its nest," Philip suggested.

Alonzo raised bushy eyebrows, giving the boy an appraising look.

"That never happened before," he said slowly, "but perhaps you are right. Come closer. I don't think he has the strength to hurt you, anyway."

Philip stepped forward and took Alonzo's place. The eagle made no movement toward him. Alonzo didn't stop Philip as he lifted the bowl of water to the eagle. At first it resisted; then it took a few drops.

"Enough," Alonzo said quietly. "Put it down. He will drink now."

Gently Philip placed the bowl on the bricks in front of the bird and stepped back. After a moment the eagle drank.

"You were right, Philip," Alonzo said, placing a hand on the boy's shoulder. "So—it becomes your job to care for the eagle, as it was mine and my father's before me. Fresh meat will be brought daily. He will be fed only the best."

The next morning Philip discovered who brought the fresh meat. When he entered the kitchen for breakfast, one of the three boys he had seen the day before waited beside the door. From his hand dangled a freshly killed rabbit. As the boy waited for Alonzo to pay for the rabbit, he slowly swung it in a circle, eyes fixed on Philip.

Without changing his steady gaze, he spoke to Alonzo with quick, strange words. Alonzo glanced at Philip and replied in the same language, more amused than annoyed. Philip flushed. The boy gave him a mocking salute and slipped out the door.

"Who was that?" Philip asked.

"Dennis Qumevedo," Alonzo answered. "A grandson of a friend. A good Hopi."

Philip accepted the rebuke without answering. There was no answer he could give. Instead, he changed the subject.

"How do I feed the eagle?"

"Come, I will show you."

Philip followed his grandfather up the stairs to the roof and then carefully followed his instructions. After the eagle had eaten, Philip asked, "What's his name?"

"At the ceremony he was given the name 'He Who Sails on the Wind.'"

Philip struggled with the Hopi syllables for the eagle's name until

Alonzo nodded. "That's close enough," he said as he went back to the stairs.

Philip tried once more alone, then gave up. "I think I'll call you Sailor. What do you think, bird?"

The eagle chirped deep in his throat and stretched his beak toward Philip. Philip laughed at the display of attention. "The hand that feeds, huh, Sailor?"

As the days passed, Philip sought out Sailor's rooftop sanctuary⁷ more and more frequently. Though the bird launched himself at Alonzo on sight, he seemed to enjoy Philip's presence. And Philip enjoyed the unconditional affection the eagle displayed. It was nice at last—for the first time since the death of his parents—to feel loved and needed.

Often he took his father's Bible to the rooftop with him and had his devotions by the light of the early-morning sun. Following the penciled notations in the margins gave him comfort, a feeling that something of his life remained the same, unchanged. He knew his grandfather was aware of the devotions, but his grandfather made no reference to the daily Bible reading nor to their first conversation about prayer. Philip sensed that Alonzo gave him grudging respect for continuing to do what he thought was right.

⁷sanctuary—an area where wild animals and birds are protected

Feathers in the Wind 401

Follow-up discussion: page 401

► [interpretive] Why does Philip flush when Dennis and Alonzo are talking? (He knows they are talking about him and what they are saying seems funny to them.)

[interpretive] Why does Alonzo say that Dennis is "a good Hopi"? (Elicit that Alonzo seems to be implying that he, Philip, is not a good Hopi.)

► [literal] What does Philip enjoy about taking care of Sailor? (the unconditional love shown to him by Sailor)

[interpretive] How do you think Philip feels about the death of his parents? (Answers will vary.)

[literal] What does Philip think is the reason that Alonzo doesn't mention anything about Philip's daily devotions? (Philip thinks that Alonzo might respect him for continuing to do what he thinks is right.)

Before silent reading: pages 401–3

Motivation

► Is there anyone who will befriend Philip?

After silent reading

Overview discussion: pages 401–3

► [literal] Who is the missionary to the Hopi people? (Mr. Timmons)

[interpretive] Why does Philip despair after Alonzo commands him to stay away from the mission and Mr. Timmons? (Possible answer: Philip probably feels that Mr. Timmons is the only one that understands him and that he can fellowship with, and now Philip can't even see him.)

► [literal] What is it about the Eagle Clan ceremonies that Philip cannot accept? (Philip can't accept the belief that kachina spirits live on the mountaintops or that snakes and eagles have anything to do with rain.) Why? (Elicit that Philip knows from the Bible that these beliefs are not true.)

[interpretive] Why does Philip want to say the right thing in the right spirit? (Possible answers: He wants to be a good testimony; he knows that losing his temper doesn't gain anything and only brings more problems.) [BATs: 3c Emotional control; 6c Spirit-filled]

Locate and read aloud Philip's prayer each night and his thoughts about confrontations (page 402).

► [interpretive] How does Philip show his commitment to Christ? (Elicit that he has his devotions with no one there to tell him to do it and even though he knows Alonzo doesn't like it.) [BATs: 6a Bible study; 8b Faith in the power of the Word of God]

[interpretive] Why can't Philip be a good Hopi? (Possible answers: He is a Christian; his religious beliefs from the Bible cannot go along with the Hopi religious beliefs.)

Follow-up discussion: page 402

► [interpretive] Why do the boys group around Philip and stare at him saying nothing? (Elicit that they are trying to scare and intimidate Philip.)

Read aloud the paragraph in which Philip tries to break the silence in a friendly way.

[literal] How does Philip find the courage to stand the silent attack? (He thinks of Bible verses.) [BATs: 8a Faith in God's promises; 8d Courage]

As June came, religious ceremonies in the villages became more frequent. Each time a ceremony was held in the Eagle Clan, Alonzo insisted that Philip accompany him. Philip did learn to appreciate the thin *piki* bread made from blue corn, the juicy ears of roasted sweet corn, and the other delicacies so freely given in the houses of the Eagle Clan. But to accept that the kachina spirits lived on the mountaintops, to accept that snakes and eagles had anything to do with rain—Philip knew better. He found it impossible to remain silent, even to avoid angering his grandfather.

Each night Philip prayed that, when given the opportunity, he would say only what was right and that he would say it in the right spirit. It wasn't easy, especially when Dennis and his friends taunted him openly. Frequently Philip lost his good intentions and spoke sharply, then wished he had held his tongue. Common sense told him he gained nothing and only brought on more confrontations.⁸

One such event took place in Paulo's crossroads store. Dennis and his friends were already there when Philip and Alonzo drove up.

The three boys lounged around the drink box. They greeted Alonzo respectfully, and then turned their attention to Philip.

"Wait here with the boys," Alonzo told Philip. "I won't be long."

Philip sighed. He knew Alonzo wanted him to get along with the Hopi boys. He took a deep breath and said, "Hello."

The boys looked at each other and grinned.

When the screen door closed behind Alonzo, Dennis put his drink bottle down and stepped forward. He stopped about six inches from Philip. He did nothing, said nothing. He just stood there, his eyes boring into Philip's. Philip had to force himself not to step back.

The others moved in closer. Not a word was said, not a gesture made toward him, but the tension between the four boys increased. Trying desperately to ignore the impassive⁹ faces, Philip broke the silence with the first thing that came to mind. "How do you trap the rabbits?"

There was no answer, no movement, no lessening of the boys' strange concentration. Philip found himself racing mentally through Bible verses to maintain the courage to stand against the silent attack.

A voice behind him shattered the tension. "What's going on, boys?"

The three boys stepped back as a tall man, dressed neatly in work clothes, stepped up on the porch. His keen gaze missed nothing. He

⁸confrontations—face-to-face conflicts; arguments
⁹impassive—expressing no emotion

stopped beside Philip and, hands resting easily on his hips, waited for a reply.

Dennis glanced at Philip, then said, "Nothing, Mr. Timmons. We were just leaving."

Philip relaxed, his muscles trembling.

Mr. Timmons remained beside him, watching as the boys edged away.

"How about coming to the mission Saturday, boys?" he asked cheerfully. "We're having a workday, then refreshments. Be glad to have you."

"No, thanks. There's a snake dance Saturday." Dennis jumped off the porch and, followed by the other two, swung easily into the back of his father's pickup.

Mr. Timmons turned to Philip. "Seemed sort of tense there for a moment. I'm Dave Timmons. I run the mission here."

"Mission?"

Mr. Timmons looked surprised. "Sure. The flat, rectangular building on the other side of the village. You haven't seen it?"

"I didn't even know it existed," Philip replied. "I feel like I've been everywhere else, though." He held out his hand. "I'm Philip Talihemá. My grandfather is—"

"Alonzo. I think I understand. I heard your parents were Christians and that there had been some trouble about it."

"You can say that again." Philip sighed. "Grandfather is determined to make me a good Hopi, even if Dad wasn't."

"And?"

"Impossible. I'm a Christian."

"Then the last few weeks must have been hard on you. Why don't you come down to the mission and talk about it?"

"That'll be great!"

"See you then. Come any time." Mr. Timmons gave his shoulder a sympathetic squeeze.

As Dave Timmons entered the store, Alonzo came out. He responded to the missionary's greeting with a cold nod.

"What'd *he* want?" he asked Philip.

"He invited me to the mission," Philip replied warily.

"In the truck," Alonzo snapped. When Philip obeyed, his grandfather fixed him with a stern look. "You are not to go to the mission, not now, not ever. And stay away from Dave Timmons!"

"Yes, sir." Philip leaned back against the seat and closed his eyes to fight the despair that swept over him.

Follow-up discussion: page 403

► [interpretive] How do you think Philip feels after he meets Mr. Timmons? (possible answers: relieved; thankful; hopeful) Why do you think Mr. Timmons is surprised that Philip has never heard of the mission? (Accept any answer.)

NOTE Later in the story, Alonzo will admit that he has kept Philip away from the mission on purpose. For now, allow the students to guess.

[interpretive] Why is Alonzo cold toward the missionary? (Elicit that it is probably because Alonzo doesn't agree with what the missionary believes, and he is afraid that the missionary will influence Philip to remain a Christian while he hopes to make him a "good Hopi.")

Choose two students to read aloud the tense conversation between Alonzo and Philip about Mr. Timmons.

Looking ahead

► Will Philip ever get to see Mr. Timmons?

WORKTEXT OBJECTIVE

The student will

- Read a map.

Study skills:
Worktext page 157



COMPREHENSION

VOCABULARY

The colors of the sunset, **merging** gradually, made it difficult to know when day ended and night began. (p. 405)

Cowboy Jim **tethered** his horse to a fence post before walking into the store. (p. 407)

The feisty little dog growled **menacingly** to warn trespassers away from his yard. (p. 409)

Before silent reading: pages 404–8

Motivation

- How does Philip come to know his grandfather better?

After silent reading

Overview discussion: pages 404–8

- [interpretive] Why does the beauty of nature make Philip think about God? (**He knows God made all the beauty.**) [Bible Promise: I. God as Master]

[interpretive] What does Philip realize about the Hopi while looking at the sunrise? (**Elicit that he sees how nature can play such a big part in the Hopi religion because they are surrounded by great beauty that can't be explained apart from God.**)

- [interpretive] When Philip slips and almost falls over the edge of the trail, why does Alonzo call him Danny? (**Elicit that Alonzo is thinking of his son, Philip's father.**) What does this reveal about what may be going on in Alonzo's mind and heart? (**Elicit that it might reveal that he is regretting that he turned his son away and is now trying to do things over again with his grandson.**)

Son of My Son

In the succeeding weeks, Philip concentrated on learning as much as he could about golden eagles. He discovered that they prefer a varied diet. Since the care of the eagle had proven to be a safe subject in the past, he asked Alonzo to teach him how to trap other small animals for feed.

The next weekend, Philip and his grandfather left food and water for Sailor and packed the pickup. Before sunup they were bumping down the narrow streets, on their way to the canyons for a combination camping and trapping expedition.

Sunrise in the canyons caught Philip by surprise. He hadn't expected the range of light and shadow that brought the normally dull-red rock cliffs alive with color. Alonzo stopped the pickup near the rim of a canyon so Philip could watch as the sun appeared over the opposite edge.

The early morning breeze ruffled his hair and whispered in the needles of the scrawny piñon trees behind him. He wanted to say how beautiful it was, but he could think of no words to describe what he felt. Music, maybe, but not words.

Philip found it impossible to stand there and not think of God. For the first time he felt Hopi, sensing the reverence of ages for this place. He glanced at Alonzo's quiet face

404

and, with sudden understanding, realized how nature could play such an important part in the religious tradition of the Hopis.

When the sky lightened, they left the rim and packed their equipment down a rough trail to the canyon floor. As they set up camp near a water hole, Alonzo pointed out the most likely places to set traps.

Later, he showed Philip how to construct tiny noose traps and how to set out triggered boxes for larger animals. After baiting the traps, they retired to camp to eat lunch and to relax in the shade. Philip lay under an overhanging rock and watched the play of light on the canyon wall.

"The rocks look different from the way they did this morning," he observed.

"You have a good eye," Alonzo said, approvingly. "It's easy to get lost in the canyons if you don't pick out landmarks, then allow for the changes made by the shadows. The canyons and ravines can become deathtraps if a person doesn't know what he's doing."

"When will we check our traps?"

"In the morning," Alonzo replied, a little sleepily. "The smaller animals have the sense to stay out of the sun. They'll come out at dusk."

The birds were the first to appear. As shadows painted the canyon

Locate and read aloud the paragraphs that tell of Philip's fall and rescue (pages 405–6). Read with intensity.

Follow-up discussion: page 404

- [literal] Why does Philip ask Alonzo about how to trap animals? (**It is a safe subject for them to talk about.**)

[interpretive] Why does Philip call the topic of eagles "safe"? (**It is a topic that Philip knows they share an interest in and won't cause an argument about beliefs.**)

- [literal] Why is it easy to get lost in the canyon? (**When the light changes during the day, it makes the rock formations look different, and you can't recognize where you have been.**)

Read aloud Alonzo's approving comment about Philip's observations.



in deep purples, quail and doves fluttered over Philip's head.

"They'll take water, then roost for the night," Alonzo said quietly. "Look."

Turning his head fractionally, Philip glimpsed a red fox merging¹⁰ back into the rocks beside the water. As he lay silently watching, a mule deer moved warily into the open. Before dark obscured his vision, he had seen a coyote and its mate, a family of badgers, and a lone skunk seek water from the hole. At full dark, Alonzo rose from his side and

started a campfire. Philip, surprised at the chill in the night air, sought its warmth.

In the morning the traps yielded a good selection of small animals for the eagle. The bagged animals, added to the traps and packs, made awkward bundles to lug back up the steep trail to the truck. Halfway there, Philip slipped on loose rock and fell. Crumbling earth and cascading rock almost shot him over the edge.

"Danny!"

¹⁰merging—blending together gradually

**Follow-up discussion:
page 405**

► [literal] What does Philip see as it starts to turn dark? (all types of birds and animals seeking water)

[appreciative] Do you think you would like to go on a trip like this? Why or why not?

Follow-up discussion: page 406

► [literal] Why will Philip and Alonzo have to come back to trap more animals later? (because Sailor eats a lot)

Choose two students to read aloud the conversation between Alonzo and Philip about Sailor's eating and the price of Dennis's rabbits.

[interpretive] Although Philip and his grandfather have widely differing religious beliefs, how is it possible for them to get along? (Answers will vary, but elicit that they are both making an effort to find things in common. Philip is showing interest in hunting, and Alonzo is appreciating Philip's efforts and taking the time to teach him.) [BAT: 5a Kindness]



Philip, hanging on to a thick root, heard his father's name. He looked up into his grandfather's strained face.

Alonzo pulled him to safety, then spoke gruffly. "Watch out along the edge."

Philip nodded without commenting on the use of his father's name. He followed his grandfather, this time watching his feet instead of the view. They dumped the camping

equipment and traps in the back with the bag of animals.

"These won't last long," Philip said as Alonzo started the truck. "Sailor sure eats a lot."

"He's a healthy, growing eagle, thanks to you," Alonzo replied. "What we have will last about a week. Then, if you want, we can come again."

"Sure!" Philip responded enthusiastically.

"Saves me money, anyway." Alonzo grimaced. "That Dennis raised his price on fresh rabbit again. At his prices, we might as well eat the rabbit ourselves."

"We didn't get any rabbit," Philip said. "How does Dennis get his?"

"Depends on whether his customers want a hole through it or not. We'll go rabbit hunting next weekend."

The first of the week, Alonzo met frequently with the other men in the *kiva*,¹¹ praying and planning the coming ceremonies. Left on his own, Philip took his books to the rooftop. In the bookcase in his father's room he had found a book on training eagles.

After feeding Sailor, Philip inspected the bird's perch. Sailor leaned forward, chirping and preening. Philip rubbed the bird's head gently as he fingered the bonds that held the

¹¹*kiva*—Hopi term for an underground room where men of the tribe hold meetings and ceremonies

eagle to the perch. "I wonder if I could train you to the fist," he whispered, holding out his hand. Sailor flexed his talons¹² and shifted back and forth on the perch, eyeing the hand. "I bet I could!"

A shout from below took him to the stairs. Down in the kitchen, Dennis stood holding a rabbit. When he saw Philip, he frowned. "Where's your grandfather?"

"He's at the *kiva*," Philip responded, trying to keep his voice pleasant. "He told me to tell you we wouldn't be needing any more rabbits for a while."

Dennis's black eyebrows met. "The eagle die?"

Philip shook his head. "No, we're trapping our own, now."

Black eyes sparked with anger. "I supply the rabbits!"

"You can talk to Grandfather if you like," Philip said more calmly than he felt.

Dennis swung away. "Forget it," he said unpleasantly. "Wouldn't have been much longer anyway. Soon the kachinas will return to the ridges—and so will your eagle!"

Philip stared at his retreating figure in shock. He had almost forgotten the eagle's purpose. Quickly he calculated on his fingers. Three more weeks until the end of July. Only three more weeks!

The bird pulled away as Philip approached, watching him uneasily

and making sharp, questioning screeches. Philip forced himself to slow down and move calmly. Still, some of his turmoil communicated to the bird, and he remained flustered, watching Philip warily.

Philip returned to his books to wait. He read with surprise that eagles have to learn how to fly. Silently he inspected the tethered¹³ bird. Without stopping to consider the consequences, he reached over and loosened the cords.

Sailor remained on the perch.

"Shoo! Shoo!" Philip waved his arms. "Don't you know how to fly at all? Look!"

Wildly, he ran around the rooftop, flapping his wings up and down. Head tilted to one side, Sailor regarded him with a glint in the visible eye.

Philip laughed and sat down, exhausted.

"I bet you think I've gone bananas," he told the bird soberly. "And I have. If I let you loose, I might as well pack my bags. Where'll I go? What'll happen to me? And where will you go?"

Sailor lifted his wide wings and propelled himself across the roof to land beside Philip. "So you can fly," Philip murmured. He watched the bird hop about the rooftop, lifting its

¹²talons—claws

¹³tethered—tied up

Follow-up discussion: page 407

- [interpretive] Why does Dennis frown when he sees Philip? (Elicit that Dennis doesn't like Philip and would rather talk to Alonzo.)

Read aloud Philip's pleasant response to Dennis's question about Alonzo.

[interpretive] What does Philip realize at the end of Dennis's visit? (that the eagle is to be sacrificed soon)

- [literal] Why does Sailor pull away from Philip and screech at him? (He can sense that Philip is upset.)

[interpretive] What conflict is going on inside Philip? (whether or not to free Sailor)

Follow-up discussion: page 408

► [interpretive] Why does Philip let the eagle go? (He doesn't want him to be sacrificed.)

[interpretive] Why does Philip pack his suitcase after letting the bird go? (He thinks that his grandfather will send him away.)

► [interpretive] Why does Alonzo react so strongly to losing the eagle? (He is responsible for the bird; the eagle was to bring good fortune to the tribe.)

Read aloud the conversation in which Alonzo asks Philip why he let the eagle go and Philip's response. Read with Alonzo's desperate tone and Philip's meek tone.



wings experimentally. It made several practice liftoffs, always coming back to Philip. When it stopped near the perch and turned its head, Philip got up.

"No, I'll not tie you up again. You shouldn't end up as feathers on a prayer bush. You should ride the wind, just as your name says." He waved his arms again, shouting, "Fly, fly while you can!"

The eagle turned as if to listen to the wind. Then, spreading its wings, it launched into the blue sky.

Philip shaded his eyes and watched the bird spiral upward until it was only a speck against the sky. When it disappeared beyond the crags, Philip removed the perch and any evidence of feeding, hoping the bird would not return out of habit.

He descended the stairs wearily. He was in his room packing his old suitcase when Alonzo entered. His

grandfather's startled gaze took in the scattered clothing and open suitcase.

"What's going on?"

Philip faced his grandfather resolutely.¹⁴ "I let the eagle go."

Alonzo's face grayed. He rushed out of the room and up the stairs. For a long time there was silence in the house. Philip sat on the bed and waited. At last he heard slow footsteps on the stairs.

Alonzo stood in the doorway, looking tired.

"Why? Why did you do such a thing?"

"I didn't want to see his feathers on the bush," Philip said, looking down at his own clenched hands. "I'm sorry."

"What's done is done. Put your clothes away." Alonzo turned and left Philip alone in the room.

¹⁴resolutely—firmly; determinedly

The next few weeks went by with paralyzing slowness for Philip. He had expected anger and rejection from his grandfather. Instead, his attitude was that of defeat. Philip found it harder to endure than any punishment he could imagine. When Alonzo's attitude toward him began to soften and the days became more normal, Philip accepted the change gratefully and without question.

On the night of the owl ceremony, Philip discovered the extent of his grandfather's disgrace. He and Alonzo arrived at the ceremony late. The kachinas¹⁵ already danced in the cleared space, shaking whips at the "clowns" that represented Hopis who had deserted the ways of their people. Alonzo walked stiffly beside Philip. The crowd parted before them, murmuring disapprovingly. When they stopped near the front, people moved away a little, leaving them in a slightly cleared space. Philip had never felt so exposed. One glance at his grandfather's face told him he felt the same.

The rhythmic rattling of the turtle shells and bells attached to the kachina's knees pulled Philip's attention back to the ceremony. The owl kachina had appeared to warn the wayward Hopis of their punishment.

Masked and brightly costumed, the faceless owl circled the clearing, cracking a whip. When it reached Philip and his grandfather, it

stopped. The crowd murmured in surprise as the owl turned away from the clown it was supposed to "chastise" and moved toward Philip. The owl shouted menacingly¹⁶ in Hopi and shook the whip threateningly at Philip. When Philip tried to back away, a sharp push from behind thrust him into the clearing. He half turned and saw Dennis disappearing back into the crowd.

The whip cracked. Stunned, Philip whirled to face the owl. The kachina raised the whip again, high over its head.

"Stop!"

Alonzo shouldered past the onlookers and stood beside Philip. His eyes bored into the masked eyes of the owl. "This is my grandson, the son of my son."

The owl hesitated. Then it stepped back, acknowledging both the spoken and unspoken message.

Alonzo put his hand on Philip's back. "Come."

They returned to the house in silence. When Philip started to his room, Alonzo stopped him. "Let's talk," he said, motioning for Philip to follow him into the kitchen.

He poured two glasses of milk and sat down at the table. "I apologize for what happened out there. The owl kachina is a friend of

¹⁵Kachinas—a masked dancer in costume representing an imaginary spirit

¹⁶menacingly—threateningly

Feathers in the Wind 409

Follow-up discussion: page 409

► [interpretive] Why does the owl kachina come after Philip during the dance? (He is trying to scare Philip because he has turned from the way of the Hopi.)

[interpretive] Why does Alonzo stand up for Philip? (possible answers: because of the family tie; because he respects Philip's courage)

[interpretive] What unspoken message does Alonzo give when he stands up for Philip? (Elicit that he is telling the others that he accepts Philip and will protect him.)

Read aloud Alonzo's firm words as he defends Philip.

Before silent reading: pages 409–10

Motivation

► Will things change between Philip and his grandfather?

Overview discussion: pages 409–10

► [interpretive] Why do you think Philip goes to the owl ceremony even though he doesn't believe in the kachinas? (Answers will vary, but elicit that he is obeying and honoring his grandfather. He does not have to participate in any way that is unbiblical.)

[interpretive] How have Philip's faithfulness to the Lord and obedience to his grandfather been rewarded? (His grandfather decides to let him continue in his faith and visit the mission.) [BATs: 2a Authority; 2c Faithfulness]

[critical] Would God have been glorified by Philip's faithfulness even if things had not worked out so well? (Elicit the idea that God promises to be with us and He requires us to be faithful. But even when disappointing outcomes occur, God is glorified by our obedience and trust in Him.) [BAT: 8a Faith in God's promises]

Locate and read aloud the paragraph in which Alonzo tells Philip how he can be a part of the Hopi tribe (page 410).

[critical] Do you think Philip's faithfulness has had an effect on Alonzo? (Answers may vary.) Explain your answer.

Follow-up discussion: page 410

► [interpretive] Why do you think Alonzo was trying to remake his son in Philip? (Answers will vary, but elicit that he probably realizes his mistakes of the past and was hoping for a second chance.)

[interpretive] Why does Alonzo welcome Philip home again? (Possible answers: Alonzo is showing Philip that they are starting over; Alonzo is saying that he is going to accept Philip as he is and not try to remake him.)

mine—Dennis's grandfather. What they tried to do is wrong. No one is supposed to be punished at the ceremonies."

"What I did was worse than I thought." Philip sat down. "I've made a mess of things, haven't I?"

"Neither one of us has done too well," Alonzo said wearily. "I guess I tried to remake my son, Danny, the way he was before I drove him away. I won't make that mistake again. And you, you've just been trying to fit in. You don't have to follow the religious practices of the Hopis to be part of the tribe, Philip. There are many who don't."

At Philip's surprised look, Alonzo dropped his gaze to his glass. "If you had looked, you'd have noticed that not everyone was at the ceremony. I tried to keep you away from the others because I thought your faith would weaken if not encouraged. Instead, it seems to have grown stronger. Perhaps it is time you visited the mission."

He drained his glass and stood up.

"Now?" Philip asked incredulously.¹⁷

"Why not? I hear there's a party." Alonzo managed a smile. "Probably to keep the Christians away from the owl ceremony."

"But what about Sailor?"

"He's free, isn't he?" Alonzo said gruffly. "Maybe he'll come back; maybe he won't. There was an eagle when I was eight—well, that's another story. If anything else is said about the eagle, I'll take care of it. Now, wipe your mustache off, and let's go. You're late as it is."

Philip hastened to obey. At the door of the house, as they headed for the truck, his grandfather put on his old felt hat and looked down at the boy. He held out his hand and said, "Welcome home, Philip Talihemā."

¹⁷incredulously—shocked and disbelievingly

410

WORKTEXT OBJECTIVES

The student will

- Identify similes and personification.
 - Write similes and personification.
 - Match words and definitions.
 - Sequence events.
 - Determine character change.
-

Literature:

Worktext page 158



Read the information about simile and personification with the students before they complete the page independently.

Vocabulary:

Worktext page 159



Comprehension:

Worktext page 160



SOMETHING EXTRA

Research It: Native Americans

Encourage the student to research the Hopi or another Native American people. Provide various resources such as the Internet, encyclopedias, library books, and history books. Direct the student to use the information he has gathered to write a short report.

SKILL LESSON: ALMANACS

Lesson	Reader pages	Worktext pages
97	411–14	161–62

OBJECTIVES

LESSON 97

The student will

- Scan to locate specific details in an article.
- Use an almanac to answer questions and compare information.
- Read and evaluate information in a table.

Materials

- A newspaper
- A telephone
- A radio
- Vocabulary sentences for display. Use the prepared sentences from page 565 to introduce vocabulary words in context at the beginning of the lesson.

Background information

Scanning—This lesson gives students an opportunity to review and reinforce the study skill of scanning taught in Lesson 12. *Scanning* is defined as “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.”

INTRODUCTION

Communication

Display the newspaper, radio, and telephone.

- Are any of these items unusual to you?

Do you have a phone in your home? a radio?

How many phones do you have in your house? How many radios?

Do you know anyone who does not have a phone in his house? (*If someone does not have a phone, discuss how rare it is in the United States, but be careful not to give the impression that it is weird or strange.*)

Do you receive a newspaper regularly in your home?

- All of these things—newspapers, phones, and radios—as well as computers and televisions are an important part of communication in our everyday lives.

Have you ever thought about what communication might be like in other countries? Do you think there might be places where many of the people don’t have phones, radios, or newspapers? Where?

If you wanted to find out which countries do not have these means of communication, where would you look? (*Elicit that such information can be found in an almanac.*)

- Today you will read about what kinds of information are found in an almanac.

Correlated Activities

- Connections, Activity 5: Careers
- Recreational Reading, Activity 1: Song Sensations

See “Classroom Management for Grouping” in the Appendix.

Almanacs

Rachel Larson



The History of Almanacs

Ever since their introduction, almanacs have served as ready reference sources. They contain a great deal of practical information about the current year of publication as well as past events. You can find information about such topics as world governments, historical events, people, transportation, education, communication, and sports. Best of all, the information is organized, summarized, and recorded as tables and charts in easy-to-use formats. Almanacs are readily found in libraries. Because of their size, relatively low cost, and easy accessibility, almanacs have become a popular reference source.

Geoffrey Chaucer first used the English word “almanac” in 1391. In the fifteenth century, almanacs were prepared for specific periods of time. These ten-year lists combined weather and celestial predictions with a calendar of special church holidays. Samuel Danforth printed the first extant (still existing) American almanac in 1648 (MDCXLVIII). Two of the most popular almanacs in colonial

M A Y . V Month.	
Now views the awful Throne of antient Night, Then mounts exulting to the Realms of Light ; Now launches to the Deep, now stems the Shore, An Ocean scarce contains the wild Uproar.	
What'er of Life replenishes the Flood, Or walks the Earth, or warbles thro' the Wood, In Nature's various Wants to thee complains, The Hand, which gave the Life, the Life sustains.	
To	
I Remark, days, &c. O r i s t O f e t D p l. Aspects, &c.	
1. 3 PHILIP & JACOB.	5 7 6 53, 11 22
2. 4 Rain and	5 6 6 54 8 5
3. 5 Day inc. 4 40	5 5 6 55 18
4. 6 gusts	5 3 6 57 11 2
5. 7 in some	5 2 6 58 16
6. 8 past Easter.	5 1 6 59 10 0
7. 9 placet, with	5 0 7 0 14
8. 10 thunder,	4 59 7 1 28
9. 11 Day 14 long,	4 58 7 2 13
10. 12 then fine	4 57 7 3 27
11. 13 growing	4 56 7 4 18
12. 14 weather,	4 55 7 5 25
13. 15 G 3 past Easter.	4 55 7 5 9 * 14 8 Gentle
14. 16 pleasant,	4 54 7 6 23
15. 17 with	4 53 7 7 11 6
16. 18 Day inc. 5 6	4 52 7 8 19 Words and
17. 19 wind and	4 51 7 9 2 9 set 9 46
18. 20 flying	4 50 7 10 15 useful Deeds.
19. 21 clouds,	4 49 7 11 28 Ignorance leads
20. 22 G 4 past Easter.	4 48 7 12 10 0 in 11 6. D. h
21. 23 follow'd	4 47 7 13 22 Men into a
22. 24 Days 14 28 long,	4 46 7 14 4 Party, and
23. 25 by beats,	4 45 7 15 16 Shame keeps
24. 26 then	4 44 7 16 28 them from get-
25. 27 rain and	4 44 7 16 H 10 sing out again.
26. 28 blunder,	4 43 7 17 22 D with d
27. 29 G Rotation Sunday,	4 42 7 18 18 b rise 9 26
28. 30 Day inc. 5 26	4 42 7 18 17 14 set 10 6
29. 31 K. Cha. retro.	4 41 7 19 8 0 3 rise 1 32
30. 32 pleasant.	4 41 7 19 13 0 with g Haste
31. 33 A. C. Tom Day.	4 40 7 20 27 makes Waste

An excerpt from Poor Richard's Almanac

Skill Lesson: Almanacs 411

Before silent reading: pages 411–14

Motivation

- ▶ Now read carefully to get the author’s full message about how almanacs started and how they are used today.

After silent reading

Follow-up discussion: page 411

- ▶ [literal] How have almanacs served people ever since their introduction? (as a reference source)

[literal] What is the best thing about the information contained in an almanac? (The information is organized, summarized, and recorded as tables and charts in easy-to-use formats.)

[literal] Who first used the English word *almanac*? (Geoffrey Chaucer)

[interpretive] How would the first fifteenth-century almanacs have been helpful to people? (Answers will vary, but elicit that weather predictions might have helped the people in their planting of crops at that time.)

COMPREHENSION

VOCABULARY

The new teacher wondered why his predecessor stayed only a week before quitting. (p. 412)

Bryan had only five minutes to give his side of the story, so he made it as concise as possible. (p. 413)

Scanning: pages 411–14

► [interpretive] If you were asked to scan an article for specific information, what would you look at? (possible answers: headings; italicized words; bold words and phrases; pictures; tables; illustrations)

[literal] Scan the article to find out what two major ideas will be covered. (the history of almanacs and the general information contained in an almanac—the headings on pages 411 and 412)

[literal] Scan to find out how long *The Farmer's Almanac* has been published. (since 1792—page 412)

[literal] Scan to find out what the sample almanac tables give you information about. (transportation and communication—pages 413 and 414)

Follow-up discussion: page 412

- [literal] Besides a reference for such things as weather, how else were almanacs used? (to record each family's own information and writings)
- [literal] How have almanacs changed today? (They are bigger and have added features.)
- [literal] What are the "headline" stories listed in almanacs today? (the big news stories of that year, listed in the chronological order they occurred)

- [interpretive] What is *Poor Richard's Almanac* known for? (Benjamin Franklin's witty sayings)

Read aloud the paragraph that describes *Poor Richard's Almanac*. Read aloud the other sayings of Benjamin Franklin listed on the page.

- [critical] How do you think expensive almanacs were bound in the early days of almanacs? (possible answer: with leather)

NOTE You might remind the students of the precious leather-bound books belonging to the Vicar in "The Scullery Boy," Lessons 8–10.

America were compiled by Nathaniel Ames of Dedham, Massachusetts, and by Benjamin Franklin in Philadelphia. Franklin's work, *Poor Richard's Almanac*, gained lasting fame for its witty sayings about human nature. "Early to bed, and early to rise, makes a man healthy, wealthy, and wise" is one example of the sayings he included as space fillers. *The Farmer's Almanac* has been published since 1792 and retains the longest record for annual almanac printings.

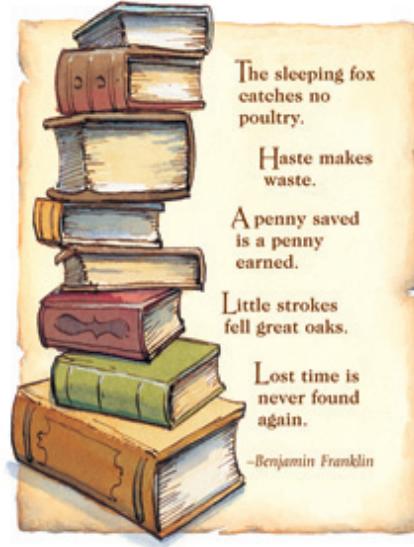
Families that purchased almanacs from print shops got the same filler pages but bound them with different materials based on how much money they had or wanted to spend on a binding. Since most families bought almanacs each year, paper or cloth covers were widely used. In addition, since almanacs were printed on only one side of the page, and since paper (which was made from cotton rags) was somewhat scarce and expensive, the backs of the pages were inscribed by a quill pen with a family's own information and writings. Records of births of children, deaths of local people, spring arrivals of livestock, diaries, and comments on the weather are found inscribed on these pages.

General Information in Almanacs

Today's almanacs serve some of the same purposes as their predecessors,¹ but they have increased in size and have added features. As a result, they are useful sources of information. Portions of almanacs can also be found through electronic access, but these must be evaluated by your teacher or your parent.

Almanacs often list "headline" or big news stories in the chronological order they occurred in that year.

¹predecessors—things that came before or had a function before another



Remember, however, that such accounts are concise.² But you could easily find the date of the event and later find an in-depth account in a newspaper or periodical for that date in the library.

Almanacs are useful for making comparisons. You can also use them to evaluate trends in natural events, such as average rainfall or population growth.

If you searched for answers to the following questions, you could find the information in a current almanac. The authors gather their facts from census materials, historical data, and other published material. Then they summarize the information with charts and tables.

- Which country has the fewest miles of railroad?
- Which seven countries have one car for every two people?
- Which countries have the fewest cars or the most people per car?
- Which two countries other than the United States have the most airline passenger miles flown?

²concise—brief and clear

Common Transportation Statistics					
Country	Railroad Miles	Cars	Persons Per Car	Airplane Passenger Miles	Airports
Australia	22,385	8,700,000	2	47,200,000,000	400
Bangladesh	1,681	134,073	948	2,000,000,000	8
Brazil	18,578	14,000,000	12	26,300,000,000	139
Canada	44,182	13,300,000	2	38,400,000,000	301
China	45,319	4,700,000	265	45,300,000,000	113
Egypt	2,989	1,280,000	53	5,600,000,000	11
France	19,874	25,500,000	2	52,600,000,000	61
Germany	54,994	41,330,000	2	53,600,000,000	40
India	38,935	4,250,000	235	15,000,000,000	66
Italy	9,944	31,000,000	2	23,600,000,000	34
Japan	12,511	46,640,000	3	93,900,000,000	73
Mexico	16,543	8,200,000	12	14,700,000,000	83
Russia	94,400	13,710,000	11	30,600,000,000	75
United Kingdom	23,518	25,590,000	2	98,100,000,000	57
United States	137,900	129,730,000	2	599,400,000,000	834

Skill Lesson: Almanacs 413

Follow-up discussion: page 413

- [literal] What are almanacs useful for? (making comparisons)

[literal] How is information summarized in an almanac? (in charts and tables)

- Study the transportation chart carefully to find the answers to the questions above the chart.

Which country has the fewest miles of railroad? (Bangladesh)

Which seven countries have one car for every two people? (Australia, Canada, France, Germany, Italy, United Kingdom, United States)

Which countries have the fewest cars or the most people per car? (Bangladesh, China, Egypt, and India)

Which two countries other than the United States have the most airline passenger miles flown? (United Kingdom, Japan)

Follow-up discussion: page 414

► [literal] What can you find as you evaluate the almanac information? (trends and other patterns)

[literal] How can an almanac's table of contents help you? (It gives a general idea of the topics covered.)

► Study the communication chart carefully to find the answers to the questions above the chart.

Which countries have more newspapers per 1,000 people than the United States? (Russia, United Kingdom, Japan, Germany, Australia)

Does India have more radios or more televisions per 1,000 people? (radios)

In which six countries do more than half of the people have phones? (Australia, Canada, France, Germany, United Kingdom, United States)

Which country has the most televisions per 1,000 people? (United States)

► [interpretive] What other topics do you think might be found in an almanac? (possible answers: scientific discoveries and inventions; education levels of people; military forces and accomplishments; employment statistics; sports statistics; important people; types of government in different countries)

Although almanacs provide a source of "trivia," you can also evaluate this concise information for trends and other patterns. Reading the tables and charts in an almanac provides information for answering questions such as the following:

- Which countries have more newspapers per 1,000 people than the United States?
- Does India have more radios or televisions per 1,000 people?
- In which six countries do more than half of the people have phones?
- Which country has the most televisions per 1,000 people?

Now look at the Common Communication Statistics table shown below. From this information you can see the current trends of communication differences in various countries. It appears that radios and phones are more numerous for communication, and most countries have more radios than televisions.

Use the table of contents to get a general idea of the subjects covered. Then take time to look at the index. Finally, browse through the volume and look for topics of special interest to you. As you become more familiar with this useful resource tool, you may decide that it would be a handy item to have along with a good dictionary in your home library.

Common Communication Statistics				
Country	Newspapers	Phones	Radios	Televisions
Australia	258	513	1,148	641
Bangladesh	0.4	2.5	65	5
Brazil	47	116	348	193
Canada	215	621	919	647
China	23	68	177	189
Egypt	43	59	312	110
France	235	576	860	579
Germany	375	566	1,836	551
India	21	17	117	21
Italy	126	458	790	436
Japan	578	479	799	619
Mexico	115	99	227	192
Russia	267	184	341	379
United Kingdom	383	539	1,194	612
United States	238	633	2,122	776

* All figures per 1,000 population

414

WORKTEXT OBJECTIVES

The student will

- Identify information found in almanacs.
- Determine keywords for use with almanacs.
- Read an almanac entry.

Study skills:
Worktext pages 161–62



SOMETHING EXTRA

Check It Out: Almanac search

Challenge the student to make a list of information that he would like to find out about. Provide an almanac for the student to use and direct him to record the information he finds.

Possible information ideas:

Compare the geographic sizes of Japan and the United States.

Which country eats the most ice cream?

What is the most popular sport in China?

Compare the rainfall in Maine to the rainfall in Hawaii.

Compare the populations of the United States and Canada.

Who won the baseball World Series?

Who earned the Nobel Peace Prize?

Who are your state senators?

What is the average cost of homes sold?