

# VICTORIES

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## Unit discussion: page 137

- ▶ What are the young men in this picture doing? (possible answers: celebrating after scoring a goal or after winning a soccer game)

Do you think “Victories” is an appropriate title for expressing what is happening in this picture?

- ▶ In what other ways can you have victory besides in sports or other competitions? (Possible answers: A Christian can have victory over sin and temptation; in war, one side has victory over the other.)

In this unit, you will read about characters who gain victory over personal conflicts as well as the victories in great struggles that involve many.

**I Corinthians 15:57**

*But thanks be to God, which giveth us the victory through our Lord Jesus Christ.*

In the mundane, everyday challenges of life, as well as in the big events, victory is a cheered guest. Reality teaches, though, that the journey to winning is arduous and long, and even after great effort, victory is not always guaranteed. There is one sure way, however, that any person can taste of victory—that is through faith in the Lord Jesus Christ and His finished work on the cross. Just such victory characterizes “The Nisei,” “Brethren Nisei,” and “Rest in Hope: The Michael Weathers Story.” “America’s Favorite Pastime,” “Stickball,” and “The Secret Pitch” highlight challenges and amazing wins in the realm of baseball. Victory is also secured when attitudes and character change for the better as in “The Granddaddy of All Frogs,” “A Ride to Honor,” and “The Proud-Minded Princess.” All victories are welcome, but victory in Christ is the ultimate, by-faith goal.

# SKILL DAY

## Materials

- Teaching Visuals 10 and 11: *The Shape It's In* and *A Change of Character*
- An overhead marking pen
- Inflated round balloon
- Flat balloon

Lesson	Worktext pages
31	244–45

## OBJECTIVE

### 2 Skill development: Visual 10—*The Shape It's In*

- Think about a main character like Rachel in “A Tree for the Wilderness” or Aunt Mazey in “Aunt Mazey Ain’t Crazy.” Do these characters remind you of anyone you know? Why? (Answers may vary, but elicit that these characters are very real to us because we see many sides of their character qualities.)

If a person is involved in many activities and enjoys many things, we say he is a well-rounded person. What could we call a character that has a lot of information given about him or her in the story? (Elicit that we could call the character a well-rounded character.)

Show the inflated round balloon.

- The literary term for a well-rounded character is a *round character*. A round character is all filled out with information like this balloon is filled with air. Since a lot of detailed information is given about Rachel and Aunt Mazey, they are round characters.
- There are other characters that the author doesn’t give much detailed information about, but they are still needed in the story. In “Aunt Mazey Ain’t Crazy,” do we know much about the parents or siblings of the boys? We don’t know much about these characters, yet they are still needed in the story. They are like cardboard cutouts or props. We don’t know a lot of detailed information about them, but we know what they do. Moms act like moms. Siblings act like siblings.

Show the flat balloon.

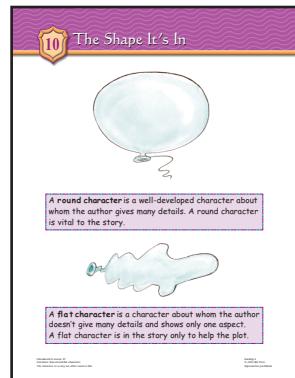
- How would you describe this balloon? (It is flat.)

What do you think characters that don’t have a lot of information given about them are called? (Answers will vary, but elicit that they are called flat characters.)

Just like this balloon is flat without air, a character that the author gives little information about is called a *flat character*.

Display Visual 10, *The Shape It’s In*. Write some of the characters’ names on the round and flat balloons as the students answer the questions below.

- In “A Tree for the Wilderness,” who are the round characters? (Rachel) the flat characters? (possible answers: the crippled girl; Rachel’s parents; Rachel’s brother)
- In “Aunt Mazey Ain’t Crazy,” who are the round characters? (Aunt Mazey; Jonathan) the flat characters? (possible answers: the judge; Jonathan’s family members; Aunt Mazey’s nephew)



### LESSON 31

#### The student will

- Distinguish between types of characters: *round* and *flat*, *dynamic* and *static*.

#### Background information

**Round and flat characters**—A well-developed character about whom the author gives many details is called a *round character*. A character about whom the author doesn’t give many details and shows only one aspect is called a *flat character*. The flat character is in the story only to advance the plot.

**Dynamic and static characters**—A character that changes is called a *dynamic character*. A character that doesn’t change is called a *static character*.

### 1 Introduction

Write the words *taste*, *touch*, *smell*, *sight*, and *hearing* horizontally for display. As the students give details that appeal to the senses, write each detail below the corresponding sense.

- In “A Tree for the Wilderness,” what are some things that the author writes about Rachel that appeal to your five senses? (possible answers: her taste of manna; her feeling of pain after kicking the tree; her feeling of pain from the snakebite; the sound of Rachel’s grumbling and complaining; the smell of incense)

Do you know a lot about Rachel by the end of the story? (yes) Why? (She is the main character; the author wants you to know a lot about her.)

Why do you think the author didn’t give as much detailed information about the crippled girl or Rachel’s family? (Answers will vary.)

# LESSON 31

## SKILL DAY

### 3 Skill development:

#### Visual 11—A Change of Character

- In “A Tree for the Wilderness,” does Rachel change or stay the same as she was at the beginning? (*She changes.*)

What brought about the spiritual change in Rachel? (*her realizing and accepting the significance of the bronze serpent and how it relates to her*)

- Think about a stick of dynamite. When a stick of dynamite explodes, it has a powerful effect and changes some things. The word *dynamic* is used to describe something that continually changes; so what would we call a character that changes? (*a dynamic character*)

The author uses some event, usually the conflict, to bring about a change in a dynamic character.

- Other characters in a story do not change. They are stationary like a statue. These characters are called *static characters*. We get this term from the meaning of the word *static*, which is “having no motion; being at rest.”

Display Visual 11, *A Change of Character*. Write the characters’ names in the stick of dynamite and below the statue as the students answer the questions below.

- Who are some of the static characters in “A Tree for the Wilderness”? (*possible answers: the crippled girl; Rachel’s parents; Rachel’s brother*) the dynamic characters? (*Rachel*)

In “Aunt Mazey Ain’t Crazy,” who are the static characters? (*possible answers: Aunt Mazey; Jonathan; Jonathan’s friends; the judge; Aunt Mazey’s nephew*) the dynamic characters? (*Elicit that there are no dynamic characters—none of the characters change.*)

### 4 Skill application:

#### Worktext page 244

##### Part A

- In “Listening to Katey,” who are some of the characters? (*Pete; Katey; Ike; Mom; Mrs. Norwood*)



### What a Character!

We know a lot about a **round** character.  
We know very little about a **flat** character.

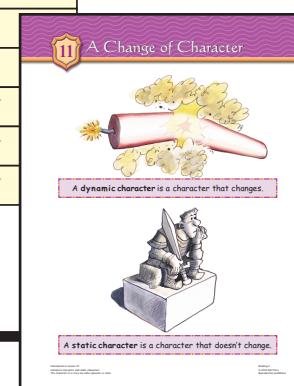
- Put an X in the box that describes each character as either round or flat.

Types of Characters		
Name	Round	Flat
Katey	X	
Pete	X	
Squire	X	
Farmer’s daughter		X
Will	X	
Elspeth		X

A **dynamic** character changes.  
A **static** character does not change.

- Put an X in the box that describes each character as either dynamic or static.

Types of Characters		
Name	Dynamic	Static
Katey		X
Pete	X	
Squire	X	
Farmer’s daughter		X
Will		X
Elspeth		X



A static character is a character that doesn't change.

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Think about Pete and Katey. Are they round or flat characters? Explain your answer. (*Both Pete and Katey are round characters; they are well-developed characters, and we know many details about them.*)

After the students put an X on the chart for Katey and Pete, follow a similar procedure for the squire and the farmer’s daughter from “The Squire’s Bride” and Will and Elspeth from “The Scullery Boy.”

##### Part B

- Is Katey a dynamic character or a static character? Explain your answer. (*static; because she doesn’t change at all*)

Is Pete a dynamic character or a static character? Explain your answer. (*dynamic; because he changes at the end of the story*)

After the students put an X on the second chart for Katey and Pete, discuss the other four characters in a similar manner.

### 5 Skill practice:

#### Worktext page 245

Discuss the characters in “The Greater God” before the students complete the page independently.



# THE GRANDDADDY OF ALL FROGS

He's the biggest frog anyone in the hills has ever seen—a sure winner of the frog contest at the county fair. But strange things happen when necessity makes Jason hide the reluctant frog in one of Granny's pickle jars! The shenanigans of the day, and of the frog, begin a tentative bridge of friendship between the Clantons and the Tarketts.

Lesson	Reader pages	Worktext pages
32	138–42	55–56
33	143–47	57–58

## Materials

- Jar of pickles (homemade, if possible)
- Vocabulary sentences for display. Use the prepared sentences from pages 180 and 185 to introduce the vocabulary words in context at the beginning of each lesson.
- Teaching Visuals 4, 5, 6, and 7: *Syllables and Swords, Accents and Arrows, More Syllables and Swords*, and *More Accents and Arrows* (for Lesson 32)
- Teaching Visual 10: *The Shape It's In* (for Lesson 33)

## Background information

**Pickles**—Recipes for making pickles vary. A brine solution consisting of water, vinegar, salt, and sometimes alum is used to preserve the cucumbers and to add flavor. The salt makes cucumbers crisp when they are soaked overnight, while cucumbers that are not soaked overnight need alum to make them crisp. Some vegetable farms have fields of small cucumbers grown especially for making small pickles like gherkins.

## INTRODUCTION

### Pickles and frogs

Display the jar of pickles.

- Why are vegetables canned? (to preserve the vegetables for eating long after they have been harvested)

What factors would you consider if you were judging jars of pickles at a county fair competition? (possible answers: color, size, juiciness, blemishes, or spots)

Call attention to the title of the story—"The Granddaddy of All Frogs."

- In the story you will begin reading today, you will find out what pickles and frogs have to do with one another.

## OBJECTIVES

### LESSON 32

#### The student will

- Identify elements of setting.
- Recognize the author's use of humor.
- Note the author's use of foreshadowing.
- Read orally to interpret dialect.

### LESSON 33

#### The student will

- Predict outcomes.
- Note the author's choice of words.
- Note how the action builds in a story.
- Read orally to interpret dialect.

### Correlated Activities

- Vocabulary Notebook, Activity 1: Word Hunt
- Spelling Practice, Activity 4: Don't Go Blank

See "Classroom Management for Grouping" in the Appendix.

## COMPREHENSION

### VOCABULARY

After he spent all summer in the sun, **towheaded** John had hair that was almost white. (p. 139)

The spotlight focused on Eva as she faced the audience to deliver her **monologue**. (p. 139)

Dr. Sims **gingerly** felt Katie's leg for broken bones. (p. 140)

### Before silent reading: pages 138–42

#### Motivation

- Read aloud the title of this chapter. What does it mean when someone says he is “in a pickle”? (**He is in trouble or in a difficult circumstance.**)

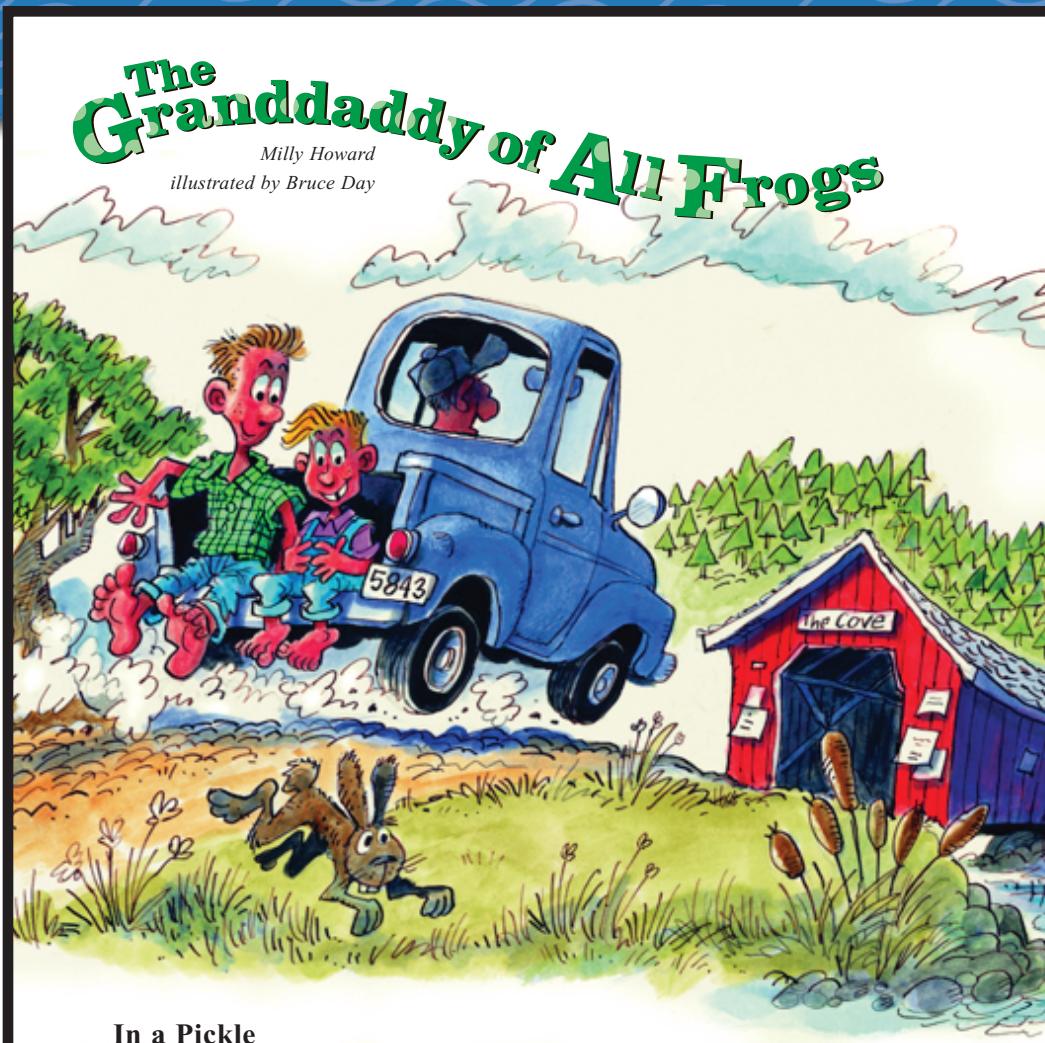
How does Jason get in a pickle?

### After silent reading

#### Overview discussion: pages 138–42

- [literal] What problem does Jason have? (**He gets into trouble easily and isn't afraid to fight the Tarketts.**)

[interpretive] How does Jason get in a pickle as soon as he arrives at the fair? (**He gets in trouble with the Tarketts when they try to look at his frog; then he loses the frog, finds it again, and hides it in a pickle jar.**)



#### In a Pickle

The old pickup bounced along the dirt road that threaded through Sawmill Cut and plunged downward toward Raeburn's Cove. Two boys rode in the back, legs dangling over

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the edge of the truck bed. They were brothers, mountain bred, thin, and sun-darkened, as much a part of the hills as the trees that lined the Cut. The one was long and stretched with

#### Follow-up discussion: page 138

- [interpretive] By looking at the picture, what can you conclude about the setting of the story? (**possible answers: out in the country; in the summer**)

- [interpretive] Why would the author say that the brothers are “as much a part of the hills as the trees”? (**Possible answers: They spend much of their time outside; they were born and reared there and belong there.**)



the lanky growth of a budding teenager. The other, born late to their parents, was a towheaded,<sup>1</sup> bright-eyed boy of six years. He chattered along happily, jumping from subject to subject. From time to time he would touch the bib pocket of his faded overalls as if to make sure that whatever caused the pocket to bulge was still there. Occasionally, he would interrupt himself to say, "Right, Luke?" or to interject another "Why?" question into his monologue.<sup>2</sup> Luke Clanton answered absently, his thoughts on the county fair in Raeburn's Cove and the Tarketts, who he knew would be there.

"Hey, wake up, Luke!"

A sharp dig in the ribs brought Luke's attention back to Jason. "What?" he asked blankly.

"Bet you're thinking about Elton and Tigh again," Jason said, peering from under his shock of pale hair. "If they ask for trouble this time, they're gonna get it. We'll pound 'em into bacon. We'll tan their hides. We'll fix 'em good, won't we, Luke?"

Luke groaned. Jason was most of his trouble with the Tarketts. Ma had said once that Jason would tear into a mama bear without thinking twice and probably would come out of the fray at least as well off as the bear. There weren't any bears at school, but there certainly were Tarketts.

Seven, at last count. And Luke had been sent home more than once for finishing a fight that Jason had started.

One more fight, Pa had said last time, and Luke could forget that set of adventure books he wanted to order from Emmett's Dry Goods. Luke got his love of reading from his ma. Though nothing pleased Pa more than seeing the two boys' heads bent over a book, he meant for the fighting to stop.

Refusing to give Luke permission to get the books he had saved so hard for was the hardest punishment Pa could deal out.

Jason didn't get off easy either. Luke glanced down at Jason and grinned. Not much stopped Jase, though. A born scrapper,<sup>3</sup> Granny always said. Needs a good example, a good testimony. How to be a good example and still keep from getting squashed by the Tarketts was something that Luke hadn't figured out yet. He wished he had. He sure wanted those books.

"We're here," Jason shouted, squirming around. Luke grabbed him around the waist as the pickup rattled over the covered bridge that spanned Possum Creek.

"You want to get dunked good? Sit back down, Jase!"

<sup>1</sup>towheaded—very pale blond

<sup>2</sup>monologue—a long speech by one person

<sup>3</sup>scrapper—a person who gets into fights easily

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## Follow-up discussion: page 139

- [interpretive] How would you describe Jason? (possible answers: impulsive; full of energy; talkative)

[interpretive] Does the author let you know right away what the bulge in Jason's pocket is? (no) Why or why not? (Elicit that the author is foreshadowing the action to come by giving hints of something unusual.)

[interpretive] What dilemma is Luke Clanton faced with as his family heads to the county fair? (He must keep Jason from getting into a fight with the Tarketts, or he will lose the privilege of buying the set of books he has saved for.)

[interpretive] Why do you think Luke feels he has to finish Jason's fights? (Answers will vary; elicit that he probably feels responsible for his younger brother, but he probably wishes Jason would not always cause so much trouble.)

- [critical] Granny thinks that Jason needs a good example to follow. How could this help to change Jason's behavior? (Answers will vary.) [BAT: 3c Emotional control]

[appreciative] How can you be an example to a younger brother or sister?

Read aloud the paragraph in which Luke is thinking about how to be a good example.

## Follow-up discussion: page 140

► [literal] What does Jason want to do as soon as he gets to the fair? (show off his huge frog)

► [interpretive] Why does Mr. Clanton stop the boys, remind them to stay out of trouble, and say, "This is your ma's day to shine"? (He doesn't want the day at the fair to be ruined because it is special for their mother. He expects her to win prizes for the items she's prepared for the fair.)

[interpretive] Do you expect the boys to stay out of trouble after hearing Mr. Clanton's warning? (probably not) Why or why not? (Elicit that because of what the author has told us about the boys, we expect some kind of trouble to take place.)

[critical] Do you think the Clanton boys get in trouble on purpose? Why do they always seem to be in trouble? (Answers will vary.)

► [interpretive] Why do the Tarketts tease Jason about what's in his pocket? (They like to get Jason stirred up.)

[interpretive] Considering the setting of the story and the way the author writes what they say, what kind of dialect do you think the Clantons and Tarketts have? (possible answers: southern; country)

Read aloud in their dialect what Elton and Tigh say to Jason.

**NOTE** Encourage the students to read with dialect when they are reading aloud any conversation throughout the lesson.

[literal] Why does Luke have to drag Jason away? (He doesn't want Jason to get into a fight with the Tarketts.)

► [interpretive] Why does Jason think that he squashed Granddaddy Frog? (His pocket is flat now.)

Read aloud the paragraph in which Jason is horrified at the thought of having squashed his frog.

As soon as the truck stopped behind the exhibits, Jason leaped down. "I'm gonna show the Colonel my granddaddy frog," he announced, proudly patting the huge mound in his bib pocket as he started across the lot. "Granddaddy's the sure winner of the frog contest."

"Hold on, Son," Mr. Clanton called. He turned to Luke. "Luke, you keep up with Jase until Ma gets her things all laid out here."

"Can't Arie?" Luke asked.

Fifteen-year-old Arie shook her head gently, trying not to disturb her grown-up coil of golden braids. "I have to help Ma this morning, Luke. Maybe this afternoon."

"Come on, Luke," Jason said impatiently.

"No trouble now, boys. This is your ma's day to shine," their father called.

The two boys climbed over the barrier of boxes and crates that cluttered the back of the exhibit booths and crossed over to the fairway. Jason's mouth was going a mile a minute as usual when Tigh and Elton Tarkett stepped out in front of them and blocked their way. Three of the Tarkett cousins moved in behind the boys, grinning. They were set for a spell of fun.

"Whatcha got there, Jase?" Elton drawled, motioning toward Jason's bib pocket.

"I tol' you it'd happen someday. Looks like he's finally got too big

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for his britches," Tigh said. He reached for Jason. "Let's see what's puffing you up so."

"You touch my frog, and . . ."

Luke grabbed Jason by the collar before the boy launched himself at Tigh. "Pa said no trouble," Luke reminded Jason, and hauled him into the alley beside the shooting gallery. "Let's go!"

Whooping, the Tarkett boys followed. It was hard enough to shake the Tarketts alone, but dragging a reluctant, arguing brother made it almost impossible. A few quick turns and a sudden dash through the livestock barn helped. When the owner of a hefty cow brandished<sup>4</sup> a pitchfork at the Tarketts, Luke and Jason escaped out the other door. Luke climbed over a wagon and leaped down onto the fairway. Half a leap behind, Jason tripped and sprawled into the dust. "Luke!"

Luke turned back and helped Jason up. "We lost 'em, Luke," Jason announced triumphantly, brushing off his overalls. As his hand touched the bib pocket, a look of horror crossed his face. *Gingerly*,<sup>5</sup> he patted the flat pocket. "Luke! Granddaddy Frog! I—I squashed him flat!"

"Aw, Jase," Luke said, carefully raising the flap of Jason's pocket. "Why'd you have to put him in there, anyway?"

<sup>4</sup>brandished—waved about as a weapon

<sup>5</sup>gingerly—very carefully

"I thought it was safe," Jason replied, near tears. He stood still as Luke eased the pocket open.

"Relax," Luke said. "He's not there. You must have lost him back a ways. Come on, let's go look."

They found the stunned frog huddled under a table two alleys back, near the ladies' cooking exhibits. "You'd better find a safer place to keep this frog if you plan on

having one to enter in the contest," Luke warned. "If he hadn't been the fattest frog this side of Blackmoor Crag and near knocked out of his wits in the bargain, he'd be long gone by now."

He left Jason crooning<sup>6</sup> to the confused frog and checked the fairway in both directions. There was no sign of the Tarketts, but he waited a

<sup>6</sup>crooning—singing in a soft voice



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### Follow-up discussion: page 141

► [literal] Why had Jason put the frog in his pocket? (He thought it would be a safe place.)

[interpretive] What happened to the frog? (He must have fallen out of Jason's pocket, and now he is sitting under a table, stunned.)

Read aloud in a firm voice what Luke says to Jason once they find the frog.

## Follow-up discussion: page 142

► [interpretive] Why do you think Jason chooses to hide the frog in Granny's pickle jar? (Possible answers: The jar is handy; he doesn't have time to find a better place.)

[appreciative] Where would you have hidden the frog?

Read aloud the conversation between the boys as Jason explains where he hid Granddaddy.

► [interpretive] How do you know Granny is pleased with her canned pickles? (Possible answers: She thinks the contest is between her pickles and Carrie Folton's; she thinks these are the best pickles she has ever canned; she is showing them off to Miss Aletha.)

Read aloud in a pleased tone what Granny says about her pickles.

[literal] What causes Miss Aletha to drop the jar? (She's startled by seeing a pair of eyeballs staring back at her from the jar.)

[appreciative] Were you surprised that the jar Miss Aletha looks at is the one that Jason put the frog in? When did you realize that something funny like this would happen in the story?

## Looking ahead

► What will happen to Granddaddy?

## WORKTEXT OBJECTIVES

### The student will

- Determine word meaning from context.
- Match story characters with actions and traits.
- Apply syllable division rules 1, 2, and 4.
- Apply accent rules 1, 2, and 3.
- Interpret dialect.

### Comprehension: Worktext page 55



### Structural analysis: Worktext page 56



◀ Complete teaching of dividing into syllables *VC/CV* words and compound words and of determining the accented syllables in two-syllable words without affixes and compound words was presented in Lesson 11.

Use Visuals 4 and 5, *Syllables and Swords* and *Accents and Arrows*, to review the syllable division rules and accent rules.

Display Visual 6, *More Syllables and Swords* (cover the "Words ending with a consonant + *le*" section). Use the rules and the words listed on the visual

few minutes to make sure. When he turned around, Jason was standing beside him.

"Where's the frog?" Luke asked. "I hid him good," Jason announced proudly. "See if you can find him."

Luke glanced around but could see nothing out of the ordinary. The booths that housed the ladies' cooking exhibit stretched along the fairway. The tables in the booths fairly groaned under their load of cakes and pies and jars of canned fruits and vegetables, preserves, and pickles. Nothing seemed to be out of place.

"Give up?"

"Uh-huh. Where is he?"

"In one of Granny's pickle jars."

"Pickle jars?"

Jason grinned. "Yep. She had some quart jars under the table. I just stuffed Granddaddy into one and screwed on the lid."

When Luke stopped laughing, he asked, "So where did you put the jar?"

"I left it under the table."

Luke bent over to look. "It's gone."

"But I put it right there," Jason insisted, pointing to the empty jars.

"I bet Granny picked it up and put it with the others. If she finds that frog in one of her pickle jars, we'd be better off with those Tarketts!"

Quickly Luke and Jason began inspecting the jars of pickles. As

they reached the far side of the table, Granny came around the corner, beaming. With her was the lady judge from Covertown City. When Granny saw the boys, she shooed them away.

"Away with you two, now! Miz Aletha here is goin' to choose twixt my pickles and Carrie Folton's." Dismissing the boys, she picked up the nearest jar and turned back to the tall, thin woman behind her. "This is the best batch of pickles I ever did put up, Miz Aletha. Just look at that color!"

Miss Aletha adjusted her spectacles and held the jar up to the light to judge the color. "Nice green," she said grudgingly, pursing her lips. Frowning, she added, "Odd shape."

"Why, they do look a little funny," Granny said, puzzled. "Whatever could have happened? I sliced them just like I always do."

Miss Aletha rotated the jar.

"She's got him!" Jason hissed.

Luke saw Granddaddy a quarter turn before Miss Aletha did. The huge frog was stuffed into the quart jar, his eyeballs magnified by the curve of the glass. Miss Aletha held the jar closer to inspect the strange shape of the pickles and came eyeball to eyeball with Granddaddy. She let out a shriek and dropped the jar.

to present the syllable division of words with affixes.

Display Visual 7, *More Accents and Arrows* (cover the "Schwa syllables" and "Shift in accent" sections). Use the rule and the words listed on the visual to present the accented syllable in words with affixes.

If necessary, give the students help as they complete the worktext page.



### On the Move

The jar hit the edge of the table on the way down and shattered. Granddaddy Frog exploded into action. His first leap took him right smack into the middle of Addie Wilson's prizewinning blueberry pie. Then, down the tables and up and across the top of Coralee Trask's brand-new, lace-edged apron he

scrambled. Splattering blueberry juice with every leap, Granddaddy Frog headed for wide-open spaces.

Jason and Luke were right behind. Besides the need to catch Granddaddy, it was downright unhealthy to remain behind in the shambles Granddaddy had made of the ladies' exhibits. They reached the

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### Follow-up discussion: page 143

► [literal] What word does the author use to describe Granddaddy's action? (*exploded*)

[interpretive] Why does the author say it would be unhealthy for the boys to stay at the ladies' exhibits? (The ladies will be very upset with the boys over the mess they have made.)

Instead of just saying "the frog jumped in a pie and on an apron," the author includes details to add humor and to involve us in the action. Read aloud the description of how Granddaddy hops his way to freedom.

## COMPREHENSION

### VOCABULARY

Aunt Nell's health **degenerated** so much that she was no longer able to walk. (p. 144)

Since Caleb was the one who **initiated** the project in the first place, he was put in charge of it. (p. 145)

Kim shook her head **indignantly** when asked if she was the one who broke the window. (p. 147)

### Before silent reading: pages 143–47

#### Motivation

► What good can come from the mess Granddaddy makes?

### After silent reading

#### Overview discussion: pages 143–47

► [literal] How do one giant frog and seven boys create a stir at the county fair? (Possible answers: They make a mess of the ladies' exhibits; they interrupt a greased-pig contest; they set off a horseback relay race prematurely.)

[interpretive] How does all this commotion actually create a shaky truce between the Clantons and the Taruckets? (They begin to respect one another. Instead of picking on each other, they are forced to work together.)

## Follow-up discussion: page 144

► [interpretive] The action is now building by adding new situations. What does the author first add to increase the action of Granddaddy's escape? ([The Tarkett boys join in the chase.](#))

Read aloud the exclamation made when one of the cousins sees Granddaddy. Read it the way he might have said it in his dialect.

[literal] What is the next situation that increases the action and humor of the situation? ([Granddaddy and the boys run into a greased-pig contest.](#))

[appreciative] What do you know about a greased-pig contest that might make this situation seem even funnier?

► [interpretive] How do you know that Jason is on the verge of crying? ([He sniffles; the Tarkett boys are surprised and comment that he's not a crybaby.](#))

[interpretive] Why are the Tarketts so impressed with Jason? ([Possible answers: He caught the huge frog in Bleek Bog; he's a tough little boy—a scrapper.](#))

fairway just in time to see a green blur shoot across right in front of the Tarkett boys.

"Uh-oh," Luke groaned.

"Lookit that frawg!" one of the cousins yelped. The boys swung around in one fluid movement and dashed after the hapless frog. Halfway down the fairway, Tigh made a flying tackle for Granddaddy. He missed and thudded into the dust. Plowing ground every inch of the way, he slid under the fence into the greased-pig contest. With seven boys after a frog and fifteen men after a greased pig, the contest degenerated<sup>7</sup> into a free-for-all. In less than ten minutes, all seven boys had been unceremoniously dumped back over the fence.

By the time they struggled to their feet, Granddaddy Frog was long gone. The two groups of boys watched each other warily as they tried to clean mud from their overalls.

Giving up on the mud, Tigh wiped a dirty hand across his face and asked, "Where'd you find that whopper of a frog, anyway?"

Jase sniffled. "In Bleek Bog."

Even Elton was impressed. "You go in that bog all by yourself?"

"Uh-huh."

"He's a whopper all right." Elton looked at Jase uneasily. "Never seen you cry. Frog's not worth crying over."

"Yeah, you're no crybaby, Jase," one of the cousins added. "Come on; you're a scrapper."

Luke stood beside Jason. "He was counting on winning that contest real bad. Not much hope of finding that frog now."

<sup>7</sup>degenerated—became something lower; got worse



A series of shrill shrieks came from the outskirts of the fair. Tigh's lean face broke into a grin. "Well, somebody found him!"

The seven boys raced in the direction of the screams. Granddaddy Frog was on the move again. The boys caught a glimpse of him as he charged across a cotton-candy stand. He emerged on the other side enveloped in a pink cloud, heading toward the corrals where the riders had gathered for the relay race.

The Colonel didn't believe in real horseracing. To burn off excess energy and try the spirit of the mountain horses, he had initiated<sup>8</sup> a horseback relay race from the fair to Laurel Heights and back. It was a thundering, no-holds-barred, wildcat race to the finish. More than one feud<sup>9</sup> had begun or ended on the finish line.

The boys headed for Old Man Travers, who leaned against the rail beside his mule, watching the riders milling about at the starting line. He blinked as a fuzzy pink-and-green ball whizzed over his shoulder and landed on the mule's neck.

Snorting wildly, the mule yanked back on the halter and whirled. Screeching, it charged through the pack of riders and onto the trail. The startled riders, thinking someone had taken a head start, whooped and galloped after the mule. Old Man Travers stood frozen on the spot,

eyes round as scuppernong grapes. The boys climbed the corral fence beside him and watched in amazement.

"Lookit that!" The Tarketts bent over with laughter, slapping their legs or each others' backs. "Just lookit 'em go!"

Jason beat the corral fence angrily. "Come back here, you fool frog! Come back here!"

Luke leaned his head on the top rail and sighed. Pa would never believe this one. Down the trail, the riders hit a straight stretch. Leaning close, they tried for every ounce of speed they could get from their horses. The mule, still in front, sawed wildly back and forth, tossing his head in an effort to dislodge the clinging frog.

Exhausted from laughing, the Tarkett boys hung over the fence and watched until the animals disappeared into the woods, the frog still clinging to the mule's neck.

"I think he's stuck," Tigh said, awestruck.<sup>10</sup>

"Whooh!" One of the cousins slid weakly to the ground. "I never seen anything so funny in my life."

Elton grinned at Jason. "Some frog," he said solemnly. Jason was too distraught<sup>11</sup> to even answer.

<sup>8</sup>initiated—started

<sup>9</sup>feud—a long, bitter quarrel between two people or groups

<sup>10</sup>awestruck—amazed

<sup>11</sup>distraught—upset

*The Granddaddy of All Frogs* 145

## Follow-up discussion: page 145

► [literal] What new situations build the action now that Granddaddy is on the move again? (He leaps through a cotton-candy stand and is covered with cotton candy; he then leaps on the back of a mule and joins a horse race.)

[appreciative] Why do you think the author created a lull in the action on the previous page before the shrieks on this page signal the action starting up again? (Answers will vary, but explain that a story with a lot of action can actually be boring or tiresome if the action continually builds. It is best for the action to rise and fall with a series of crises.)

► [interpretive] Who is the Colonel? (Answers will vary, but elicit that he is in charge of the fair.)

[interpretive] What are the riders waiting for? (They're waiting for the horseback relay race to begin.)

[interpretive] Why does the mule take off running onto the race trail? (Granddaddy, covered in cotton candy, jumps on the mule and sticks to his neck. This startles the mule, and it takes off running.)

Read aloud in an amazed tone the paragraph in which Old Man Travers stands frozen on the spot.

► [literal] What do the Tarketts think of this whole episode? (They think it's hilarious.)

Read aloud what one of the cousins says after the animals disappear in the woods.

[interpretive] Why do you think Jason sees no humor in the situation? (Answers will vary, but elicit that he probably thinks that he'll never get his frog back.)

**Follow-up discussion:**  
**pages 146–47**

- [interpretive] Why does Elton Tarkett help Jason get the frog back? (Elicit that he respects Jason's determination.)



The boys waited near the finish line for nearly two hours before the race was over. It took another hour before the mule came back. It trudged toward them, head hanging down. Sure enough, Granddaddy Frog was stuck in the mule's straggly mane.

Elton gently disengaged<sup>12</sup> the frog and handed it carefully to Jason. Seeing Luke's astonished look, Elton frowned and stepped back, thrusting his hands deep into the pockets of his overalls. "Don't get the wrong

<sup>12</sup>disengaged—untangled

idea," he said sharply. "We're not cozying up to you all. The scrapper deserves the frog; that's all."

Tigh looked at the limp frog hanging over Jason's hands. "He'll be all right by and by. Whatcha gonna do with him after he wins the contest? Have fried frog legs?"

Jase stared at him indignantly.<sup>13</sup> "Course not!"

He cradled the frog gently. "I'm gonna let him go."

"You're joshing!"

"After all that work?"

Luke was as incredulous<sup>14</sup> as the Tarketts. Jason's chin squared. "I'm gonna let him go, and nobody's gonna stop me!"

"Okay, okay!" Elton backed away in mock fear.

Tigh's eyes narrowed, and he asked craftily, "Where you gonna dump him?"

Luke dug an elbow into Jason's side before he could blurt out an answer. If Granddaddy was going to run free for another year, Luke wanted as much a chance at catching him as the Tarketts did. No one was likely to find a bigger frog anywhere.

Jason kept his mouth shut.

The trees showed black against the blue and crimson of the darkening sky before the Clantons left the fairgrounds. Most of the money Jason won for the frog went to pay damages to the exhibits. Jason didn't care much. He was so proud of

Granddaddy that Luke had to convince him the blue ribbon would look much better pinned to Jason's chest rather than to the frog's.

Luke figured they got off easy. He had been afraid the tired old mule would keel over and they'd have to buy a dead mule. It turned out that he was none the worse for wear, once he got his wind back. Old Man Travers wasn't complaining. He had been offered three times what the mule was worth. Seems like half a dozen riders wanted to start next year's relay on that mule.

Pa, pleased that somehow a shaky truce had been established between the boys and the Tarketts, gave Luke permission to order the books he wanted. They rode home sitting in the back of the pickup, curled up against the cab to ward off the night chill. Luke half listened to Jason. He was busy deciding which book he wanted to read first.

As they rattled through the covered bridge, a battered old Ford pulled in behind them. It followed along, keeping a respectable distance between them. Luke grinned. Granddaddy Frog would have to stay on the move if he wanted to keep his freedom. The Tarketts were a determined bunch. But so were the Clantons.

<sup>13</sup>indignantly—angrily about something that is unfair, mean, or bad

<sup>14</sup>incredulous—shocked and unbelieving

*The Granddaddy of All Frogs* 147

## WORKTEXT OBJECTIVES

### The student will

- Match story characters with character traits.
- Distinguish between round and flat characters.
- Write sentences to convey word meaning.
- Determine meanings of words with prefixes *de-*, *dis-*, *in-*.

### Literature: Worktext page 57

Teaching of round and flat characters was presented in Lesson 31.

Use Teaching Visual 10, *The Shape It's In*, to review round and flat characters before the students complete the page.

### Vocabulary: Worktext page 58

Read aloud the information about prefixes and the three prefixes and their meanings before the students complete the page.

### Follow-up discussion: page 147

► [interpretive] Why is everyone so shocked that Jason is planning to let the frog go after he wins the contest? (Answers will vary.)

[literal] Why doesn't Luke want Jason to tell the Tarketts where he'll let Granddaddy loose? (He wants to catch the frog himself for next year's contest.)

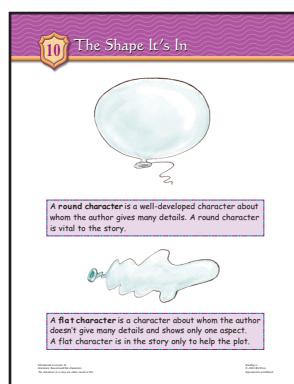
► [interpretive] Does Granddaddy Frog win the frog contest? (yes) How do you know? (Jason uses the money he won to pay for the damages, and Luke has to convince Jason to pin the ribbon to his shirt rather than to the frog's chest.)

[interpretive] Why do the Tarketts follow the Clantons home from the fair? (They're hoping to see where Jason lets the frog go.)

[interpretive] Do you think there could be many other adventures ahead for the Clantons, the Tarketts, and the frog? Share some of your suggestions. (Answers will vary.)

Read the last paragraph aloud in a satisfied voice.

**NOTE** You may want to discuss the character change in this story. Although we see a glimmer of hope that the boys can get along, the humor in the story is built on the rivalry between the two families. The rivalry is not cruel; it is humorous. If the story had ended with the boys making friends and overcoming their rivalry, we would not be as satisfied. We are satisfied, however, knowing that there are likely more adventures—and humor—to come.



## SOMETHING EXTRA

### **Write It: Frog capers**

Instruct the student to write another episode using the Clantons, the Tarketts, and Granddaddy Frog. Discuss the following and other possible incidents with which the episode can be developed:

- Granddaddy goes to a picnic/pig roast
- Granddaddy goes to a birthday party
- Granddaddy goes on vacation

Include how and where Granddaddy may be disguised or hidden (e.g., with green beans, under lettuce or cabbage, in a basket of zucchini squash).

### **Can It: Pickles**

Find a relatively easy pickle recipe and can a few jars of pickles with your students.

# THE NISEI

This article illuminates a dark period of prejudice in American history. During World War II Japanese Americans were asked to leave their homes and relocate in concentration camps. Today these *Nisei*—second-generation Japanese Americans—and their descendants are accepted and treated as fellow American citizens, but it was a different story then.

Lesson	Reader pages	Worktext pages
34	148–53	59–60

## OBJECTIVES

### LESSON 34

#### The student will

- Recognize cause-and-effect relationships.
  - Make inferences.
  - Identify prejudice.
  - Compare facts and opinions.
  - Scan to locate specific details in an article.
- .....

### Materials

- Vocabulary sentences for display. Use the prepared sentences from page 192 to introduce the vocabulary words in context at the beginning of the lesson.
- Pictures of the World Trade Center and the Pentagon after the terrorist attacks of 2001
- Pictures of the attack on Pearl Harbor during World War II
- “Amendment to the U.S. Constitution,” Appendix page A42 (optional)

### Background information

**More about the *Nisei***—After reading “The *Nisei*” (reader pages 148–53) and “Brethren *Nisei*” (reader pages 154–62), your students may enjoy further reading about the treatment of the *Nisei* during World War II from a firsthand perspective. An excellent children’s book, *Baseball Saved Us* by Ken Mochizuki, deals with this subject matter from the perspective of a Japanese boy.

**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

### On the home front

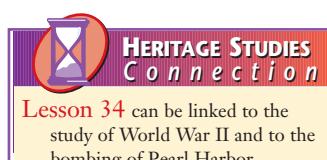
Display the pictures of the attacks on the World Trade Center, the Pentagon, and Pearl Harbor.

- Can you think of some incidents when America was attacked? (the terrorist attacks on the World Trade Center and the Pentagon in 2001; Pearl Harbor during World War II)

Throughout its history, the United States has experienced very little home front damage from warring countries compared to other countries that are in constant war and strife.

How do you think the people of the United States felt when their feelings of peace and safety were shaken by the realization that an enemy had attacked their territory?

- In this article, you will learn how the United States reacted in one such incident.



Lesson 34 can be linked to the study of World War II and to the bombing of Pearl Harbor.

### Correlated Activities

- Connections, Activity 5: Careers
  - Creative Writing, Activity 1: Prime Time Publications
- See “Classroom Management for Grouping” in the Appendix.

## COMPREHENSION

### VOCABULARY

A **potential** buyer for the house will be coming today to look at it. (p. 149)

The farmers were **evacuated** from their homes when the volcano erupted. (p. 149)

That scientist is one of the most **prominent** men in his field. (p. 153)

### Scanning: pages 148–53

► [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 years the article covers and which war occurred during that time. Remember to look for keywords and numbers. You do not need to read every word. (1941–45; World War II)

### Before silent reading: pages 148–53

#### Motivation

► Now read the article carefully to get the author's message about how Americans responded to factual information about the Japanese Americans living in the United States during World War II.

# The Nisei

Jenna Wright



**L**oaded off to concentration camps as threatening criminals, Japanese Americans' only crime was their ancestry. Previously suppressed<sup>1</sup> prejudice exploded when Japan attacked the American naval base at Pearl Harbor, Hawaii, on December 7, 1941. The following day the United States of America revealed her view of about 72,000 of her citizens. The war caused anti-Japanese feelings to surface that America had attempted to cover before the war.

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Many Japanese Americans were more American than Japanese. This group was known as the *Nisei* (nee-say), the second generation. Their parents called themselves the *Issei* (ee-say), the first generation. Many of these *Nisei* Japanese Americans could not even speak to their parents, the *Issei*, in Japanese. Most had never even visited Japan. They were loyal American citizens.

<sup>1</sup>suppressed—held back

### After silent reading

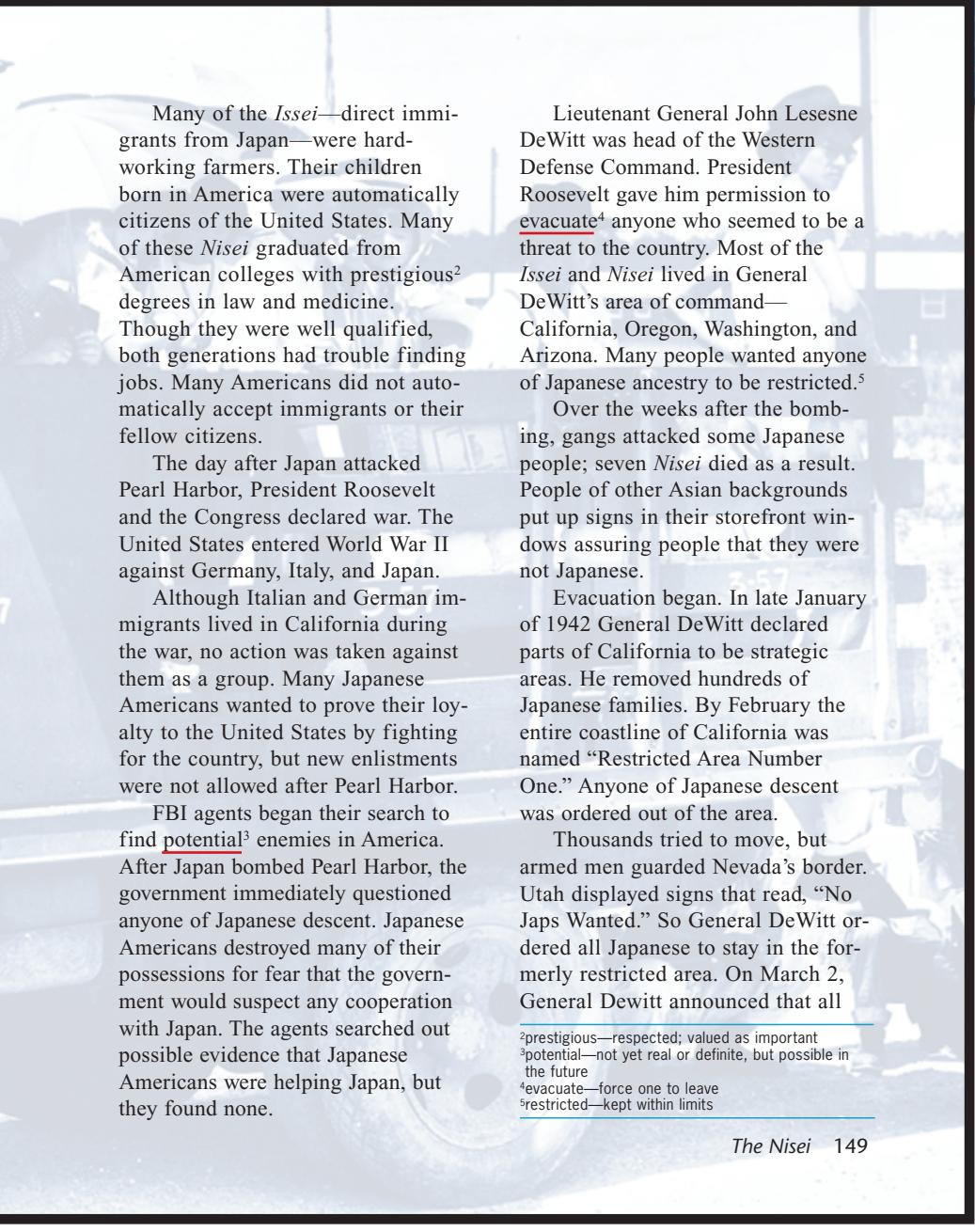
#### Overview discussion: pages 148–53

► [interpretive] What was the cause of unemployment for many hardworking *Issei* farmers and well-educated *Nisei* professionals? (Americans were prejudiced and uncomfortable with people who looked Japanese. Many Americans did not trust first- and second-generation immigrants.)

► [interpretive] How did some Japanese comply with what we know as biblical truth? (They obeyed the law. If the government does not command us to do something against God's commandments, we should obey the law.) [BAT: 2a Authority]

► [interpretive] What can we do to find out the facts in a situation such as the one America faced in World War II? (Possible answers: Make judgments about whether the things we read are based on opinions or facts; become involved and ask factual questions; ask the Lord for the wisdom to be able to decide between fact and opinion.) [BATs: 3b Mind; 6b Prayer]

(See Follow-up discussion of page 148 at the bottom of next page.)



Many of the *Issei*—direct immigrants from Japan—were hard-working farmers. Their children born in America were automatically citizens of the United States. Many of these *Nisei* graduated from American colleges with prestigious<sup>2</sup> degrees in law and medicine. Though they were well qualified, both generations had trouble finding jobs. Many Americans did not automatically accept immigrants or their fellow citizens.

The day after Japan attacked Pearl Harbor, President Roosevelt and the Congress declared war. The United States entered World War II against Germany, Italy, and Japan.

Although Italian and German immigrants lived in California during the war, no action was taken against them as a group. Many Japanese Americans wanted to prove their loyalty to the United States by fighting for the country, but new enlistments were not allowed after Pearl Harbor.

FBI agents began their search to find potential<sup>3</sup> enemies in America. After Japan bombed Pearl Harbor, the government immediately questioned anyone of Japanese descent. Japanese Americans destroyed many of their possessions for fear that the government would suspect any cooperation with Japan. The agents searched out possible evidence that Japanese Americans were helping Japan, but they found none.

Lieutenant General John Lesesne DeWitt was head of the Western Defense Command. President Roosevelt gave him permission to evacuate<sup>4</sup> anyone who seemed to be a threat to the country. Most of the *Issei* and *Nisei* lived in General DeWitt's area of command—California, Oregon, Washington, and Arizona. Many people wanted anyone of Japanese ancestry to be restricted.<sup>5</sup>

Over the weeks after the bombing, gangs attacked some Japanese people; seven *Nisei* died as a result. People of other Asian backgrounds put up signs in their storefront windows assuring people that they were not Japanese.

Evacuation began. In late January of 1942 General DeWitt declared parts of California to be strategic areas. He removed hundreds of Japanese families. By February the entire coastline of California was named “Restricted Area Number One.” Anyone of Japanese descent was ordered out of the area.

Thousands tried to move, but armed men guarded Nevada’s border. Utah displayed signs that read, “No Japs Wanted.” So General DeWitt ordered all Japanese to stay in the formerly restricted area. On March 2, General Dewitt announced that all

<sup>2</sup>prestigious—respected; valued as important  
<sup>3</sup>potential—not yet real or definite, but possible in the future

<sup>4</sup>evacuate—force one to leave

<sup>5</sup>restricted—kept within limits

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### Follow-up discussion: page 148

► [interpretive] Look at the photo at the top of the page. What event does it illustrate? ([the relocation of Japanese Americans to concentration camps](#))

► [interpretive] What caused the Americans to be prejudiced against the Japanese Americans? ([Distrust of the Japanese Americans was based upon their outward appearance and the role of Japan in the war, not on facts.](#))

► [critical] Should the *Nisei* have been considered true Americans? ([yes](#))

Read aloud the paragraph that explains why the *Nisei* should have been considered true Americans.

### Follow-up discussion: page 149

► [literal] How were first-generation Japanese Americans different from the second generation? ([Many of the first-generation Japanese Americans were farmers, while many second-generation Japanese were lawyers and doctors.](#))

[interpretive] What considerations should be given when hiring workers for a job? ([Answers will vary, but elicit that specific training, education, and past work experience should be a consideration.](#)) Did the *Issei* and *Nisei* meet these qualifications? ([yes](#)) How? ([Accept any answer, but elicit that both were hardworking and diligent—the \*Issei\* farmers worked long hours, while the \*Nisei\* were diligent in difficult areas of study.](#)) [BAT: 2e Work]

► [interpretive] How do you think the loyal Japanese Americans felt when the country of their ancestry brought war to their new home country? ([Elicit that if they were loyal Americans they probably did not approve of the Japanese attack on Pearl Harbor and further aggression.](#))

Read aloud the paragraph in which the author tells which country was responsible for the bombing of Pearl Harbor.

[literal] Why did some Japanese Americans want to enlist in the armed forces and fight for America? ([They wanted to show their loyalty to America.](#))

[literal] How many spies or disloyal Japanese Americans did the FBI find in their search for potential enemies? ([none](#)) Did this fact change public opinion about the Japanese Americans? ([no](#))

[interpretive] What were some other acts of prejudice committed against the Japanese Americans during World War II? ([gang attacks; refusal to allow the Japanese Americans to relocate in Nevada and Utah](#))

## Follow-up discussion: page 150

► [appreciative] How would you react if you were treated the way the Japanese Americans were and you knew you were innocent? [BATs: 3b Mind; 3c Emotional control; 6e Forgiveness; 8a Faith in God's promises; 8d Courage]

[interpretive] Why did one Japanese American kill himself? (He was given honorary citizenship as a soldier in World War I, but the evacuation orders removed that honor.)

**NOTE** You might want to address the topic of suicide from a biblical perspective. As young people approach adolescence, it is quite possible that some might think about suicide in the future or have to deal with the suicide of a friend or loved one. The Bible does not deal directly with the subject of suicide, but as a creature created in God's image, no one has the right to commit murder—either of another person or of self. God is greater than any problem one might have that would cause thoughts of suicide. Most likely, if the man in this article had not taken his own life, he would have lived through the war and might possibly have done some good for the cause of his people after the war was over. More importantly, he might have come to know Christ as his Savior and refuge in any circumstance. Running from a problem never solves the problem. (See *Genesis 1:26; I John 4:4; I Peter 5:7; Romans 8:28, 38–39; Isaiah 54:5, 17; Matthew 19:18; and Romans 1:29.*)

► [interpretive] In what ways were the Japanese Americans unfairly treated? (Answers will vary, but elicit that they were unconstitutionally considered guilty before anything was proved; they were forced out of their homes and businesses and had to sell belongings and houses at prices that were very low; their identity was lost when they became known by their numbers instead of their names; some were forced to live in stalls recently occupied by animals.)

[literal] Did all Americans agree with how the Japanese were treated? (no)

Read aloud the paragraph that tells about some Americans who tried to fight against the injustice done to the Japanese Americans.

Japanese-American citizens or not—would be moved from the West Coast and relocated.

Some protested; others thought that their obedience to the evacuation orders proved their loyalty to America. One Japanese American, a World War I veteran, killed himself when he realized that the orders to evacuate were true. His body was found with his certificate of honorary<sup>6</sup> citizenship in his hand. He had previously been congratulated for service to the country that now condemned him.

According to the Constitution, American citizens are considered innocent until proven guilty. But prejudice ruled. Many Americans, including the press and many government officials, were against any that had Japanese features.

Some—even a few government officials—did acknowledge the great injustice and sought to fight it. When the Japanese were forced out of their houses and businesses, some neighbors stored their possessions. Others turned against the ones they previously considered friends. The Japanese had to sell property and be-

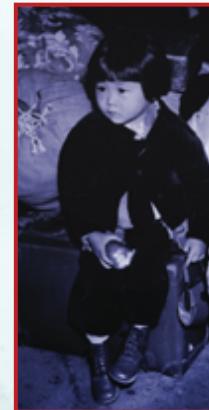
longings at extremely low prices, and many took advantage of their plight.<sup>7</sup>

Posters in Japanese American communities gave evacuation instructions. About two hundred and fifty families would be moved at a time. Some had two weeks to pack and move out. Others had only two days! They were allowed to take only what they could carry in their hands. Every family had to register and receive an identification tag. They were no longer known by their individual names but by their numbers.

These families were moved in trucks and trains. They were taken to old fairgrounds or racetracks that had been made into large prison camps. Many parents and children lived in horse stalls that had been occupied by animals only the previous week! They fought filth, odors, and lice.

More permanent camps were established in Wyoming, Colorado, California, Arizona, Idaho, Utah, and Arkansas. Most families were given a small sixteen-by-twenty-foot unit. These rooms had one light bulb and a straw mattress on a metal cot for each family member.

<sup>6</sup>honorary—given as an honor  
<sup>7</sup>plight—difficult situation



The buildings were made of wood and tarpaper, but the winter air and summer heat made the occupants<sup>8</sup> miserable. There were central mess halls, recreation halls, and laundry/restroom facilities at the camp.

Some camps allowed the prisoners to come and go in nearby towns. Others were securely secluded.<sup>9</sup> Many *Nisei* in the camps were allowed to find work outside the camps on farms, on the railroads, and in factories. They earned some money and also showed their loyalty to the United States by contributing<sup>10</sup> to the war.

Many believed that God had appointed government and that citizens should obey government officials if they did not contradict what God commands. Some *Nisei* took the evacuation order to court, but most did not resist violently. They tried to prove their innocence by their conduct.

By 1945 the enemy was defeated. The Japanese Americans were no longer considered suspects by the government, and the *Issei* and *Nisei* were allowed to leave the relocation camps.

<sup>8</sup>occupants—people who are living in a place

<sup>9</sup>secluded—kept apart from everything else

<sup>10</sup>contributing—supplying; donating



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### Follow-up discussion: page 151

► [interpretive] Why were the living quarters in the prison camps so poorly made? (The buildings were quickly constructed during wartime, and they were built for people who were considered to be potential enemies.)

[interpretive] Look at the picture at the bottom of the page. How would you describe the relocation camp?

(possible answers: set apart by mountains; simple; dusty; crowded; poor)

► [interpretive] What things did the *Nisei* do that proved their loyalty and innocence? (possible answers: used opportunities to work to contribute to the war effort; did not violently resist the evacuation)

[critical] Do you think the *Nisei* who took the evacuation order to court did more harm or good for their people? Explain your answer? (Answers will vary.)

[appreciative] Can you think of similar situations where people in America feel they have been wronged and have reacted in an improper manner?

Read aloud the paragraph that describes how the *Nisei* responded to what was happening to them.

**Follow-up discussion:**  
**page 152**

► [appreciative] Look at the picture. How would you feel if you had to wear an identification tag and were known by a number rather than by your name?

[interpretive] How would you describe the older man in this picture? How do you think he felt about his situation? ([Answers will vary.](#))

[interpretive] How would you describe the children in this picture? Do you think they understood what was happening to them? ([Answers will vary.](#))



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Readjusting to normal life was not easy. Many Americans still regarded the Japanese Americans with suspicion. Jobs were hard to find because of their ancestry. Some *Nisei* did not return to where they previously lived. Others returned and found their properties ruined. Some moved away to start over; others made the most of the ruins.

The Constitution of the United States guarantees all of its citizens certain rights. But this promise is only as strong as those in office.<sup>11</sup> If the United States government does not uphold the Constitution, its people will suffer.

When the war was over, the *Nisei* formed several citizens' leagues. They kept informed about the government and kept the government

informed about them. The *Nisei* learned that personal freedoms sometimes depend upon personal involvement. They wanted to understand current events and ideas in the United States government.

Japanese Americans now include *Sansei* (san-say) and *Yonsei* (yon-say)—third and fourth generation Japanese Americans. Time is not the only factor that distinguishes them from the *Issei* and *Nisei*. A vast change in the country's acceptance of them has taken place. They hold prominent<sup>12</sup> positions in industry, education, and government.

American citizens now treat the *Nisei* and their descendants as what they are—fellow American citizens.

<sup>11</sup>"in office"—referring to those in governmental positions

<sup>12</sup>prominent—important

## WORKTEXT OBJECTIVES

### The student will

- Identify the main idea of an article.
- Draw conclusions.
- Match antonyms.
- Determine word meaning from context.

## Study skills: Worktext page 59

Teaching of main idea was presented in Lessons 3 and 24.

After the students have read the selection on the worktext page, guide them in locating the topic sentence. When they have underlined the first sentence, discuss the significance of the *Nisei* being allowed to fight for their country. Instruct the students to complete the page independently.

## Vocabulary: Worktext page 60

## Follow-up discussion: page 153

► [interpretive] When the war was over, were the Japanese Americans able to go back to life as it was before the war? (no)

Read aloud the paragraph that describes some of the difficulties the *Issei* and *Nisei* had returning to their homes after the war ended.

► [literal] What responsibility do governmental officials have to the Constitution and to the American people who elected them? (As officials elected and appointed by the American people, they are to guard and value the Constitution and the rights that it guarantees to all citizens.)

[interpretive] What can responsible citizens do today to prevent prejudice? (possible answers: be informed; understand current events and current ideas pertaining to the United States government; know their personal freedoms; be willing to become politically active; vote when they are old enough)

► [literal] How does the author define *Sansei* and *Yonsei*? (They are third- and fourth-generation Japanese Americans living in America.)

[literal] How do *Sansei* and *Yonsei* differ from *Issei* and *Nisei*? (The *Sansei* and *Yonsei* are accepted in American society; they hold responsible jobs; they are treated like fellow American citizens.)

[appreciative] Look into the eyes of the little boy on the bottom of the page. As an American living during the time of World War II, how could you have been a blessing to a *Nisei* family returning from a prison camp?

[appreciative] How can you learn what to do, say, and think during times of war, bitterness, hatred, and conflict? (Elicit that God's Word prepares you for difficult times. Study His Word faithfully every day.) (BAT: 6a Bible study)

# SOMETHING EXTRA

## Write It: A radio broadcast

Divide the reading group into groups of two or three. Each group will write a radio broadcast for one of the situations below.

Pearl Harbor has been bombed, and American government officials are questioning people of Japanese descent. They are looking for Japanese Americans who are enemies of America and cooperating with Japan. The radio announcer interviews a Japanese American, a government official, and an American citizen.

Japanese Americans are preparing to evacuate and go to relocation camps. They have two days to two weeks to secure or sell their belongings. They may take only what they can carry. The radio announcer interviews a government official and a Japanese American.

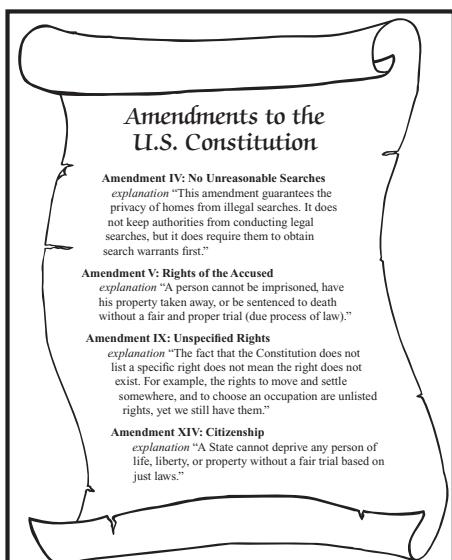
Japanese Americans have been living in relocation camps for more than two years. What do they do during the day? Where do they live? What do they do in their free time? What is the camp like in the summer and in the winter? What do they look forward to most when they are able to return to their homes? The radio announcer reports on life in a relocation camp.

Japanese Americans have been released from the relocation camps. Tell about their search for jobs and homes and their readjustment to normal life. What kinds of hardships are common? The radio announcer interviews several Japanese Americans.

## Discuss It: Constitutional responsibilities

Read or display the amendments to the U.S. Constitution listed on Appendix page A42. Discuss how each amendment was upheld or broken during World War II. Discuss how each is upheld in the present day.

Elicit that the evacuation of Japanese Americans was unconstitutional and illegal because the Constitution states that American citizens are innocent until proven guilty, and the evacuation was based on ancestry or heritage rather than on proven guilt.



## Materials

- Three copies of the dialogue “A Slick Sale” from the lesson introduction below
- Teaching Visuals 12, 13, 14, and 15: *Jump on the Bandwagon, Don’t Be Fooled, Hear Ye! Hear Ye!,* and *All That Glitters*

Lesson	Worktext pages
35	246–47

## PROPAGANDA

### 1 Introduction: A Slick Sale

Assign the parts of a narrator, wagon salesman, and customer to three students. Direct them to read the dialogue aloud.

**Narrator:** In the year A.D. 700 a person has to have the basic necessities of life. Where else can one find life’s necessities but the local market in the town square, where a peasant can find whatever he needs from coats to calves to carts?

**Salesman:** Can I help you?

**Customer:** Yes, I’m looking for a reliable wagon for my family and me. I’m thinking about a six-passenger family wagon.

**Salesman:** I have just the thing for you. *Everyone* is buying one this year. Here it is—the Evasive XL5 TurboCart.

**Customer:** Looks more like a get-away cart to me.

**Salesman:** Yes, it will let you get away from it all. You can have the freedom of the road. Use it to explore this great country of ours. This thing can get up to ten miles per hour. Your neighbors will respect you and your wisdom for buying one of these. And it is so affordable.

**Customer:** I’m looking for something with more room. My two-year-old won’t even fit in there with me. Maybe I’ll look at the cart lot next to yours.

**Salesman:** Friend, I want to help you, so let me warn you. The wagons next door are made with rotten wood. A termite wouldn’t even drive one of those wagons.

**Customer:** But I don’t think you have what I want.

**Salesman:** But with the Evasive XL5 TurboCart, why would you want anything more? In fact, I just sold one yesterday to one of the king’s knights. He said he wouldn’t be seen in anything else.

Guide the following discussion with the students.

- Does the salesman try to give the customer what he wants and needs? (no) Why or why not? (Elicit that he wants to sell the expensive TurboCart so that he can make more money.)

What does the salesman say to try to get the customer to buy the TurboCart? (possible answers: tells him everyone is buying one; says bad things about the other carts; tells him the king’s knight bought one; says only good things about the TurboCart—gives freedom, can get up to ten miles per hour)

What is wrong with the salesman’s methods of selling the TurboCart? (Possible answers: He’s not really trying to help the customer; he’s saying things that may not be true—he doesn’t know that the customer’s neighbors will respect him—just to make a sale.)

- Propaganda is any technique that tries to influence people’s opinions, emotions, attitudes, or behavior. The purpose of propaganda is to persuade.

## OBJECTIVES

### LESSON 35

#### The student will

- Recognize four propaganda techniques: bandwagon, name calling, testimonial, and glittering generalities.
- Recognize the need to think critically when reading and listening.

### Background information

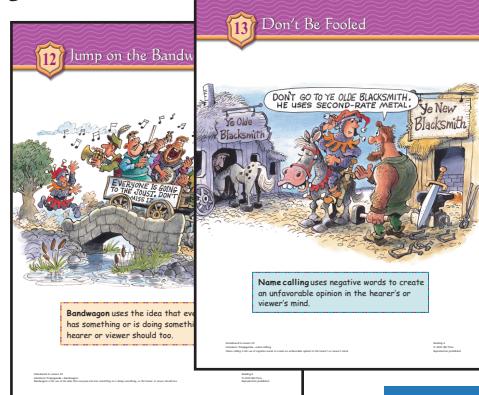
**Propaganda**—Propaganda is any technique that tries to influence or change people’s opinions, emotions, attitudes, or behavior. The purpose of propaganda is to persuade. Many propaganda techniques are similar and are often used together. Four techniques are presented in this lesson. By recognizing propaganda techniques, students will learn to think critically about things they hear and see.

**Bandwagon** uses the idea that everyone else has something or does something, so you should too.

**Name calling** uses negative words to create an unfavorable opinion in the hearer’s or viewer’s mind.

**Testimonial** uses personal testimony to win confidence in a person, product, or cause.

**Glittering generalities** associates a person, practice, belief, custom, or cause with “virtue words” to make it sound good or noble.



# LESSON 35

## SKILL DAY

### Problems with Propaganda

#### 2 Skill development:

##### Visuals 12, 13, 14, and 15

When displaying each of the visuals, cover the definition at the bottom.

After discussing each illustration, uncover and read the definition at the bottom of the visual.

Display Visual 12, *Jump on the Bandwagon*.

- What is the advertisement trying to make the jester think? (*That everyone but him is going to be at the joust.*)

What is the jester's response to the advertisement? (*running to get on the wagon to the joust*)

What name would you give this propaganda technique? (*Answers may vary.*)

Read aloud the definition of *bandwagon*.

- Why do you think this technique is called *bandwagon*? (*Answers will vary.* Explain that many years ago, a bandwagon carried musicians in a parade. Sometimes bystanders, attracted by the activity and noise, would jump onto the bandwagon and ride along.)

Display Visual 13, *Don't Be Fooled*.

- How is the blacksmith of Ye New Blacksmith trying to persuade the jester not to go to Ye Olde Blacksmith? (*by telling the jester bad things about the other blacksmith*)

What name would you give to this technique? (*Answers may vary.*)

Read aloud the definition of *name calling*.

Display Visual 14, *Hear Ye! Hear Ye!*

- How is the vitamin salesman trying to sell his vitamins? (*He's associating the name of Sir Lancelot with his product.*)

Why would the jester want to have these vitamins? (*The jester wants to be like Sir Lancelot, so he wants the vitamins.*)

What is wrong with this technique? (*Answers may vary, but elicit that it is not truthful.*)

Read aloud the definition of *testimonial*.

**Propaganda** is used by many people to influence the beliefs or actions of others. It is vital to carefully judge everything heard and read by what God says in His Word. Jesus taught His disciples to be "wise as serpents." Being aware of the Devil's tactics helps prevent us from being deceived.

#### ► Match each propaganda term with its definition.

- C** 1. name calling  
**B** 2. bandwagon  
**A** 3. testimonial  
**D** 4. glittering generalities

- A. uses personal testimony to win confidence in a person, product, or cause  
B. states that everyone else has something or does something, and so should you  
C. uses negative words to create an unfavorable opinion in the hearer's or viewer's mind  
D. associates persons, practices, beliefs, customs, or causes with "virtue words" to make it sound good or noble

#### ► Label the propaganda technique used in each advertisement.

1. King Arthur says, "King Krunch gives me the energy and strength that I need to fight an entire battle. And it tastes great too!"

*testimonial*



2. Our competitor's cereal is low in essential vitamins and minerals. The flakes get soggy in milk and taste like cardboard. You need King Krunch.

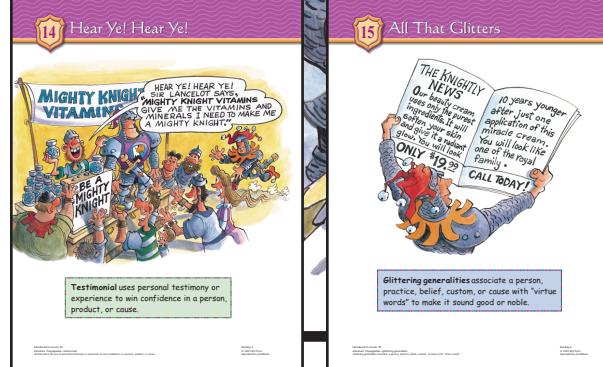
*name calling*

3. Don't be the last in your village to try King Krunch. Everyone else loves it. Try it and see what you have been missing.

*bandwagon*

4. King Krunch cereal provides 100% of the recommended daily intake of twenty essential vitamins and minerals. It will ensure that you do your best the rest of the day.

*glittering generalities*



Display Visual 15, *All That Glitters*.

- What is this advertisement trying to get you to believe? (*possible answer: that the cream will make you beautiful*)

How does this advertisement try to make you believe it will make you beautiful? (*possible answers: by using words like radiant, purest, and miracle; by promising that you will look like royalty*)

What do you think this technique is called? (*Accept any answer.*)

Read aloud the definition of *glittering generalities*.

#### 3 Skill application: Worktext page 246

Guide the students in identifying the definition of each propaganda technique.

Choose students to read aloud the four advertisements about King Krunch cereal. Guide the students in determining the propaganda technique used in each ad.

#### 4 Skill practice: Worktext page 247

Rick watches the vandals, the kids at school, and even the government reject his friends, the *Nisei* Christians. But as he grieves for these innocent people, he also knows God's presence in a way he never has before.

Lesson	Reader pages	Worktext pages
36	154–58	61
37	159–62	62–63

## Materials

- Magazine or newspaper article about the unfair treatment of a person or a group
- Vocabulary sentences for display. Use the prepared sentences from pages 202 and 207 to introduce the vocabulary words in context at the beginning of each lesson.
- Teaching Visual 10: *The Shape It's In* (optional for Lesson 37)

## INTRODUCTION

### That's not fair!

Read to the students a news article about unfair treatment of people.

- What was done to the person or group in the article?

How do you think that this treatment made them feel?

How would you have reacted?

Have you ever been teased or ridiculed because you are a Christian?

### Head note

- Read silently the head note on reader page 154 to find out if everyone was against the *Nisei*.

Why do you think some lawmakers were opposed to taking action against the *Nisei*?

- As you begin reading this story, you'll find out how Pastor Blaine feels about the suffering of the Japanese Americans.

## OBJECTIVES

### LESSON 36

#### The student will

- Note the emotional struggles of a character.
- Recognize third-person point of view.
- Demonstrate an understanding of historical events during World War II.
- Relate story content to biblical truth: God is sovereign.

### LESSON 37

#### The student will

- Note change in character.
- Relate story content to biblical truths: Christians are to be the light of the world; God is sovereign.
- Identify round and flat characters.



#### HERITAGE STUDIES Connection

Lessons 36 and 37 can be linked to World War II and to the bombing of Pearl Harbor.

### Correlated Activities

- Vocabulary Notebook, Activity 5: Category Capers
- Word Work, Activity 5: Watch What You Say

See "Classroom Management for Grouping" in the Appendix.

## COMPREHENSION

### VOCABULARY

The sight of an old junkyard **marred** the beautiful landscape. (p. 155)

The soldiers were **ambushed** by the enemy in the deepest part of the jungle. (p. 157)

The governor **banned** the parking of cars in the city. (p. 157)

### Before silent reading: pages 154–58

#### Motivation

- Read the chapter title. Why is Rick not afraid?

### After silent reading

#### Overview discussion: pages 154–58

- [interpretive] Why would someone paint words on the storefront church and throw eggs at Rick? (Elicit that during this period in American history, many people were angry at and distrustful of Japanese Americans. Some used vandalism and violence to show their disapproval of those who were kind to the Japanese Americans.)
- [critical] Why is Deacon Metamura able to find comfort in the Lord even though he has suffered great personal loss? (Answers will vary, but elicit that he knows God is in control of his life and that God will use these circumstances for His glory.) [Bible Promises: H. God as Father; I. God as Master]
- [interpretive] Why have a dozen new people come to visit Pastor Blaine's church? (Elicit that they have found no hope in other things and are now willing to hear the truth of God's Word.)



Although certain senators and statesmen opposed any type of legal or civil action<sup>1</sup> against the Nisei, action was taken against them to "relocate" them away from the West Coast. The following story takes place shortly before the relocation begins. Although this was a time of great suffering for Japanese Americans, as you read this story consider the advice that Pastor Blaine gives to his son, Rick.

#### Not Afraid

He was working on the J. The top of it was a little higher than his head, and the lowest part of it was at his belt. But the bricks resisted a cleaning. He swished the fluid in his bucket of paint thinner and scrubbed the drenched rag anew against the outside wall of the storefront church, trying to wipe out the scar of that hideous red J and the letters that followed it.

Behind him, a delivery truck squealed its brakes, and two eggs smashed the wall, not far from his face. The truck roared away, leaving Rick with a thumping heart.

Then, suddenly resolute,<sup>2</sup> he resumed his scrubbing. The delivery truck had probably been loaded with men looking for trouble, but at the sight of his sandy hair and blue eyes, they had left him alone.

Though only eleven, Rick Blaine thought like a soldier, figuring where danger was, deducing<sup>3</sup> when

154

troubles would come. He knew that trucks didn't deliver on Sundays. A company driver had probably "borrowed" his weekday truck that morning to scout for victims.

His father came down the front steps, alerted by the squealing brakes from the truck. His voice arrested Rick's thoughts.

"Are you all right, Son?"

Rick nodded and blinked back tears as he scrubbed. They weren't tears of fright, but of rage. He would have died before anybody scared him away from that wall. Just cleaning it was a blow against them all—all the world that was threatening the people he'd grown up with.

His father came down the step. "Are you angry, Rick? Do you hate them?"

<sup>1</sup>civil action—people within a community acting without authority of the law

<sup>2</sup>resolute—firm; determined

<sup>3</sup>deducing—concluding from known facts

#### Follow-up discussion: page 154

- [interpretive] What is the point of view in this story? (third-person)

[interpretive] Through whose eyes do we see the events of this story? (Rick's)

[appreciative] How does the author accomplish telling the story from the third-person point of view? (The third-person narrator tells only what Rick can see, hear, and think.)



Point of view was introduced in Lesson 5.

- [interpretive] Why does someone throw eggs at Rick and then drive away? (Elicit that the truckload of men are looking for Japanese people

to harass, but they leave when they realize Rick is not Japanese.)

[interpretive] Why does Rick "think like a soldier" even though he is only eleven years old? (Answers will vary, but elicit that the influence of the war has had an impact on his thinking.)

[interpretive] Why is Rick so angry? (Possible answer: The war and the unfounded prejudices of people are threatening everything that is important to Rick.)

Read aloud the paragraph that describes Rick's thoughts as he cleans the wall.

"No!" But he couldn't look up. "Well—I don't know! Aren't you angry? Look at what they did to our church!"

And he stepped back from the wall to take in again the hideous red letters and broken windows that now marred<sup>4</sup> the once neat little church.

"What will they do to Seto?" he asked. "And to the rest?"

Pastor Blaine put his hand on his son's shoulder. "Nothing that God doesn't permit. Nothing can happen to the *Nisei* Christians that God doesn't permit and control for His purposes. Come inside."

The interior of the tiny church had not been damaged—not yet. By instinct, Rick strode up the center aisle and stood by the front right-

hand chair. It was Michael's chair—had been Michael's chair. Even now in the late part of the mild San Francisco winter, Rick had to remind himself that Michael would not be returning and that the flow of letters from Hawaii would never be renewed.

His left hand fingered the back of the cold folding chair. He could accept this part of the war. Both Michael and Rick had been raised not to fear death, and weeks before Michael had left to serve in the navy, he had explained to Rick that he might not come back.

As always, Rick had understood his older brother's advice. Now,

<sup>4</sup>marred—damaged



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### Follow-up discussion: page 155

- [literal] How does Rick's father calm Rick? (*His father reminds him that God is in control of what happens to the Nisei Christians.*) [Bible Promise: I. God as Master]

Read aloud the conversation between Rick and his father. Be sure to convey Rick's concern and Pastor Blaine's calmness.

- [interpretive] How does the author convey to the reader that Michael, Rick's brother, is dead? (by switching from "was" to "had been" when referring to Michael's chair; by saying that Michael would not be returning; by saying that the letters from Hawaii had stopped)

[interpretive] Why had Rick and Michael been raised to not fear death? (*Elicit that for the believer, to be absent from the body is to be present with the Lord.*) [BAT: 8a Faith in God's promises]

## Follow-up discussion: page 156

- [interpretive] Why is Rick able to accept his brother's death without bitterness? (Elicit that he understands there is often personal loss during times of war.)
- [literal] Why is Rick surprised by Deacon Metamura's reaction to his father? (The Japanese adults are usually reserved and do not show their emotions easily.)

[interpretive] What causes the change in Deacon Metamura's behavior? (possible answers: his sorrow over recent events; Pastor Blaine is a source of spiritual strength for him.)

[interpretive] Why had Deacon Metamura and the other *Nisei* stayed at the mission church so late Wednesday evening? (Elicit that the Lord had given great comfort to them as they prayed.) [BAT: 6b Prayer; Bible Promises: C. Basis for Prayer; G. Christ as Friend]

Read aloud Deacon Metamura's heartfelt testimony about the Wednesday night prayer meeting.

[critical] How could Deacon Metamura's testimony have a positive impact on others? (Answers will vary, but elicit that people see his faith in the Lord despite his financial ruin.) [BAT: 8a Faith in God's promises; Bible Promise: I. God as Master]

three months after the news of the attack on Pearl Harbor, Rick sorrowed, but without bitterness. It was, after all, war, and he thought like a soldier. But now it seemed like his own world had gone crazy.

The door of the church opened, admitting Deacon Metamura and Seto, his son. Both were pale and tightlipped.

"It was good of you to come, Dan," the deacon said huskily, as he wrung the pastor's hand in both of his. Rick was surprised. Usually the Japanese adults, even the *Nisei*, were reserved with his father. They would call Dan Blaine "Pastor" and shake hands stiffly and politely.

Deacon Metamura, his tan Adam's apple bobbing up and down over his tight white collar, suddenly broke down and embraced his pastor. "What have we done, Dan? Nothing. Nothing!" And he wept. Seto looked pained. His anguished<sup>5</sup> eyes met Rick's.

"Was there more violence, Metamura?" Pastor Blaine asked.

The deacon stepped back, sniffed a little, and blinked tears from the brown eyes behind the owlish glasses. "Only threats, Pastor, but so many!" He composed himself. "I should not despair. Did you not hear about the Wednesday night service?"

On Wednesdays Pastor Blaine held prayer meeting at the main church in Mountain View, while the

Deacon conducted a service for the *Nisei* at the mission church here in the city of San Francisco.

"I didn't go home until midnight," Metamura continued.

"Something happened as we prayed, Pastor. It was as though—How do I say it? The Savior saw our anguish and fear, and He was ready to meet us here. The time seemed scarcely to pass, and we could not bear to tear ourselves away from His presence—it was so painful to leave."

Deacon Metamura sat down heavily on a folding chair. "Before all this, I told myself I was a man of prayer, and then Wednesday came, and I see I am not truly what I thought I was. I have never found Him so close as I did in the hour that I lost everything I had on this earth." He lifted his hands helplessly and dropped them, unable to explain more.

Rick knew that Dr. Metamura had been financially ruined in the last few months. Yet he looked wistfully at the Japanese American. For himself, Rick usually found prayer meetings long and hard. The deacon's words bit into him. He longed to be in a prayer meeting like that. Until the night they'd learned that Michael had died, he had never felt the Lord's presence unusually close. But that night he had, when his dad

<sup>5</sup>anguished—feeling very great pain or suffering of body or mind



had prayed for strength and courage. Now he saw that somebody else had felt the Lord's presence too.

"Get the hymnbooks, please, boys," Pastor Blaine said.

"Did you see the word on the wall?" Rick whispered to Seto as they trotted up the aisle.

Seto, almost the picture of his father in starched white collar and round glasses, nodded. "A word cannot hurt us," he said stolidly.<sup>6</sup> "I'm as American as they are, Rick. Red paint cannot change that."

"Did anything happen at school?" Rick asked.

The muscles in Seto's tan face tightened. "Monday. A group of us *Nisei* were ambushed.<sup>7</sup> With rocks. My mother will not let me go back. She won't leave the house at all."

And he let out his breath as a sign that he would joyfully have gone back to face his tormentors. But then his sparkling black eyes looked pained again.

"My older brother Matsu—he sent word. He has been out in the Pacific, you know. He still grieves for you and your family, Rick . . . Ricky-san."

Rick smiled. "Ricky-san" had long been a joking nickname for Rick, but in these tense days few people called him that. Seto's older brother Matsu was an American serviceman like Michael had been, enlisting before the *Nisei* had been banned<sup>8</sup> from serving in combat

<sup>6</sup>stolidly—showing no emotion

<sup>7</sup>ambushed—attacked from a hidden position

<sup>8</sup>banned—forbidden by law or decree

Brethren Nisei 157

### Follow-up discussion: page 157

► [literal] What had happened to Seto on Monday? (He and some of his *Nisei* friends had been attacked at school.)

[critical] Why would students treat others in such a cruel fashion? (Answers will vary, but elicit that when sin reigns in the heart of man, self-control is often lost.) [BAT: 3c Self-control]

Read aloud the conversation between Rick and Seto as they discuss the events of the past few days, demonstrating the fear and concern they both feel.

► [literal] Where is Seto's older brother? (serving his country somewhere in the Pacific)

[interpretive] Why did the government put a ban on Japanese Americans serving in combat? (Many Americans did not trust the Japanese Americans after Japan bombed Pearl Harbor.)

[interpretive] The United States was also at war with Germany and Italy. Why were only the Japanese suffering such persecution? (Possible answers: Japan was the only country that actually attacked American soil; the appearance of the Japanese made them stand out more; people of German and Italian descent are Caucasian and look similar to the people of England and other European countries.)

## Follow-up discussion: page 158

- [literal] Why was Matsu not at the docks at the time of the bombing? (Because of his job as an interpreter, he was at an office a half-mile away.)
  - [interpretive] Why do the Metamuras send a casserole for the fishermen even though they have very little themselves? (Elicit that although they don't know what the future holds for their family, they still are willing to help others that are in a worse situation.) [BAT: 5a Compassion]
- [interpretive] How would you describe the character of the Metamuras? (possible answers: kind; generous; godly) [BATs: 5a Love; 5b Giving]

- [interpretive] Why are Pastor Blaine and Rick so surprised to see Oshiro and the other visitors at church? (Under normal circumstances, these people would have no desire to hear the truth of God's Word.)

[interpretive] Why does Deacon Metamura advise Pastor Blaine to preach Christ? (Elicit that Christ is who they need to hear about. He is the only one they can trust.) [BAT: 1a Understanding Jesus Christ; Bible Promise: E. Christ as Sacrifice]

Read aloud the conversation between Pastor Blaine and Deacon Metamura just before the service.

## Looking ahead

- Will Pastor Blaine be able to put aside the difficult circumstances of the war and concentrate on the message that God has for the unsaved?

zones. He also had been at Pearl Harbor when the merciless Japanese fighters had strafed<sup>9</sup> and bombed the base, killing almost twenty-five hundred Americans, including Rick's older brother.

Matsu had an office job as an interpreter, so he had been a half-mile from the docks that morning, working on code breaking for Intelligence. His college education in math and logic and his mastery of both Japanese and English had secured him a high position as an enlisted man. For now, he was better off than his family back in San Francisco. Matsu had a job and would be served in stores and restaurants in Hawaii, unlike his family or the rest of the second generation Japanese people who lived on the West Coast. For them, life had become a nightmare of survival.

Deacon Metamura, a medical doctor, had had his license to practice medicine suspended. These days he couldn't even cash checks. Yet as Rick and Seto came with the stacks of hymnbooks, Seto's father was saying, "My wife sends a casserole for the food collection, Pastor. It is in the back room. She cannot come today, but she would not forget the fishermen. Please distribute it. We would keep it quiet."

The fishermen had lost their fishing licenses. Because they had

been poor to start with, they were the worst off now.

By now more of the *Nisei* were filing in, all of them stiff and starched for church. They smiled politely at the boys. Some of them bowed a little as they took the hymnbooks and found chairs.

"Look, here is Sasaki Oshiro," Rick heard Deacon Metamura say.

Pastor Blaine's eyes widened. Oshiro bowed to him gravely<sup>10</sup> and took a seat. He was a Buddhist priest, and he had never cared for a word of Christianity before. Rick watched as at least a dozen new people filed in, all grave and polite. A dozen! The church might continue for a year before a dozen new people crossed its threshold. Yet today they had come.

"They are not afraid to come!" the deacon whispered. "In here, they are not afraid. It is the spirit of Christ. You must preach well, Pastor."

"I don't know if I can," Rick's father whispered. "I don't know what's going to happen."

"Good! Forget the war! Forget the politics! Preach Christ. He works best when we are weak. Preach!"

<sup>9</sup>strafed—fired at with machine guns from airplanes flying close to the ground

<sup>10</sup>gravely—very seriously; solemnly

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## WORKTEXT OBJECTIVES

### The student will

- Infer the motives of characters.
- Match words and definitions.

## Comprehension: Worktext page 61



### The Right Response

It was time to start. The tiny missionary church to the *Nisei* was packed. Rick slid into Michael's old chair.

Pastor Blaine was so flustered that he forgot to have a hymn or even take an offering. He preached.

"If it wasn't a taste of revival, I don't know what it was," Pastor Blaine said later as he, Rick, and Rick's mom sat around the dinner table. "So many were saved—at least ten. The Buddhist priest, Oshiro, he came forward too. I've never felt the Lord's power so much." He let out his breath with a sigh. Now that he and Rick were back home, they both felt weak and drained from the tense morning in the city. After the *Nisei* service, they had rushed to the main church for Pastor Blaine to preach there.

Rick's heart was soaring. He had never yet seen a devout<sup>11</sup> Buddhist saved from among the *Nisei*. And now Oshiro had gotten saved, and more than that, the *Nisei* congregation had seemed encouraged after the service—emboldened. Rick had never felt so close to a group of people, so much like a friend.

"Son," his father's voice recalled him. "It's good to feel uplifted, but it's not over yet. The hard times haven't ended for the *Nisei*."

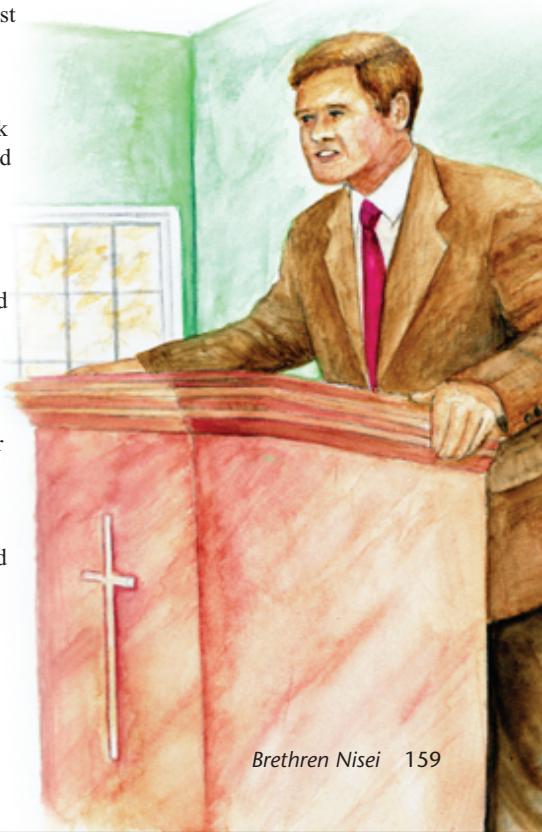
"But they have so much faith, Dad!"

"I know. I just want to warn you. You were angry this morning at the vandals<sup>12</sup> and egg throwers. And now you're happy because you were assured from God. But you have to be assured *all the time*, even when people call the *Nisei* 'tojos'<sup>13</sup> and

<sup>11</sup>devout—deeply religious

<sup>12</sup>vandals—those who deliberately damage another's property

<sup>13</sup>tojos—an informal name for Japanese persons, used as an insult



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### Follow-up discussion: page 159

► [interpretive] Why is Pastor Blaine so flustered that he forgets to sing a hymn or take an offering? (Possible answers: There are so many visitors; he wants to be certain to preach so that the Lord will be able to speak to the hearts of the unsaved.)

[interpretive] Why do you think Pastor Blaine compares the service to a revival? (Answers will vary, but elicit that the Lord works in the hearts of many unsaved people and encourages and strengthens the Christians.) [BATs: 1b Repentance and faith; 8b Faith in the power of the Word of God]

Read aloud in an enthusiastic voice Pastor Blaine's explanation of why he felt the Lord's power.

► [interpretive] Why is it so amazing for a devout Buddhist to get saved? (Answers will vary.)

[literal] What effect does Pastor Blaine's sermon have on his *Nisei* congregation? (The Christians are encouraged and emboldened.)

## COMPREHENSION

### VOCABULARY

Being a **devout** Christian, Matt used his lunch break to pray and read his Bible. (p. 159)

The news of their team's victory **roused** the fans. (p. 162)

Derek **lamented** the loss of his baseball card collection. (p. 162)

### Before silent reading: pages 159–62

#### Motivation

- Do any of the Japanese American visitors get saved?

#### After silent reading

#### Overview discussion: pages 159–62

► [interpretive] Why are Pastor Blaine and Rick so encouraged after the *Nisei* church service? (At least ten people accept Christ as their Savior.)

► [interpretive] How is the Lord able to further the gospel among the *Nisei*? (Possible answer: The saved *Nisei* now have the opportunity to be witnesses to the other *Nisei* during the difficult circumstances.) [BAT: 5c Evangelism and missions]

► [interpretive] Is Rick a round or a flat character? Explain your answer. (round; elicit that his character is well developed with varying details.)

[interpretive] Are there flat characters in this story? (yes) Who? Explain your answers. (possible answers: Seto; Rick's mother; Sam O'Donnell; the boys that pick a fight. Elicit that not many details are given about them, we see only one aspect of them, and the author does not intend that we get to know them.)

**NOTE** Round and flat characters were introduced in Lesson 31. You may wish to use Teaching Visual 10, *The Shape It's In*, for review.

## Follow-up discussion: page 160

► [literal] For what reason does Pastor Blaine say Rick should defend the *Nisei*? (on the grounds that every saved *Nisei* is his brother or sister in Christ)

[interpretive] What does Pastor Blaine mean when he says, "If you defend them on any other grounds, you'll be outnumbered"? (Elicit that popular opinion at that time was overwhelmingly against the Japanese, no matter what their merits were. However, as Romans 8:31 says, "If God be for us, who can be against us?")

Read aloud with heartfelt conviction Pastor Blaine's advice to his son.

► [interpretive] Why do the boys at school start arguing with Rick? (They know that he has some Japanese friends and that his father preaches to a Japanese congregation.)

[interpretive] How do you think the boys come to have such strong feelings against the *Nisei*? (possible answers: hearing their parents talk; reading newspapers; listening to radio commentaries) [BATs: 5a Love; 6e Forgiveness]

**NOTE** There were no national television shows during World War II.

'Japs.' Don't defend the *Nisei* because they're Americans. We help them because we are all loved by Christ. Every saved *Nisei* has been redeemed and given to Christ, just like you. If you defend them on any other grounds, you'll be outnumbered."

Rick nodded, but he didn't understand. The *Nisei* were Americans. Why did they have to suffer for what Japan did?

It was the next day at school when he understood better.

"You love those tojos, don't you Blaine?" Allen Sarsen said when they were on the track field. "Love 'em, don't you?"

Other boys were coming up, looking hard and cold. Rick had never fought before, but suddenly he knew he was going to. They would make him.

"Those people are innocent," he began, his throat feeling tight. "Innocent Americans."

"No Jap is innocent. A Jap's a Jap. Look what they did at Pearl Harbor," a big blond boy said. "And your dad's preachin' at them, isn't he? My dad says he's gonna' stop that."

"Christ died for all—" he began, but the big kid pulled him up by his shirt.

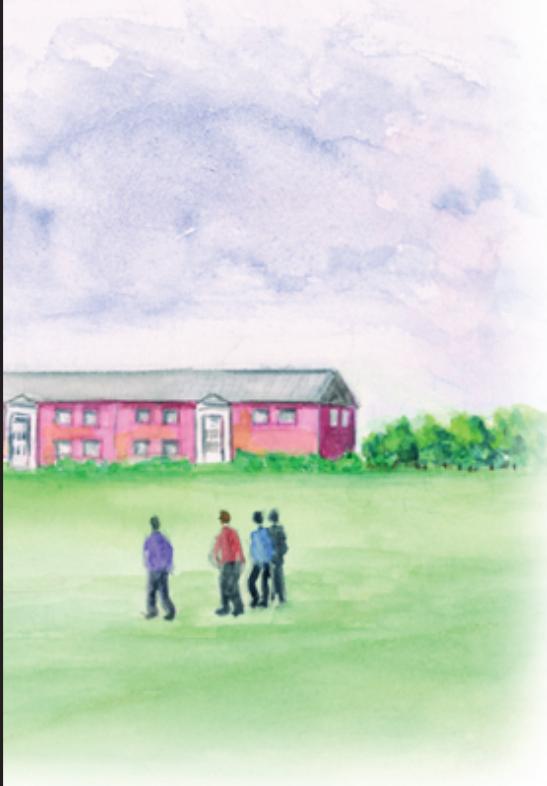
"Shut up! He didn't die for Japs!"

"He did!" Rick cried. All his fear fled as he understood it. "He died for them, and you can't change it!"

Next thing he knew, he was on his back on the ground. He didn't know what they would do, but suddenly someone was standing over him, screaming.

"Leave him alone! Leave him alone!" It was Sam O'Donnell. O'Donnell stood as high as the tall blond boy and was unafraid. "His





brother died at Pearl Harbor," Sam screamed. "Leave him alone! Mind your own business!"

Sam was an eighth grader, and so his defense shamed the sixth-grade boys. They walked away. Without even looking at Rick, the older boy walked away too.

Shaking, Rick stood up. He had been spared, he told himself, but he understood what his dad had meant. His first duty to the *Nisei* was as a Christian brother.

He meant to tell his parents about the fight, but when he got home, his father was standing in the kitchen with the same look on his face as when Pearl Harbor had been attacked and Michael had died. Mom was at the table.

"What is it?" Rick asked.

"The *Nisei*," his father said.

"They're being moved—taken away."

"Where?"

"I-I don't know." He glanced at his wife. "I've got to go to Metamura—see what I can do to help."

She nodded mutely.<sup>14</sup>

"Can I go?" Rick asked.

"No, Son. I don't know what the situation will be like. Take care of your mother for me." And he was gone.

Rick thought it would be a long wait, but his dad was back in an hour and a half.

He sat at the table that Rick was setting and shook his head.

"Nothing," he said. "Nothing. All the *Issei* and *Nisei* are suspect for spying activities and will be relocated. They'll be moved out in the next few days."

"But where will they go?" Rick asked. "Prison?"

<sup>14</sup>mutely—choosing not to speak

### Follow-up discussion: page 161

► [interpretive] Why would the boys be shamed by Sam O'Donnell's defense of Rick? (Possible answers: They are reminded that Rick has had a very personal loss in the death of his brother at Pearl Harbor; Sam is older than they are, and they are ashamed because he does not approve of their actions.)

► [literal] Why doesn't Rick tell his parents about the fight at school? (The news of the *Issei* and the *Nisei* being relocated has their attention.)

[interpretive] Why won't Pastor Blaine allow Rick to go with him to see Metamura? (Answers will vary, but elicit that people could be hostile, and he doesn't want Rick to be in a dangerous situation.)

[appreciative] How would you feel if you had to be relocated? If your friends had to be relocated?

Read aloud the conversation among Pastor Blaine, his wife, and Rick as they discuss what will happen to the Japanese Americans. Read with the concern that they must have felt.

## Follow-up discussion: page 162

► [interpretive] Why do you think Deacon Metamura is able to stay calm and cheerful in the midst of this crisis? (Answers will vary, but elicit that he is trusting in God's sovereignty.)

[appreciative] How could you be a comfort and a help to others in a difficult situation?

► [interpretive] What does Pastor Blaine compare the war to? (a long, dark journey)

[interpretive] What does Pastor Blaine mean by saying they are the only ones with light? (Answers will vary, but elicit that the light can be found only in God's Word. As born-again Christians, they are the ones who have that light to share with a world darkened by sin. See *Psalm 119:105; John 8:12.*) (BAT: 1a Understanding Jesus Christ)

[interpretive] What change has taken place in Rick throughout this story? (He has come to understand that all things are in the Lord's hands.)

Select two students to read aloud the conversation between Rick and his father. Instruct them to read with Pastor Blaine's persuasive tone and Rick's discouraged, then hopeful tone.

"Relocation camps eventually. For now, most of them are going to temporary housing, but nobody knows where. At least, the *Nisei* don't know."

"Are they frightened?" Mrs. Blaine asked.

"Metamura's not. He's keeping them calm and as cheerful as possible. And he's witnessing." But Pastor Blaine shook his head.

"Our church is gone, then," Rick said.

The words roused<sup>15</sup> his father. "No, Son, no. Not gone, just moved. The *Nisei* Christians have a job to do, and they're doing it—witnessing to and serving the other *Nisei*."

"But how can the government do this?"

"Because government is divinely appointed, Rick, but it isn't divine. It

makes mistakes. In time the *Nisei* will prove themselves. In time this war will end. It's like a long, dark journey, and we're the only ones with light. We can't be angry or bitter. Even this is in God's hands, and He has His purpose."

"It's a long, dark journey," Rick lamented.<sup>16</sup>

"But we have light, Son. Do you believe that?"

And somewhere, somehow, Rick did believe it. For the second time that day he realized that they had to deal with the *Nisei* on spiritual grounds. His mind roved<sup>17</sup> back to Sunday and the power of God he had seen, and he answered, "Yes, Dad, I believe it."

<sup>15</sup>roused—caused to become active or alert

<sup>16</sup>lamented—mourned

<sup>17</sup>roved—wandered



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## WORKTEXT OBJECTIVES

### The student will

- Relate story content to biblical truth.
- Determine word usage from context.

## Comprehension: Worktext page 62



Read aloud the instructions on the worktext page. Encourage the students to look up both verses, holding their Bibles open to both references. They should read each verse carefully, read the statement from the story, and compare the two verses again before making a selection.

# COMPREHENSION

## Fact and opinion

- What is the difference between fact and opinion? (Answers may vary, but elicit that a fact is a statement that is true, and an opinion is a statement based on what a person thinks about a subject.)

Write the following sentences for display.

*Japan has many mountains.*

*Japan is the best country to live in.*

- How can you decide whether these statements are fact or opinion? (Elicit that facts can be determined by using our senses or by checking reference materials, and opinions are based on a person's thoughts or feelings.)

What are some signal words that would indicate an opinion? (possible answers: *should, think, probably, always, never, most, least, better, best, very, only*)

Guide the students in determining that the first sentence displayed is a fact (determined by sight and by reference materials such as an atlas) and the second one is an opinion (because it tells what someone thinks about Japan and it uses the word *best*).



## Comprehension: Worktext page 63

Guide the students in determining whether the first sentence on the worktext page is fact or opinion before they complete the page independently.

# SOMETHING EXTRA

## Chart It: Types of characters

Review the following definitions (presented in Lesson 31) and discuss the characters in "Brethren Nisei." You may wish to use Teaching Visual 10, *The Shape It's In*, for review.

**Round**—A well-developed character about whom the author gives many details.

**Flat**—A character about whom the author doesn't give many details and shows only one aspect of him. He is there only to advance the plot.

**Dynamic**—A character that changes.

**Static**—A character that doesn't change.

Provide a chart similar to the one below (without the x's) for each student.

Instruct the student to mark the character types of each character.

	round	flat	dynamic	static
Rick	X		X	
Pastor Blaine	X			X
Deacon Metamura		X		X
Seto		X		X
Mrs. Blaine		X		X
Sam O'Donnell		X		X

## SKILL OBJECTIVE

### The student will

- Distinguish fact and opinion.

## WORKTEXT OBJECTIVES

### The student will

- Distinguish fact and opinion.
- Recognize the attitudes of characters.

# SKILL LESSON: ATLAS

Lesson	Reader pages	Worktext pages
38	163–67	64–66

## OBJECTIVES

### LESSON 38

#### The student will

- Recognize the purposes of an atlas.
- Scan to locate specific details in an article.

#### Materials

- A world atlas
- Vocabulary sentences for display. Use the prepared sentences from page 213 to introduce vocabulary words in context at the beginning of the lesson.

#### Background information

**The modern atlas**—An atlas is a collection of maps or charts that may include pictures, tables, and facts about different areas (e.g., topography, natural resources, climate, population, agriculture, and main industries). The title for such a collection is derived from the earliest modern collections of maps (1570–95) by Gerhardus Mercator, who used for his frontispiece the figure of Atlas, a Greek mythological figure condemned by Zeus to carry the heavens upon his shoulders.

**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

### Where in the world?

Display the cover of the atlas to the students.

- Do you know what is found in an atlas?

Show the students several pages of the atlas.

- Do you have an atlas at home?

Have you or your parents ever used an atlas? For what?

- Today you will read about several purposes of an atlas.

### Correlated Activities

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

See “Classroom Management for Grouping” in the Appendix.

## ATLAS

If you wanted to find out how two places are alike or how they are different, what would you do? Let's say that the two places you wish to compare and contrast are Japan and California. You could read books about each of these places. You could read encyclopedia articles about them or find information in an almanac. You could read travel brochures and magazine articles. Perhaps through all of these sources you could find the information you need to make your comparison. There is another source, however, that may have just what you need—a world atlas.

World atlases contain maps that tell us many things about places around the world. Most atlases also contain charts and graphs that give us even more information. Some atlases have more maps and information than others. You must choose the atlas that has the information you need.



Skill Lesson: Atlas 163

## COMPREHENSION

## VOCABULARY

You can tell Abigail is interested in **agricultural** things when you see her vegetable and flower gardens. (p. 166)

Wyoming has the smallest **population** of all the United States, with less than 500,000 people. (p. 166)

The forest was so **densely** wooded that a person could hardly walk through it. (p. 166)

Scanning:  
pages 163–67

► [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 maps to find out which two places are being compared. (**Japan** and **California**)

[literal] Scan to find out which place has the greater population density per square mile. (**Japan**)

Before silent reading:  
pages 163–67

## Motivation

► Now read carefully to get the author's full message about how a world atlas could help you compare and contrast Japan and California.

## After silent reading

Follow-up discussion:  
page 163

► [literal] What sources of information could you use besides an atlas to compare and contrast two places? (encyclopedias, almanacs, travel brochures, magazine articles)

► [literal] What kinds of tools are found in atlases? (maps, charts, and graphs)

## Follow-up discussion: page 164

► [literal] What can you see about Japan from a world map? (that Japan is a group of islands that form a country)

[interpretive] What is one way Japan and California are similar? (They are located at about the same latitude, or distance from the equator.)

Use the world atlas from the Introduction activity to show a map of the world. Allow students to locate Japan and California to gain a better understanding of their relationship to one another.

► [interpretive] What is the purpose of a topographical map? (Elicit that it shows the land features of an area [e.g., whether it is mountainous or has wide valleys].)

Read aloud the paragraph that tells you about the topography of Japan and California.

### Map Information

An atlas will help us find the location of Japan and California. We can see from a world map that Japan is a group of islands that form a country. These islands are located near the eastern coast of Asia. Although hundreds of tiny islands are included in the country of Japan, the four major islands are Hokkaido, Honshu, Shikoku, and Kyushu.

California is a part of the United States and is located on the western coast of the North American continent. Although separated by the Pacific Ocean, Japan and California are located at about the same latitude, or distance from the equator.

From topographical<sup>1</sup> maps such as these, we can see that Japan is very mountainous. California has many mountains also, but it has great, wide valleys as well.

<sup>1</sup>topographical—having the physical features of a place or region

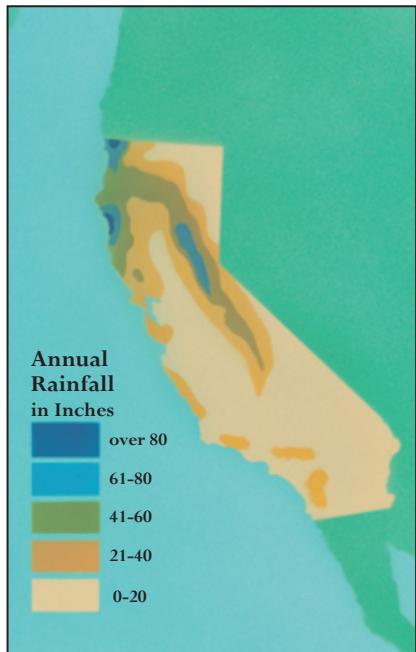
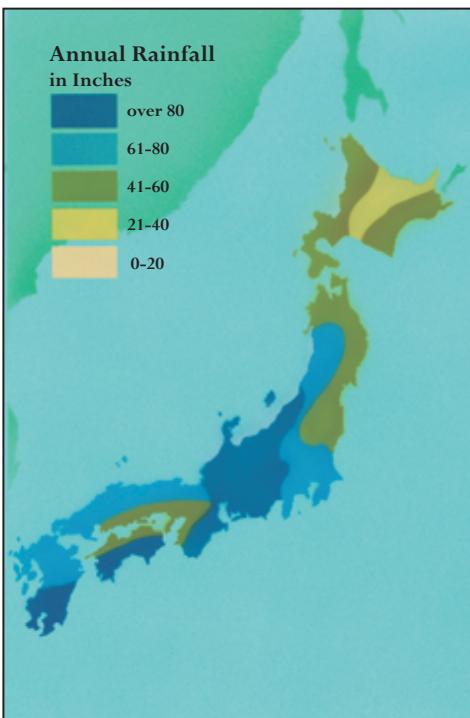


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Precipitation<sup>2</sup> maps show the reader the average rainfall of different places. They would indicate that Japan has a very wet climate, while most of California has a very dry climate. As you may have realized,

some parts of southern California even contain desert land.

<sup>2</sup>precipitation—the amount of water that falls from the sky and reaches the ground



### Follow-up discussion: page 165

► [interpretive] Which place would require a raincoat more often? (Japan)

[literal] What do the precipitation maps show about Japan and California? (Japan has a very wet climate, and California has a very dry climate.)

## Follow-up discussion: page 166

► [literal] What kinds of maps would tell you about how Japan and California use their land? (product and land-use maps)

[literal] How do Japan and California use their valleys? (Japan's valleys are used mainly for rice farming, while California's valleys are used for cattle ranches, fruit and vegetable farms, and other farm-related things.)

[literal] What do population maps tell us about the population in Japan and California? (Japan is more densely populated than California.)

Read aloud the sentences that tell the population per square mile for Japan and California.

► [literal] What other kinds of information do atlas maps give? (average temperatures; kinds of soils; natural resources; languages; literacy rates; religion; birth and death rates)

Product and land-use maps would tell us that the highland areas of both places are often covered with forests. Japan's small valleys are used mainly for rice farming, while California's wide valleys contain cattle ranches, fruit and vegetable farms, and other agricultural<sup>3</sup> concerns. Many Japanese and California cities are large and full of industries. Population<sup>4</sup> maps such as those found in an atlas show us that Japan is much more densely<sup>5</sup> populated than California. Notice that there are over 250 people per square mile in most areas of Japan. California's map shows that most of California

has fewer than twenty-five people per square mile.

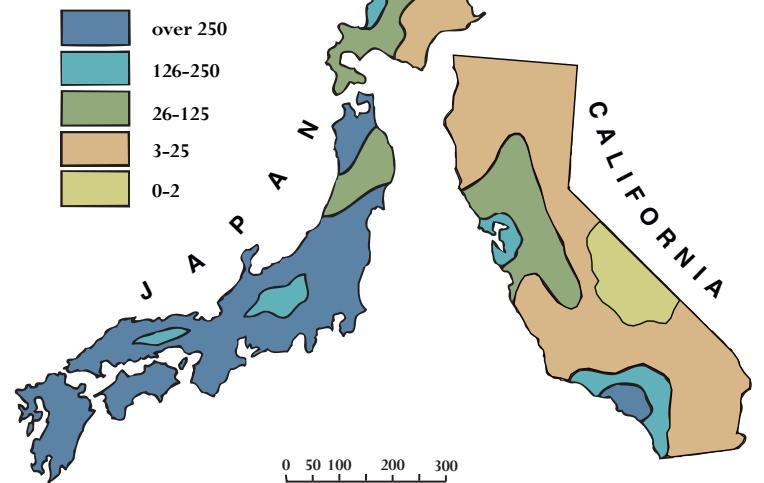
Atlases often have many other maps that give information about such subjects as the average temperatures, kinds of soils, and natural resources of each place. Others give information about the people who live in those places. Such maps may show their languages, their literacy<sup>6</sup> rate, their religion, and their birth and death rates.

<sup>3</sup>agricultural—having to do with farms or farming

<sup>4</sup>population—the number of people who live in a certain place

<sup>5</sup>densely—closely packed together

<sup>6</sup>literacy—the ability to read and write



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## Chart and Graph Information

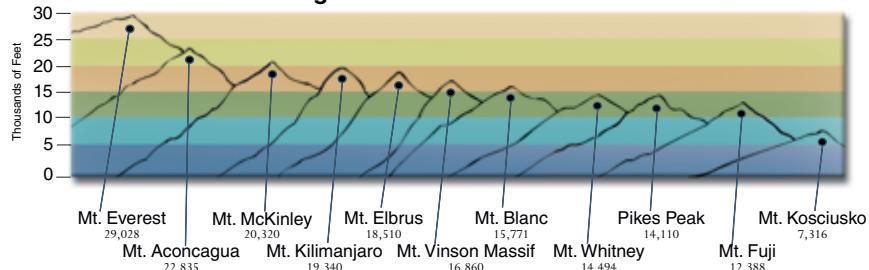
Charts and graphs often accompany the maps in an atlas. These help us to make many more comparisons between Japan and California. We can compare their total populations, their land areas, and many other details. A diagram may be included to show land elevations or mountains' heights.

From this diagram we can learn that

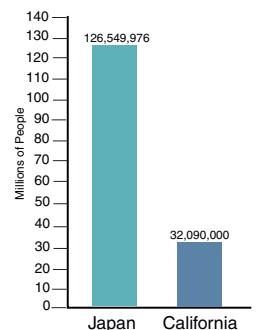
Japan's highest mountain, Fuji, is not as tall as California's highest, Mount Whitney.

Much more information awaits our discovery in an atlas. This one book can be a valuable reference tool for learning about any place in the world.

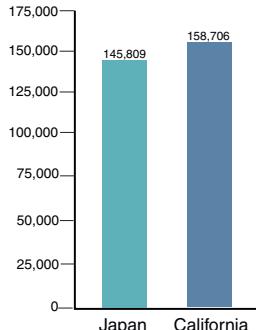
**High Mountains of the World**



**Total Population**



**Land Area  
in square miles**



Skill Lesson: Atlas 167

## WORKTEXT OBJECTIVES

### The student will

- Use graphs and maps to compare information.
- Determine the appropriate sources of information in an atlas.
- Read bar graphs and line graphs.
- Read a precipitation map.
- Read maps and interpret time changes.

### Study skills: Worktext pages 64–65



### Study skills: Worktext page 66



Guide the students in answering the three questions at the top of the page.

For the first question, suggest that they first figure out how many hours are between 7 A.M. and 7 P.M. and then add the number of hours left until midnight. For the second question, guide the students in figuring out that the time difference between Los Angeles and Paris is nine hours. Elicit that

## Follow-up discussion: page 167

- [literal] What kinds of things do charts and graphs compare? (population, land area, and other details)

Read aloud the paragraph about comparing information.

[literal] Why is the atlas a valuable reference tool? (It can help you learn about any place in the world.)

[critical] If you were planning to write a report about atlases as a reference tool, which title would be the most appropriate for your report: "Maps, Maps, and More Maps"; "Maps and More"; or "How to Locate Cities"? Explain your answer. ("Maps and More"; this title conveys the idea that the atlas contains a wide array of information—more than just maps.)

## SOMETHING EXTRA

### **Find It: Atlas information**

Provide one or more world atlases. Direct the student to locate the country of his choice in the atlas and to make a list of all the types of maps, graphs, and charts giving information about that country. Instruct him to study each source of information and to write at least one fact about each source (e.g., for a precipitation map of Japan—most of Japan has more than forty inches of rain each year).

# A RIDE TO HONOR

Innera carries the message of a fallen soldier on a thirteen-day journey to Kapnos, where she meets the new king. Such an adventure—such a reward—and she has no way of knowing this is just the beginning of her story.

Lesson	Reader pages	Worktext pages
39	168–73	67–68
40	174–81	69–70

## Materials

- Vocabulary sentences for display. Use the prepared sentences from pages 220 and 226 to introduce the vocabulary words in context at the beginning of each lesson.
- A Bible
- A copy of “Kapnos and the Under Countries,” Appendix page A43, for each student (for Lesson 39)

## Background information

**Medallion**—The story, “A Ride to Honor,” is in the same setting as the novel *Medallion* by Dawn L. Watkins (JourneyForth) and takes place before the novel chronologically. Students who have enjoyed *Medallion* will be surprised to learn about the beginning of one of *Medallion*’s noble characters. After you have taught Lessons 39–40, you may wish to provide a copy of *Medallion* for students who have not yet read it.

**Pronunciations**—The following are pronunciations of some names of characters and places in this story.

Innera (ī nār’ ē)  
Artios (ärt’ ē ōs)  
Biden (bī’ dn)  
Dider (dē’ dər)  
Reudh (rōod)

## INTRODUCTION

### Royal riddle

Read the following riddle to the students.

What inched along like a furry worm?  
What thought of flying but could only squirm?  
What made a case as clear as glass,  
And hung it on a stalk of grass?  
What went to sleep a dull, slow thing,  
And woke to find itself a king?

- ▶ What is the answer to this riddle? (a monarch butterfly)
- ▶ In the story you will begin reading today, a young girl named Innera has a very important riddle to solve. See if you can solve the riddle with her.

## OBJECTIVES

### LESSON 39

#### The student will

- Recognize the author’s unique word choices.
- Discern character traits.
- Interpret meaning from context.
- Relate story content to biblical truth: A wise person thinks before he speaks.
- Recognize characteristics of loyalty, compassion, and obedience.
- Read and interpret a map.

### LESSON 40

#### The student will

- Interpret imagery.
- Interpret symbolism in a riddle.
- Recognize characteristics of loyalty, compassion, and obedience.
- Interpret meaning from context.

### Correlated Activities

- Vocabulary Notebook, Activity 1: Word Hunt
- Creative Writing, Activity 2: Story in a Flash

See “Classroom Management for Grouping” in the Appendix.

## COMPREHENSION

### VOCABULARY

Sir Riley pulled the **gantlets** over his hands after the rest of his armor was in place. (p. 170)

Joseph gazed at his grandfather's **campaign medals**, which told of bravery in many battles. (p. 171)

Susan suddenly had a **niggling** fear that she might have left her music at home. (p. 173)

### Before silent reading: pages 168–70

#### Motivation

- Read the chapter title. What riddle will Innera encounter?

### After silent reading

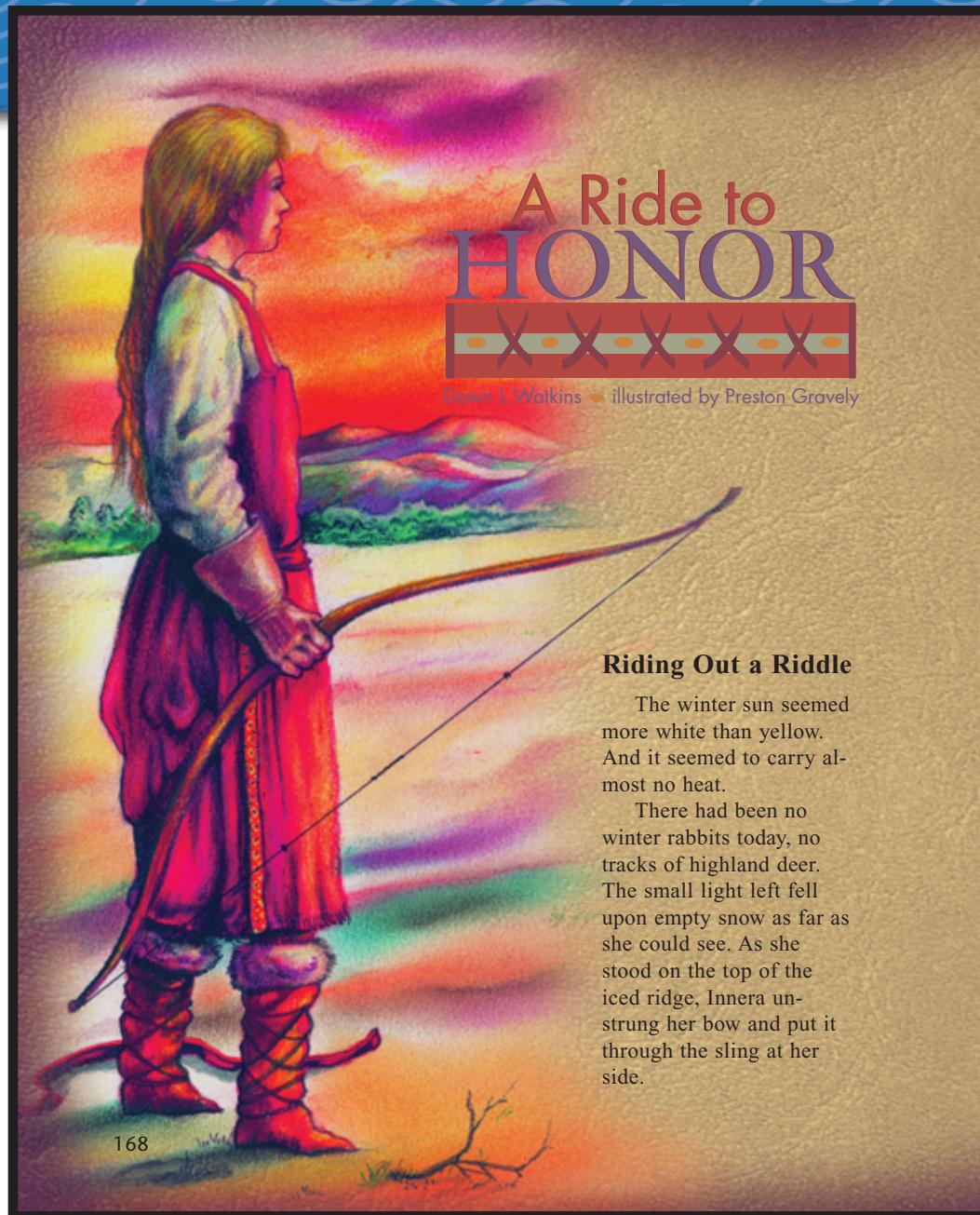
#### Overview discussion: pages 168–70

- [literal] What is the riddle a soldier entrusts to Innera? (*A wedding ring. An eagle's wing. Watch and see—The Towers Three.*)

[interpretive] What makes the soldier's riddle easy to remember? (Answers may vary, but elicit that it rhymes and has the rhythm of poetry.)

[interpretive] Is it easy to understand the meaning of the soldier's message? (no) Why is the message cloaked in symbols? (Answers will vary, but elicit that the message is so important that the riddle must not be easily understood by the wrong people.)

[interpretive] Who is this soldier and what is he doing? (He is a captain of the Cordus guard. Grandmother believes he is delivering a message on behalf of his king.)



#### Riding Out a Riddle

The winter sun seemed more white than yellow. And it seemed to carry almost no heat.

There had been no winter rabbits today, no tracks of highland deer. The small light left fell upon empty snow as far as she could see. As she stood on the top of the iced ridge, Innera unstrung her bow and put it through the sling at her side.

#### Follow-up discussion: pages 168–69

- [appreciative] Why would the author choose to say that the sun carried almost no heat? (Elicit that she wants the reader to realize how cold it is.)

[appreciative] What other indications does the author give on pages 168 and 169 to indicate the extreme cold? (Possible answers: Even the animals are too cold to come out; Innera is standing on top of the iced ridge; Innera's cheeks are so cold that they feel like they're burning; Innera's toes are beginning to feel numb.)

[literal] What does Innera find while she is out hunting? (an injured soldier)

[interpretive] How is Innera able to find the soldier since it is getting dark? (She has a keen ability to hear and pinpoint the location.)

[interpretive] Why is Innera outside if it's so cold? (Elicit that she is out hunting for food.)

Read aloud page 168 to describe the conditions that Innera faces.

Her cheeks now burned with the cold and in her fur-lined boots, her toes began to feel numb. Her thoughts went ahead of her to the fire her grandmother would have going. The cave they owned was small, but always warm.

From the west, not far, came the crack of a tree limb, giving way probably, Innra thought, to the weight of ice and snow. And then, Innra was sure, a faint cry. She stopped and held her breath. On a gust of wind it came again, barely. She turned toward the sound, waiting. Time passed in silence. Innra wiggled her toes and opened and clenched her hands. Then, at last, a cry came to her again through the darkening cold.

Innra hesitated. But in a moment she walked west. She went straight in the direction of the sound, though it never came again. She guessed that no more than five hundred yards should bring her to whoever had made it.

She stopped again. Far enough, she decided. And then, like a thought that comes for an instant and flits away, she registered a dark shape lying among the straight black trees. She leaned into the dusk to make it out. It seemed to move, but she could not be sure. Another minute and she would not be able to see it at all. She willed herself forward.

The shape stirred, changed. She was almost upon it when she recognized the shield on the ground beside the shape, brilliant even in the gloom. She knelt in the snow. "Your Grace," she said. "What has happened?"

His answer was a ragged cough, then, "I am not the king. I carry—" The dark mound of cloak and helmet fell silent.

Innra leaped up and looked about. A little way off she made out a horse. "Come," she said. Immediately the horse stepped forward, with a light chink of a martingale<sup>1</sup> against a breastplate. The animal stopped beside her and nudged her.

The man stirred. She knelt again. "Can you get on your horse?" He seemed to nod. Innra took his arm across her shoulder and helped him lever to a half stand. In a moment the man made a stumble toward the horse and caught the stirrup in his hand. He rested a fleeting moment and then with a groan, put his foot in the stirrup and heaved himself onto the horse.

And then he slumped over the neck of his mount.

Innra steadied him. She drew his hands under the horse's neck and wrapped them with the reins to keep him from falling. She swept up the

<sup>1</sup>martingale—a strap between a horse's girth and nosepiece used to steady the head

## Follow-up discussion: page 169

► [literal] What causes Innra to stop and listen even though she is very cold and would like to go to her warm home? (She hears a faint cry.)

[interpretive] When Innra hears the cry a second time, why do you think she hesitates for a moment before she heads in the direction of the sound? (Answers will vary, but elicit that she is deciding whether to go on home or to investigate the sound.)

[interpretive] Why does Innra think the fallen stranger is a king? (She recognizes the shield beside him as one belonging to a king.)

Read aloud the paragraphs in which Innra and the stranger briefly talk. Convey the stranger's exhausted condition with your voice.

► [interpretive] As you look back at this page, how does the author let you know that Innra is an exceptional young lady? (her ability to hear and pinpoint the exact location of a sound five hundred yards away—point out that five hundred yards is the length of five football fields; the fact that the horse obeys her)

## Follow-up discussion: page 170

► [interpretive] What do you think Innera's grandmother is thinking as she gazes at the man's shield? (Answers will vary, but elicit that she too recognizes it as a king's shield.)

► [interpretive] How does the author first let you know that the man is dying? (She says that the man is beyond the help of food and warmth.)

[interpretive] How is this soldier loyal to his king even in death? (Elicit that he has passed on his message in a riddle so that only the right people will know what it means.)

Read aloud in a whisper what the soldier says.

► [literal] As Innara wonders who this soldier is, what assumption does she make about him? (Perhaps he killed the king.)

[interpretive] Why does Innara's grandmother wait so long before she responds to Innara's question? (Elicit that she is thinking through all the possibilities and the things she observed before drawing a conclusion.)

Read Proverbs 29:11 to the students.

[interpretive] Is Innara's grandmother foolish or wise? (wise) Explain your answer. (Elicit that she thinks before she speaks.)

[appreciative] Do you always think before you speak? [BAT: 5d Communication]

Read aloud the conversation between Innara and her grandmother using Innara's inquisitive tone and Grandmother's wise, patient tone.

shield from the snow. Then taking the bridle she was off, east and then north, struggling to keep a good pace in the dark.

She made the cave entrance with no breath to call for her grandmother. She made the last steps toward the light stumbling. Her grandmother was already waiting. "I heard the horse coming," she said.

Innara let her burden slide from the horse and freed her other hand from the strap of the shield. The old woman gazed at the hammered brass. But Innara, between breaths, said, "He's not the king."

Together they got him to the fire and laid him on blankets. The grandmother loosened the cloak of the soldier and took off his helmet.

Innara shook from exhaustion.  
"Is he hurt?"

"Hurt or frozen." The old woman glanced at the helmet. "He is a captain of the Cordus guard."

Her grandmother brought water and broth. But the man was beyond the help of food and warmth. He opened his eyes unseeing. "A wedding ring. An eagle's wing. Watch and see—The Towers Three," he whispered. "Take the message to the guards of Cordus." He gave a long sigh, then, and closed his eyes.

Innara sank back. For the first time she felt the fire. She could only

gaze upon this soldier. His boots were well made but worn. The cuffs of his leather *gantlets*<sup>2</sup> were polished but scarred. His face had a week's beard at least.

"Who is he?" Innara said. "Why is he alone? And why does he carry the king's shield?" Her head jerked up. "Maybe he killed the king!"

Her grandmother got the cloak and spread it over the soldier. She stood up, staring at the shield. "I don't think so," she said after so long a time that Innara started. "Perhaps he has the shield because the king sent him ahead and wanted him to be believed."

"But," Innara said, "what was that he said? What did he mean?"

The old woman stared into the fire. "I don't know."

Innara picked up the shield. The tracery of silver and copper glinted in the firelight. The *umbo*<sup>3</sup> was embossed with the royal coat of arms. She turned it so her grandmother could see.

Her grandmother nodded.

Innara said, "What are we going to do?"

Her grandmother nodded again. "Come morning, we will see. Now let us see to you and the horse."

<sup>2</sup>gantlets—protective gloves  
<sup>3</sup>umbo—a raised knob on a shield

At first light, Innera found her grandmother still sitting beside the captain. She tried again to waken him, to get him to take a sip of water. But he did not stir.

Innера looked through the gear she had so hastily taken off the horse the night before. The armor was like the man's—worn but well polished. In the side pouch were the captain's campaign medals<sup>4</sup> and a document under a king's seal.

She held the document up. "Look."

Her grandmother took the paper and studied it. "It is for the commander of the Cordus guard. The seal is unbroken. Put it back."

Innера put away the medals and the letter and closed the smooth leather pouch.

"Innера," said her grandmother. Something in the tone made Innера rise and wait without answering. "Wars far off may seem to have nothing to do with us. And our lives are little touched by kings. But this event has come into our house for a purpose. We must do right regarding it."

Innера only nodded. Everyone knew the wisdom of Calla of Dider and respected it.

Her grandmother glanced at the soldier and back to Innера. "This man is dying. And among all my remedies there is nothing to prevent it."

<sup>4</sup>campaign medals—awards given for military accomplishments



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### Follow-up discussion: page 171

► [interpretive] What has Innера's grandmother been doing all night? (watching over the soldier)

[literal] What does Innера find inside the soldier's pouch? (his medals and a document with the king's seal)

[interpretive] What do you think the document says? (Accept any answer, but elicit that it is obviously very important information.)

► [interpretive] Who is Calla? (Innера's grandmother)

[interpretive] Where is Calla from? (the land of Dider)

[interpretive] Why does everyone respect the wisdom of Calla? (Answers will vary. Elicit that Calla's wisdom is respected probably because of wise decisions and suggestions she has made in the past.)

Read aloud in a serious tone what Calla says to Innера.

### Before silent reading: pages 171–73

#### Motivation

- What was the soldier's mission?

Will Innера and her grandmother decide to become involved in the soldier's unfinished mission?

### After silent reading

#### Overview discussion: pages 171–73

► [interpretive] Why is Innера willing to finish the soldier's mission? (Innера knows the message must be important and is willing to deliver the soldier's message in order to honor him and to show compassion to a dying man; she is also obeying her grandmother.) [BATs: 2a Authority; 5a Compassion]

[interpretive] What causes Innера to hesitate and wonder if she is doing the right thing? (Reudh, whose home she stays in for the night, says that she is making a mistake.)

[interpretive] Why do you think Innера makes the decision to continue her effort to complete the soldier's task in spite of Reudh's disapproval? (Answers will vary, but elicit that her training and strength of character compel her to go on; she knows it is the right thing to do.) [BAT: 2d Goal setting]

## Follow-up discussion: page 172

► [interpretive] Why does Calla say they must see the dying soldier's message on? (Elicit that although the King of Kapnos is not their king, it is still the right thing to do.)

[interpretive] Why is Innara hesitant to deliver this message? (Cordus is far away, and it's very cold outside.)

Give each student a copy of the map on Appendix page A43. Point out where Innara found the soldier, the land of Dider, the land of Kapnos, and the city of Cordus.

[interpretive] Why would Innara say that she needs to travel to Cordus? (Answers will vary, but explain that Cordus is the capital of the land of Kapnos. The dying soldier was a captain of the Cordus guard. It is logical to assume that this is where he was returning.)

Select two students to read aloud the conversation between Calla and Innara as they discuss what should be done. Instruct them to convey Calla's wisdom and Innara's hesitation and then courage.

► [interpretive] What gives Innara courage to undertake this difficult task? (She remembers her heritage and understands that the honor and compassion of her people set them apart from others.)

[literal] What does Innara take with her on her journey? (the captain's helmet, the king's shield, and the document with the king's seal)

► [literal] Where does Innara stop for the night? (She stops at a small hut.)

[literal] Why is the man living in the hut willing to allow Innara to stay with his family for the night? (He wants to repay the kindness her father showed when he rescued the man from drowning.)

Innara felt a pang of sorrow, though she did not even know the man's name. "Oh," she said.

"He is an honorable man, I think, calling out with his last words the mission he was charged with. And though his king is not our king, we must see his message on. The King of Kapnos is a true king."

Innara drew in a breath. "Cordus is a hundred miles from here. It would take weeks, maybe a month to get there in this season."

"Nevertheless, Innara, granddaughter of Biden and daughter of Artios, you are able to do this thing." And it was true. Her grandfather had taught her to navigate by a hundred different signs. Her grandmother had taught her how to find the food and medicine in every sprouting thing. And she feared no animals, and none feared her.

Innara felt a surge of courage at the mention of her heritage. For hundreds of years her people had held to their honor and their compassion as others held to land and titles. "All right," she said, "at your word, Grandmother."

"But," Calla said, "always take care. Good unguarded is good lost."

Less than an hour later, Innara was riding steadily under the winter sun toward Cordus. She had taken only the barest of gear for the horse, as a fully armored one travels slowly. She herself was clad in leather and

fur, and she wore the captain's helmet. From a leather strap on the saddle hung the king's shield. In the pouch was only the document. The medals were to be buried with the captain. Perhaps by now her grandmother had chosen a spot among the trees to lay his body and reverently pile stone upon stone, a lasting and proper burial for a soldier who dies in winter.

By nightfall, Innara had covered much frozen ground. She removed her helmet and searched in the fading light for a place to rest. Through the bare trees at a little distance wavered a curl of smoke. She urged the horse on. Shortly the small hut from which the smoke came was visible as well. She clicked her tongue to get one last burst of energy from her mount.

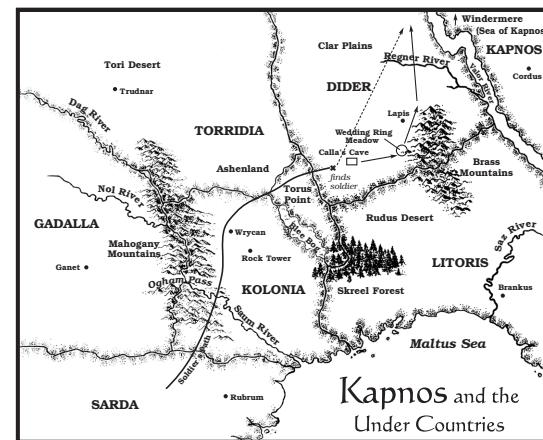
The door opened. A bearded man looked out upon her. From behind him, about at his knees, two children also gazed at her.

"Your pardon, sir. I am Innara, daughter of Artios and granddaughter of Biden. I would—"

The door swung fully open. "The daughter of Artios is welcome here. Come in." He nodded to an older boy by the fire. "See to the horse, my lad."

The man told her he had been once rescued from drowning by her father and that he was grateful indeed to be able to make some small repayment on that debt.

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"I am Reudh. This is my wife. And my children. We are honored to have you enter under our roof."

The meal that followed the introductions was simple but stout, eaten amid much talk of her father and his kindness long ago.

"And what, then, brings you out alone in winter, if it is not bold to ask?" He looked at her from under his bushy eyebrows. He smiled and his red beard moved up a little on his chest.

"I am finishing a journey for a soldier who died in the attempt."

The man glanced at his wife. "A soldier? Not of Kapnos?"

"Well, yes. A Cordus captain."

A breath exploded from the man, like a cork popping out of a bottle. "Dider owes Kapnos nothing. It is not a good errand you have chosen."

Innara did not look away. "You are my father's friend and my host. I would not seem to contradict you at your own table. I can only say that my grandmother, Calla, says that this is to be done. And so I am doing it."

Reudh's mouth twitched. "Calla is wise. Of course. But perhaps she does not know that Kapnos, for all its conquerings, is not ruling here."

Again Innara paused to consider her answer. "Grandmother knows many things that I do not. I find it best to follow her advice."

Reudh cocked his head and raised his chin. "Well. As you say

then. But it is a far and dangerous way to go to help those who have done *you* no service."

Late in the night, Innara awoke with a little *niggling*<sup>5</sup> fear she had not felt before. What if this were a bad errand? She wished indeed that she were beside her own fire at home, listening to the wind from the ridge.

In the morning, she thanked her hosts, and after a moment's hesitation reined her horse toward Cordus.

She rode with deliberate speed all day, pondering what could be meant by the riddle of a dying man.

At the end of the second day, Innara chose a hollow to find a place for herself and the horse. In the gathering dusk she saw that the hollow opened onto a meadow. And it seemed to her that the meadow was a perfect circle. Round as a ring, she thought. "A wedding ring!" she said and the horse lifted his head to look at her. She pondered the coincidence.

Light fell across the mouth of a cave at the other side of the meadow. Ice framed the entrance, shining rainbow lights as the sun went down. She crossed the meadow and ventured in. Thin slits in the ceiling, sealed with clear ice, let the last of the light in. "This will do," she told her horse. "It is the loveliest place in the world, I think. Wouldn't Grandmother love this!"

<sup>5</sup>niggling—troublesome

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## WORKTEXT OBJECTIVES

### The student will

- Read a map.
- Predict the meaning of a riddle.
- Determine word usage from context.

## Comprehension: Worktext page 68



Instruct the students to predict the meaning of the riddle without reading ahead in the story. Encourage them to be creative but to keep their ideas in context with the story.



The vocabulary activity is the only section on this page appropriate for grading.

## Study skills: Worktext page 67



## Follow-up discussion: page 173

- [interpretive] Why would Reudh think that Innara is not wise to finish the journey for a soldier from Kapnos? (Answers will vary, but elicit that apparently not all who live in Dider are fond of the King of Kapnos.)

[literal] What reason does Innara give for finishing the soldier's journey? (She is obeying her grandmother, Calla.)

[critical] Do you think Innara handles the conversation with Reudh well? Explain your answer. (Answers may vary, but elicit that she handles it well by remaining respectful in her disagreement and by honoring and trusting her grandmother's decision.)

[interpretive] What do you suppose Calla knows about this situation that she hasn't told Innara? (Answers will vary, but elicit that she might suspect what the message is that Innara is taking to Cordus.)

Select two students to read aloud the conversation between Reudh and Innara as Innara defends why she is finishing the soldier's journey. Instruct them to demonstrate Innara's polite firmness and Reudh's quick temper.

- [interpretive] What is unusual about the meadow that Innara stops at for the night? Read again the riddle on page 170. (The meadow is perfectly round like a ring.)

[interpretive] Could this meadow be a part of the soldier's riddle? (Answers will vary.) How? (Remind the students of the three parts of the riddle.)

[literal] What is on the other side of the meadow? (a cave)

## Looking ahead

- Will Innara be able to solve the soldier's riddle?

# LESSON 40

## THE RIDDLE WITHIN THE RIDDLE

### COMPREHENSION

#### VOCABULARY

Jacob's dog did not like the **constraint** of being tied to a fence post. (p. 175)

The Olympic skier completed the course without a **falter** and won the gold medal. (p. 177)

When the ferry reached the island, we **disembarked** and started looking for a taxi. (p. 179)

#### Before silent reading: pages 174–77

##### Motivation

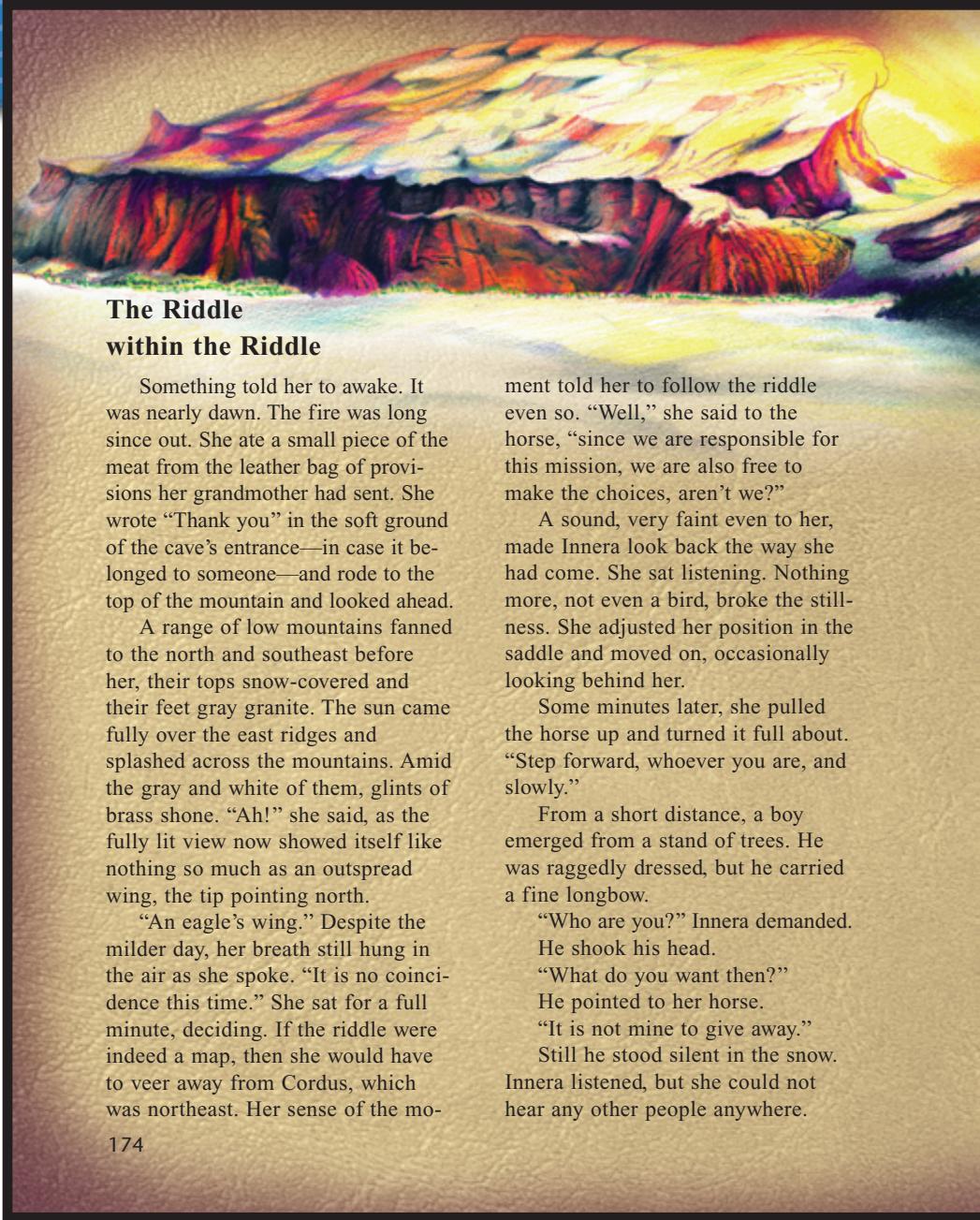
- ▶ Not knowing the meaning of the riddle, how will Innera know in which direction to go next?

#### After silent reading

##### Overview discussion: pages 174–77

- ▶ [interpretive] How is the soldier's riddle like a map for Innera? ("A wedding ring" represents the round meadow she came to, and "An eagle's wing" represents the mountains.)

[interpretive] As Innera passes the last of the mountains, which she believes are the eagle's wing in the riddle, what do you think she hopes to see? (something that is represented by "The Towers Three" in the riddle)



### The Riddle within the Riddle

Something told her to awake. It was nearly dawn. The fire was long since out. She ate a small piece of the meat from the leather bag of provisions her grandmother had sent. She wrote "Thank you" in the soft ground of the cave's entrance—in case it belonged to someone—and rode to the top of the mountain and looked ahead.

A range of low mountains fanned to the north and southeast before her, their tops snow-covered and their feet gray granite. The sun came fully over the east ridges and splashed across the mountains. Amid the gray and white of them, glints of brass shone. "Ah!" she said, as the fully lit view now showed itself like nothing so much as an outspread wing, the tip pointing north.

"An eagle's wing." Despite the milder day, her breath still hung in the air as she spoke. "It is no coincidence this time." She sat for a full minute, deciding. If the riddle were indeed a map, then she would have to veer away from Cordus, which was northeast. Her sense of the mo-

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ment told her to follow the riddle even so. "Well," she said to the horse, "since we are responsible for this mission, we are also free to make the choices, aren't we?"

A sound, very faint even to her, made Innera look back the way she had come. She sat listening. Nothing more, not even a bird, broke the stillness. She adjusted her position in the saddle and moved on, occasionally looking behind her.

Some minutes later, she pulled the horse up and turned it full about. "Step forward, whoever you are, and slowly."

From a short distance, a boy emerged from a stand of trees. He was raggedly dressed, but he carried a fine longbow.

"Who are you?" Innera demanded. He shook his head.

"What do you want then?" He pointed to her horse.

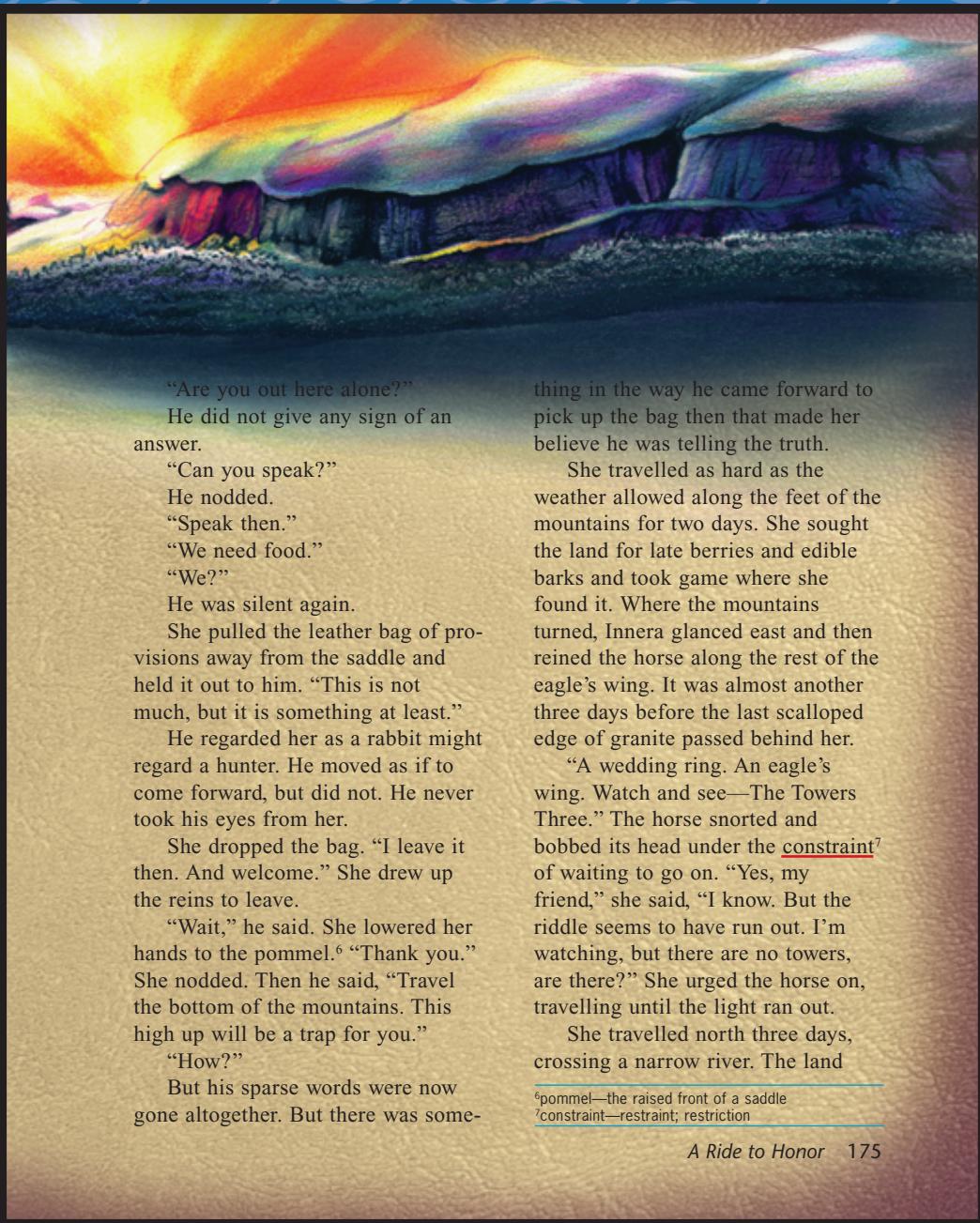
"It is not mine to give away."

Still he stood silent in the snow. Innera listened, but she could not hear any other people anywhere.

##### Follow-up discussion: page 174

- ▶ [interpretive] What does Innera realize as she sits at the top of the mountain and looks around? (Because the mountains, gray granite with snow-covered peaks, look like an eagle's wing, she realizes that the soldier's riddle was a map for her to follow.)

Read aloud the paragraph in which Innera ponders the riddle and talks to the horse about making decisions.



"Are you out here alone?"  
He did not give any sign of an answer.

"Can you speak?"

He nodded.

"Speak then."

"We need food."

"We?"

He was silent again.

She pulled the leather bag of provisions away from the saddle and held it out to him. "This is not much, but it is something at least."

He regarded her as a rabbit might regard a hunter. He moved as if to come forward, but did not. He never took his eyes from her.

She dropped the bag. "I leave it then. And welcome." She drew up the reins to leave.

"Wait," he said. She lowered her hands to the pommel.<sup>6</sup> "Thank you." She nodded. Then he said, "Travel the bottom of the mountains. This high up will be a trap for you."

"How?"

But his sparse words were now gone altogether. But there was some-

thing in the way he came forward to pick up the bag then that made her believe he was telling the truth.

She travelled as hard as the weather allowed along the feet of the mountains for two days. She sought the land for late berries and edible barks and took game where she found it. Where the mountains turned, Innера glanced east and then reined the horse along the rest of the eagle's wing. It was almost another three days before the last scalloped edge of granite passed behind her.

"A wedding ring. An eagle's wing. Watch and see—The Towers Three." The horse snorted and bobbed its head under the constraint<sup>7</sup> of waiting to go on. "Yes, my friend," she said, "I know. But the riddle seems to have run out. I'm watching, but there are no towers, are there?" She urged the horse on, travelling until the light ran out.

She travelled north three days, crossing a narrow river. The land

<sup>6</sup>pommel—the raised front of a saddle

<sup>7</sup>constraint=restraint; restriction

### Follow-up discussion: page 175

► [literal] What does the ragged boy need? (food)

[interpretive] Why doesn't the boy take the bag of food from Innера right away? (He is wary of a stranger.)

[interpretive] Why do you think the boy tells Innера that traveling at the top of the mountain like she is would be a trap for her? (Possible answers: He wants to help her because of her kindness to him; he knows the dangers of the mountains; he somehow knows of her noble mission.)

Read aloud the conversation between Innера and the boy. Read with Innера's confidence and the boy's timidity.

## Follow-up discussion: page 176

► [interpretive] Do you think Innera really expects the horse to help her solve the riddle? (no) Why is she talking to him? (Elicit that she is probably lonely, has no person to talk to, and is thinking aloud to hear a human voice.)

[appreciative] Have you ever spoken to an animal or an object, even though you knew it couldn't answer you, just to express your thoughts out loud?

Read aloud in a good-natured tone the paragraph in which Innera talks aloud to the horse.

► [appreciative] How does the author make you see that the gorge is unexpected and cannot be seen from a distance? (She tells the reader that it was "as though the earth had only moments before gaped open and away.")

[appreciative] Even if you did not have a picture of the waterfall to look at, what words would show you that this waterfall is no small trickle? (*boiling; spraying; churning; thunder*)

[interpretive] Why are you not surprised that Innera can hear singing over the sound of the falls? (Throughout the story the author has demonstrated to the reader that Innera has a unique sense of hearing.)

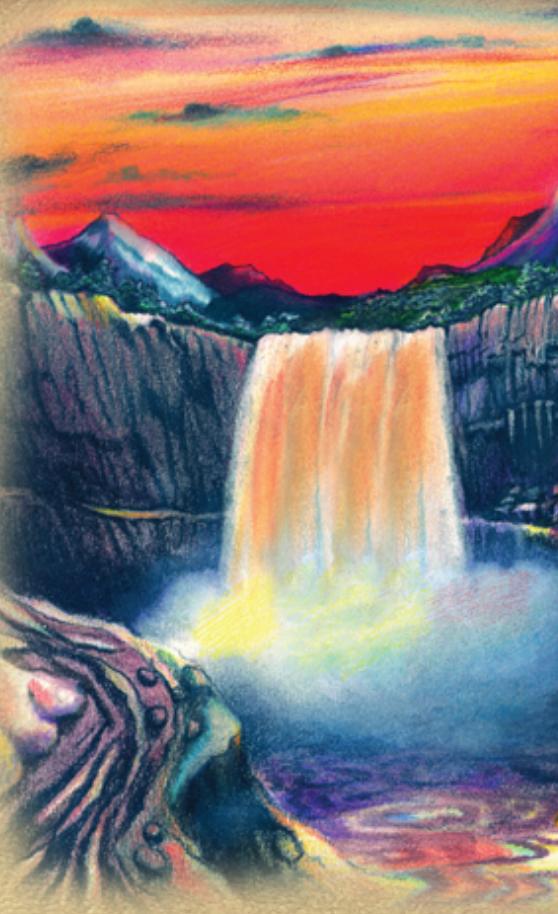
was flat and silent all around. Two days more she trekked over the wasteland. In a gathering of an afternoon, she pulled up the horse to rest. In the stillness, she heard from far, far off, the sound of falling water. She judged it to be a day's ride at least. She chose to stay on the plains for the night, though it was not yet sundown. A little fish from a partly frozen stream there made for cold catching but warm eating.

"Now think," she said to the horse browsing on brush still showing amid the winter harshness. "If 'The Towers Three' means not Cordus, then what?" The horse snatched dried leaves from a branch. She patted his neck. "You are a very good horse for riding, but not much of one for riddling."

Before sunup, she was riding hard toward the rush of water. It was exactly north, in keeping with the tip of the "eagle's wing." She stopped only once, at noon, determined to make the falls by night. In all the king's army there was not a soldier who could have outpaced her that day.

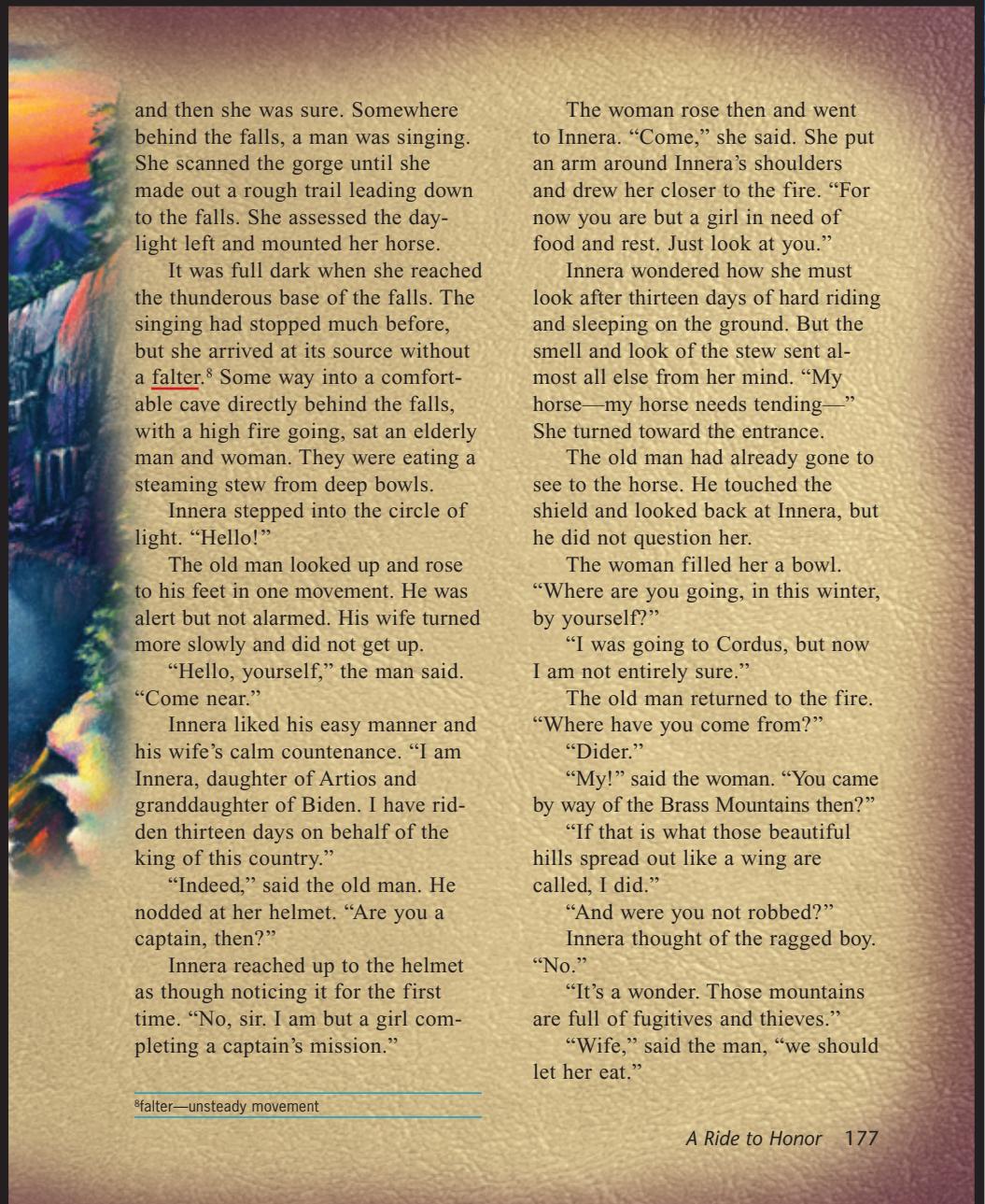
Suddenly the landscape gave way to a gorge, as though the earth had only moments before gaped open and away. Innera dismounted and walked to the edge. Below in the last of the sun sparkled a lake. She drew in her breath at its beauty and immensity. To the west, water plunged

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from the rim of the gorge to the lake, boiling and spraying, churning as though some giant hand swished itself clean there.

But even amid all the thunder of the water, Innera thought she heard singing. She focused her listening,



and then she was sure. Somewhere behind the falls, a man was singing. She scanned the gorge until she made out a rough trail leading down to the falls. She assessed the daylight left and mounted her horse.

It was full dark when she reached the thunderous base of the falls. The singing had stopped much before, but she arrived at its source without a falter.<sup>8</sup> Some way into a comfortable cave directly behind the falls, with a high fire going, sat an elderly man and woman. They were eating a steaming stew from deep bowls.

Innера stepped into the circle of light. "Hello!"

The old man looked up and rose to his feet in one movement. He was alert but not alarmed. His wife turned more slowly and did not get up.

"Hello, yourself," the man said. "Come near."

Innера liked his easy manner and his wife's calm countenance. "I am Innера, daughter of Artios and granddaughter of Biden. I have ridden thirteen days on behalf of the king of this country."

"Indeed," said the old man. He nodded at her helmet. "Are you a captain, then?"

Innера reached up to the helmet as though noticing it for the first time. "No, sir. I am but a girl completing a captain's mission."

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<sup>8</sup>falter—unsteady movement

The woman rose then and went to Innера. "Come," she said. She put an arm around Innера's shoulders and drew her closer to the fire. "For now you are but a girl in need of food and rest. Just look at you."

Innера wondered how she must look after thirteen days of hard riding and sleeping on the ground. But the smell and look of the stew sent almost all else from her mind. "My horse—my horse needs tending—" She turned toward the entrance.

The old man had already gone to see to the horse. He touched the shield and looked back at Innера, but he did not question her.

The woman filled her a bowl. "Where are you going, in this winter, by yourself?"

"I was going to Cordus, but now I am not entirely sure."

The old man returned to the fire. "Where have you come from?"

"Dider."

"My!" said the woman. "You came by way of the Brass Mountains then?"

"If that is what those beautiful hills spread out like a wing are called, I did."

"And were you not robbed?"

Innера thought of the ragged boy. "No."

"It's a wonder. Those mountains are full of fugitives and thieves."

"Wife," said the man, "we should let her eat."

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## Follow-up discussion: page 177

- [interpretive] Why does Innера consider how much daylight is left? (She has to decide if she has enough light to get to the base of the falls today.)

[interpretive] How is Innера able to know where to go? (Her unique ability to hear and locate the precise origin of a sound enables her to find the cave.)

- [interpretive] How do you think Innера must have felt to finally be welcomed into a warm cave, smell a wonderful meal, and meet someone who shows concern for her after traveling for thirteen days? (Answers will vary.)

Read aloud the paragraphs in which Innера explains who she is and what her mission is.

[interpretive] What do you think the old man is thinking as he touches the shield Innера has with her? (Answers will vary, but elicit that he recognizes it as his king's shield.)

[literal] Why is Innера not certain where she is going? (She still hasn't completely figured out the soldier's riddle.)

- [interpretive] Why is the woman surprised that Innера traveled by way of the Brass Mountains? (The mountains are dangerous because of the fugitives and thieves who live there.)

[interpretive] What does Innера realize about the ragged boy? (Answers will vary, but elicit that she realizes he protected her from possible danger in exchange for her bag of provisions.)

Read aloud the dialogue between the old man, the old woman, and Innера as Innера explains why she is out traveling in the cold.

## Before silent reading: pages 178–81

### Motivation

- ▶ How will Innera discover the meaning of “The Towers Three”?
- What do “The Towers Three” represent?

### After silent reading

#### Overview discussion: pages 178–81

▶ [interpretive] What does the watchman mean by referring to the riddle as a map of government? (Answers will vary, but elicit that as Innera continues her travels, she learns how the riddle symbolizes what the Kapnos government is founded on. “The Towers Three” are represented in two ways. First, there are the three physical towers she sees as she rides from the sea to the castle. Later she learns that the towers also stand for fidelity, freedom, and faith.)

[literal] How does the watchman help Innera? (He ferries her to the other side of Windermere, the Sea of Kapnos, so that she can complete her journey, and he tells her that the riddle will be a key for her.)

[interpretive] Although Innera doesn’t understand it at first, how is the riddle a key to unlock something for her? (She has to use a phrase at a time to “unlock” various gates of the castle.)

▶ [critical] Innera values her honor and compassion above other things. What makes her reward an extra blessing? (Answers will vary, but elicit that Innera did this difficult task because it was the right thing to do, not for reward. But she was still given things that others sought—land and a title.)

[BAT: 4a Sowing and reaping]

Innera woke in the early morning, fur beneath her and fur around her. She lay still for a moment, relishing the comfort. Then she remembered her mission and unwrapped herself.

“There she is,” said the old man. “The girl who carries the shield of a king and masters a captain’s horse. These guard horses are trained not to obey any but the one who owns them. You are, I see, no common girl.”

“I thank you for taking me in. But I must see this duty through.”

“Thank you for your loyalty to this duty,” said the man. “I serve any who serve our king. If the king’s Watch of the Sea may help you, you have but to say.”

“This is a sea?”

“Windermere. The sea of Kapnos. Out of which flows the Valor River.”

Innera stared at him. “You are the watchman! Watch and sea!”

The old man tipped up his head. “What’s that?”

“A wedding ring. An eagle’s wing—”

“Watch and see—The Towers Three!” he finished with her.

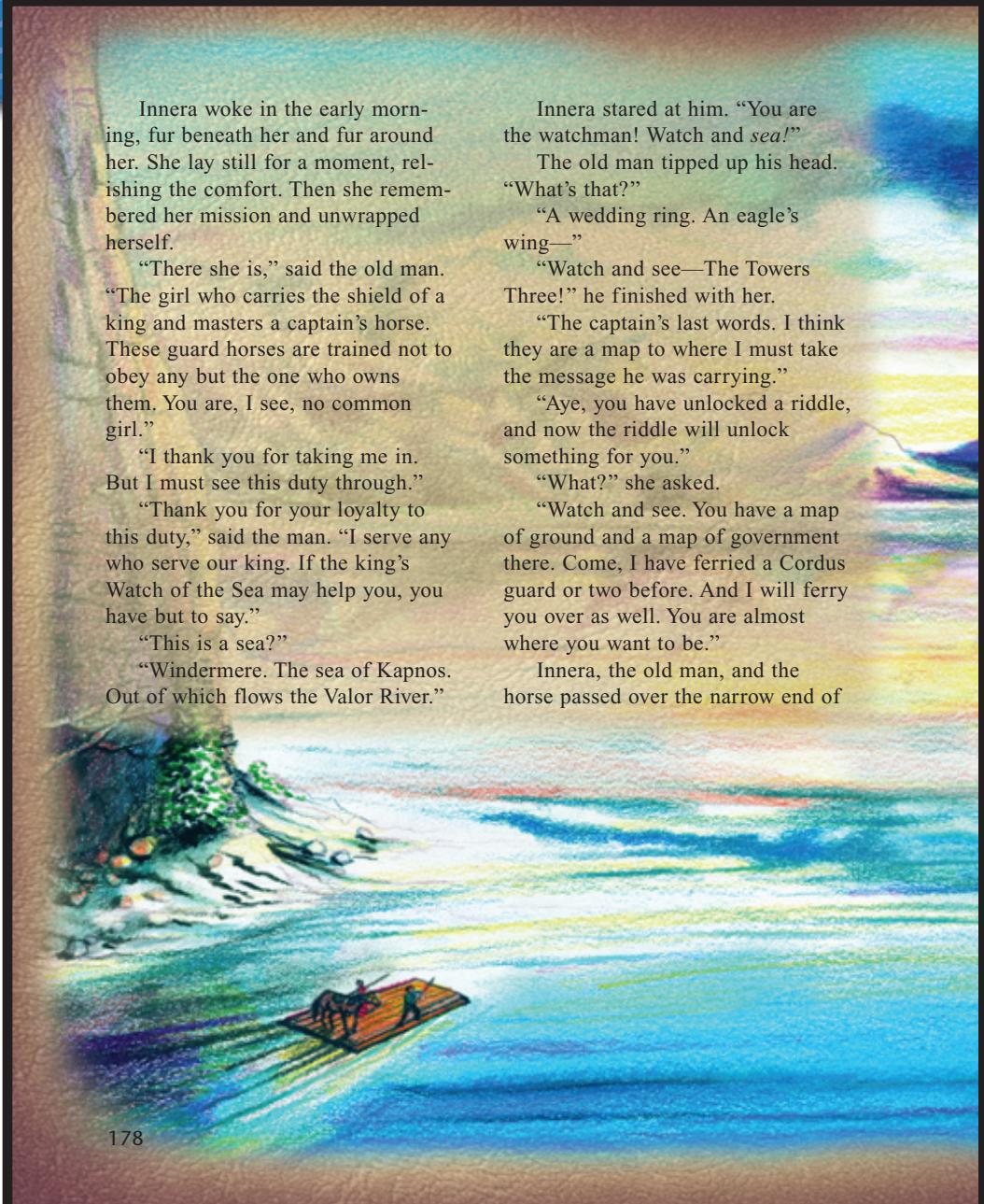
“The captain’s last words. I think they are a map to where I must take the message he was carrying.”

“Aye, you have unlocked a riddle, and now the riddle will unlock something for you.”

“What?” she asked.

“Watch and see. You have a map of ground and a map of government there. Come, I have ferried a Cordus guard or two before. And I will ferry you over as well. You are almost where you want to be.”

Innera, the old man, and the horse passed over the narrow end of



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#### Follow-up discussion: page 178

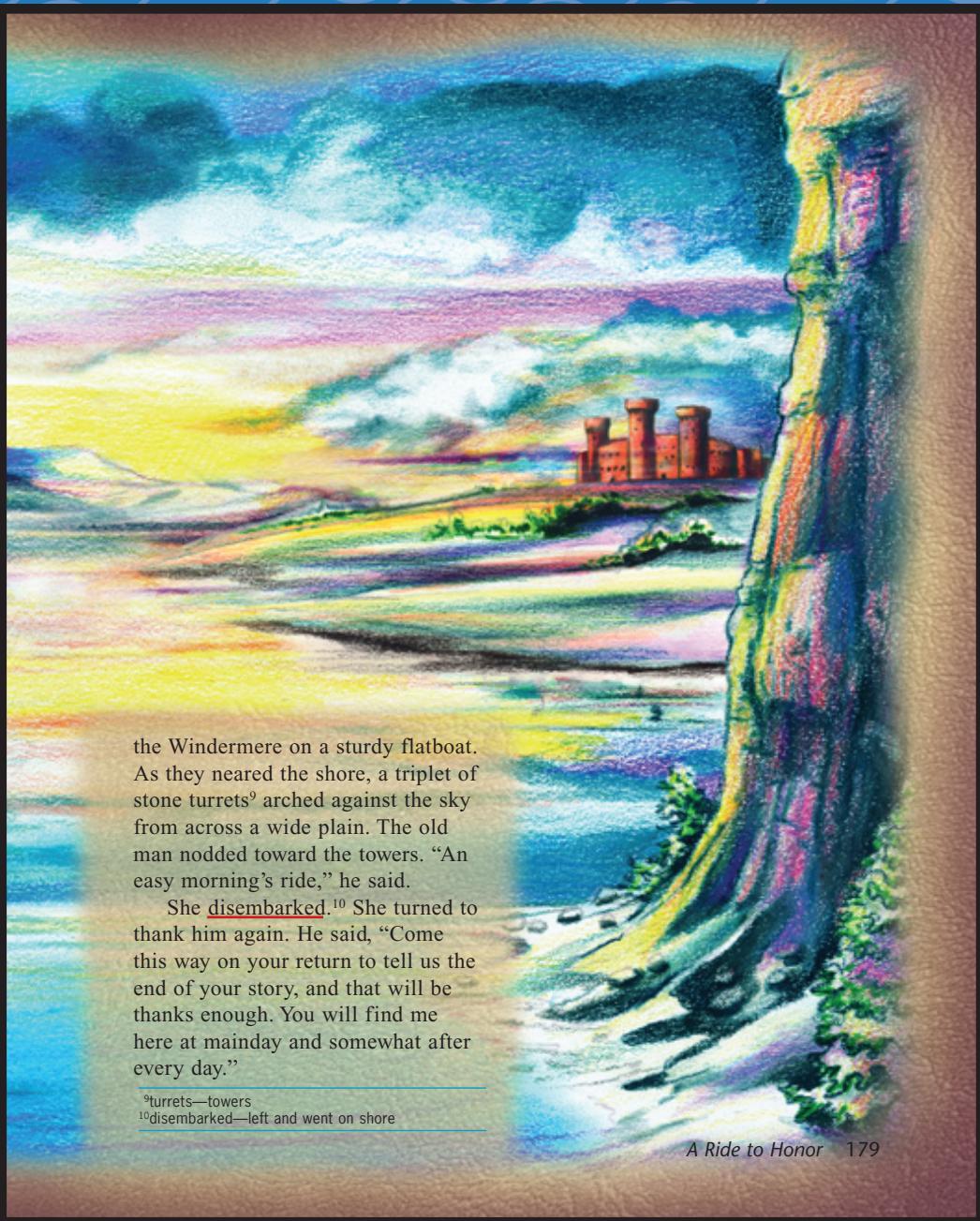
▶ [literal] How does the old man know that Innera is special and unique? (She is determined to deliver a message for a king who is not hers, and she is able to ride a guard horse.)

[literal] Who is the old man? (the watchman located at Windermere, the Sea of Kapnos)

anything away until he knows that Innara really knows the whole riddle; he is protecting his kingdom; he is surprised that she knows part of the riddle.)

Select two students to read aloud the conversation between Innara and the watchman as Innara realizes the significance of the third phrase of the riddle.

[interpretive] Why do you think the old man only says, “What’s that?” when Innara first says “Watch and sea!”? (Possible answers: He knows the riddle and doesn’t want to give



the Windermere on a sturdy flatboat. As they neared the shore, a triplet of stone turrets<sup>9</sup> arched against the sky from across a wide plain. The old man nodded toward the towers. "An easy morning's ride," he said.

She disembarked.<sup>10</sup> She turned to thank him again. He said, "Come this way on your return to tell us the end of your story, and that will be thanks enough. You will find me here at mainday and somewhat after every day."

<sup>9</sup>turrets—towers

<sup>10</sup>disembarked—left and went on shore

**Follow-up discussion:  
page 179**

► [interpretive] What do you think Innera realizes as they cross the Windermere? (that the castle she sees is her final destination and it is what was referred to as "The Towers Three" in the riddle)

[interpretive] What time of day does the watchman usually cross the Windermere? (mainday, or noon)

Read aloud the paragraph in which the watchman tells Innera to return this way and tell him the end of her story.

## Follow-up discussion: page 180

► [interpretive] Why do you think this fortress is equipped with three gates where a password must be given to pass through? (Answers will vary, but elicit that it is wartime and this must be a very important headquarters for the Cordus guard. Having the code ensures that the enemy will not be able to get in.)

Read aloud in a questioning tone the paragraph in which Innara realizes the meaning of the phrase “A wedding ring.”

► [interpretive] What do you suppose the captain of the guard is thinking when he sees the helmet Innara is wearing? (Answers will vary, but elicit that he probably recognizes it and wonders why she is wearing it.)

[interpretive] Why do the soldiers take the helmet and horse from Innara, but no one takes the shield? (Elicit that they know it is their king’s shield and they might suspect the message that Innara is carrying.)

[interpretive] Why is the captain of the guard surprised that Innara came all the way from Dider by herself? (He knows it was a long, dangerous journey for her.)

Select two students to read aloud the conversation between Innara and the captain of the guard as Innara explains who she is and why she has come.

[interpretive] What do you think the motto woven at the bottom of the tapestry means? (Answers will vary, but elicit that it states the principles that are so important to the government of Kapnos.)

She nodded and smiled. “I will see you again.” Then she mounted and set off at a trot. “A map of ground.” That meaning was clear enough. But what is a map of government? She could not make it out.

In two hours the walls of the fortress were directly before her. A massive stone edifice, the fortress seemed to grow larger even as she looked at it. A guard addressed her from a parapet<sup>11</sup> above the outer gates. “Rein up, rider.”

“I have a message for the Cordus guard from their king.”

“Answer me this. What sign has fidelity?”

Innara considered her answer. Fidelity is loyalty, faithfulness, she thought. What sign means faithfulness? Suddenly, it came to her. “A wedding ring.”

The gate swung open.

She passed under the parapet to a second set of gates. A soldier there said, “Rein up, rider. Answer me this. What sign has freedom?”

She smiled. “An eagle’s wing.”

He opened the gate. She passed through it and was immediately confronted by the captain of the guard. He glanced at her helmet and said, “Rein up, rider. Answer me this. What sign has faith?”

“Watch and see.”

The captain shouted behind him, “Open the gates!”

The captain led her through the third set of gates. She slid off her horse and removed her helmet. “This horse and this helmet belonged to a captain of your country. I return them and bring a message.” A guard stepped forward and took them. “And this is the shield he carried. A king’s shield.” All about stared at it. No one stepped forward to take it.

“And the message?” said the captain.

Innara took the document from the pouch.

“Who are you?” he said.

“Innara, granddaughter of Biden and daughter of Artios, of Dider.”

The captain of the guard said, “You came all the way from the mountains of Dider? By yourself?”

Innara nodded.

“Innara of Dider, will you yet serve us in one more thing?”

Again she nodded.

He led her up into the fortress to an inner courtyard. There were several soldiers and a young man only slightly beyond her in years who seemed to command them all. Behind him on the wall was a tapestry of the very fortress she stood in. The three towers each bore a word: *fidelity, freedom, faith*. At the bottom was woven the motto “The Towers Three of Governing.”

<sup>11</sup>parapet (pär’ə pĕt)—low wall built to protect soldiers

The captain told this young man Innera's story and then stepped back. Innera held forth the document. The young man, in a fine mesh mail, received it with the dignity and bearing of a man many years older. He smiled warmly at her, and she blushed.

"I thank you for this service," he said. He opened the document. For some moments he gave no sign. Then he slowly folded it back together. He looked at the men around him, particularly at the captain. "My father has died in battle. He is borne home at funeral pace to the capital Cordus. Let us go there at once."

Every soldier knelt on one knee, and the captain said, "The king is dead. Long live the king." Innera gazed around her and then at the young man with no small amazement.

The young king looked immeasurably sad, but his voice was clear and firm. "For your faithful service to a king not yours, for your courageous acts on his behalf, I, son of Gher of Kapnos, present you with the Circle Meadow through which you passed to come here."

Innера opened her mouth to refuse, but he went on. "I give you also the horse on which you came."

With a grace she did not know she had, Innera bowed her head slightly. "Thank you, Your Majesty."

"And from this day forward, Innera of Dider shall be known in Cordus as Lady Enna with all the rights and privileges of a citizen of Cordus." The young man hesitated, as though he had to speak with great effort. "I hope we may meet again in better times, Lady Enna."

Innera said, "As do I, Your Grace." She respectfully held out the shield. He took it from her as though it were far heavier than it was. He gave her the smallest smile. Then he motioned to a guard and left the company.

The guard bowed to Innera and stood ready to accompany her home. When she understood, she said, "I thank you and your new king. But I am able to go alone. I would not have you so far from the burial of your old king."

As she rode back toward Windermere, she thought of how she would tell the old watchman and his wife and her grandmother the end of her story. For she had no way of knowing that it was only just the beginning of it.

*A Ride to Honor* 181

## WORKTEXT OBJECTIVES

### The student will

- Determine character traits.
- Match words and definitions.
- Draw conclusions.

## Comprehension: Worktext pages 69–70



### Follow-up discussion: page 181

► [literal] What is the message that Innera has traveled so long to deliver? (The king of Kapnos has died in battle, and his body is being taken to Cordus for burial.)

[interpretive] Why is Innera so amazed by all that is happening? (Elicit that she is witnessing the transfer of power and loyalty from the King of Kapnos to his son.)

[literal] How does the new king reward Innera for her service? (He gives her the Circle Meadow and the horse and bestows on her the rights and privileges of a citizen of Cordus.) [BAT: 5a Thankfulness to men]

[interpretive] Why do you think the new king gives Innera the name Lady Enna? (Answers will vary, but elicit that he is giving her a noble title, which is a great honor.)

Read aloud in a dignified tone the paragraph in which the new king thanks Innera for her service.

[interpretive] Why do you think the shield seems so heavy to the new king as he takes it from Innera? (Answers will vary, but elicit that it represents his great sorrow and loss over his father's death and the weight of responsibility that is now his.)

► [interpretive] Why does Innera tell the soldier she is able to return home alone? (She displays her kindness once again as she recognizes the desire of the guard to see his king buried.) [BAT: 5a Kindness]

[interpretive] What will Innera tell the watchman and his wife and her grandmother? (Answers will vary.)

[interpretive] Why do you think the author says that this is not the end of the story but only the beginning of it? (Answers will vary, but explain that "A Ride to Honor" takes place prior to the events in the novel *Medallion*. Encourage the students to read *Medallion* and find out what becomes of Lady Enna.)

## SOMETHING EXTRA

### **Write It: A riddle**

Encourage each student to write his own riddle.

Give the following guidelines.

- Think of a topic.
- Think of different aspects of the topic.
- Write a clue for each aspect.
- Arrange the clues from most difficult to least difficult.

Assemble the students' riddles into a book for display.

# STICKBALL

Different from softball or baseball—because you've got to be fast. You've got to dodge in the city. This poem says it straight.

Lesson	Reader pages	Worktext pages
41	182–83	71–72

## Materials

- Vocabulary sentence for display. Use the prepared sentence from page 236 to introduce the vocabulary word in context at the beginning of the lesson.
- A Bible for each student

## Background information

**Stickball**—Stickball is a variation of baseball, played with any stick and rubber ball available. When played in a city street, the usual rule is that as long as the ball does not touch the ground it can be considered a fly ball no matter how many times it bounces off objects such as the fender, hood, and stoop, as in this poem.

For a firsthand account of the game, check out Allan R. Andrews' "A Summer Memoir: Stickball in the City" (*The American Reporter*; Vol. 5, No. 1121W—July 25, 1999).

## INTRODUCTION

### Childhood games

- ▶ What are your favorite games to play outside?  
Have you ever played stickball?  
What do you think the rules for stickball are?
- ▶ The poem you read today will give some clues about how this city game is played.

## OBJECTIVES

### LESSON 41

#### The student will

- Identify anaphora.
- Describe the person speaking in a poem.
- Participate in a choral reading of a poem.

### Correlated Activities

- Word Work, Activity 1: Grammar Master
- Spelling Practice, Activity 5: Amaze Yourself

See "Classroom Management for Grouping" in the Appendix.

## COMPREHENSION

### VOCABULARY

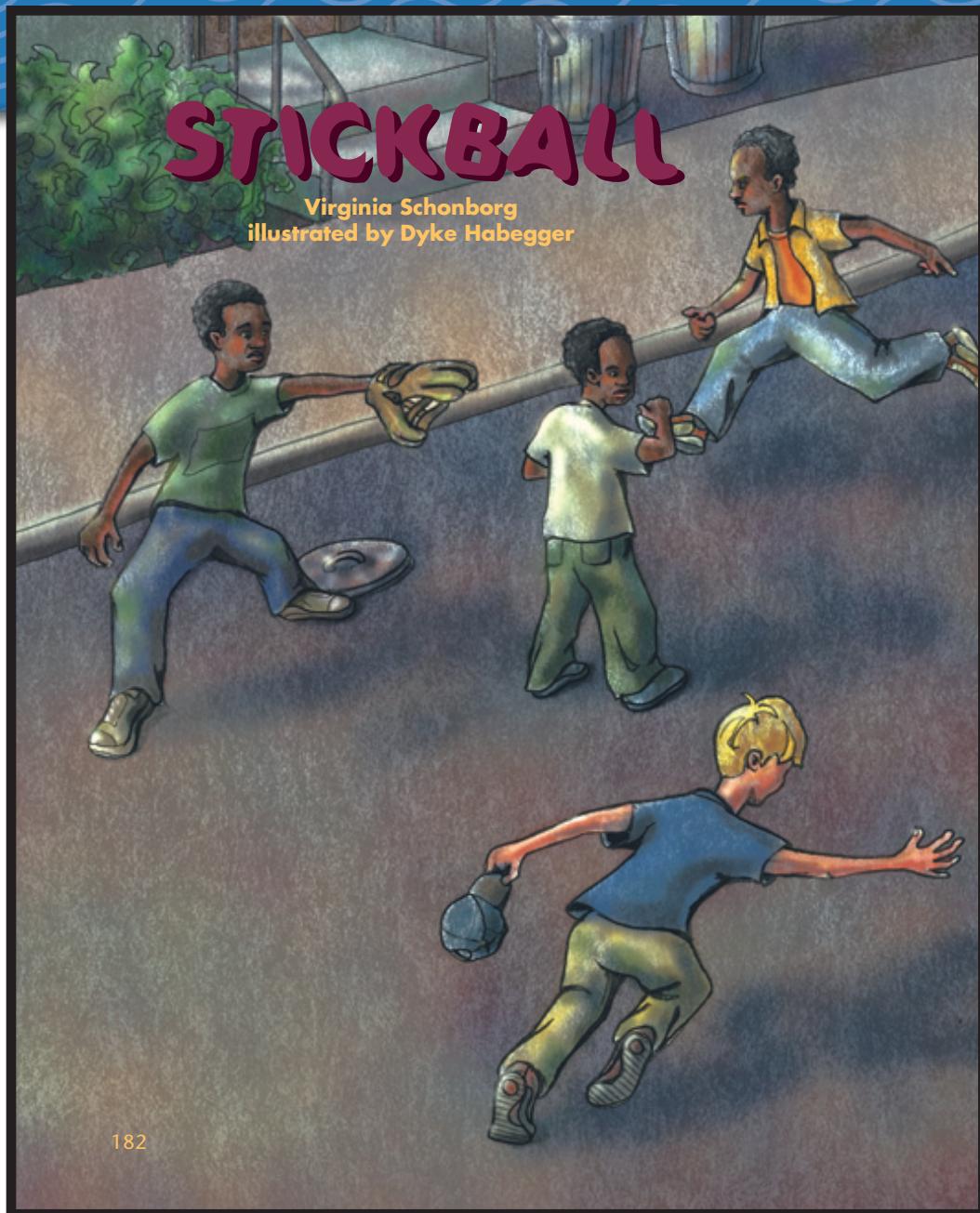
Mom watches as the plate **ricochets** from table to chair before landing unbroken on the floor. (p. 183)

### Before listening

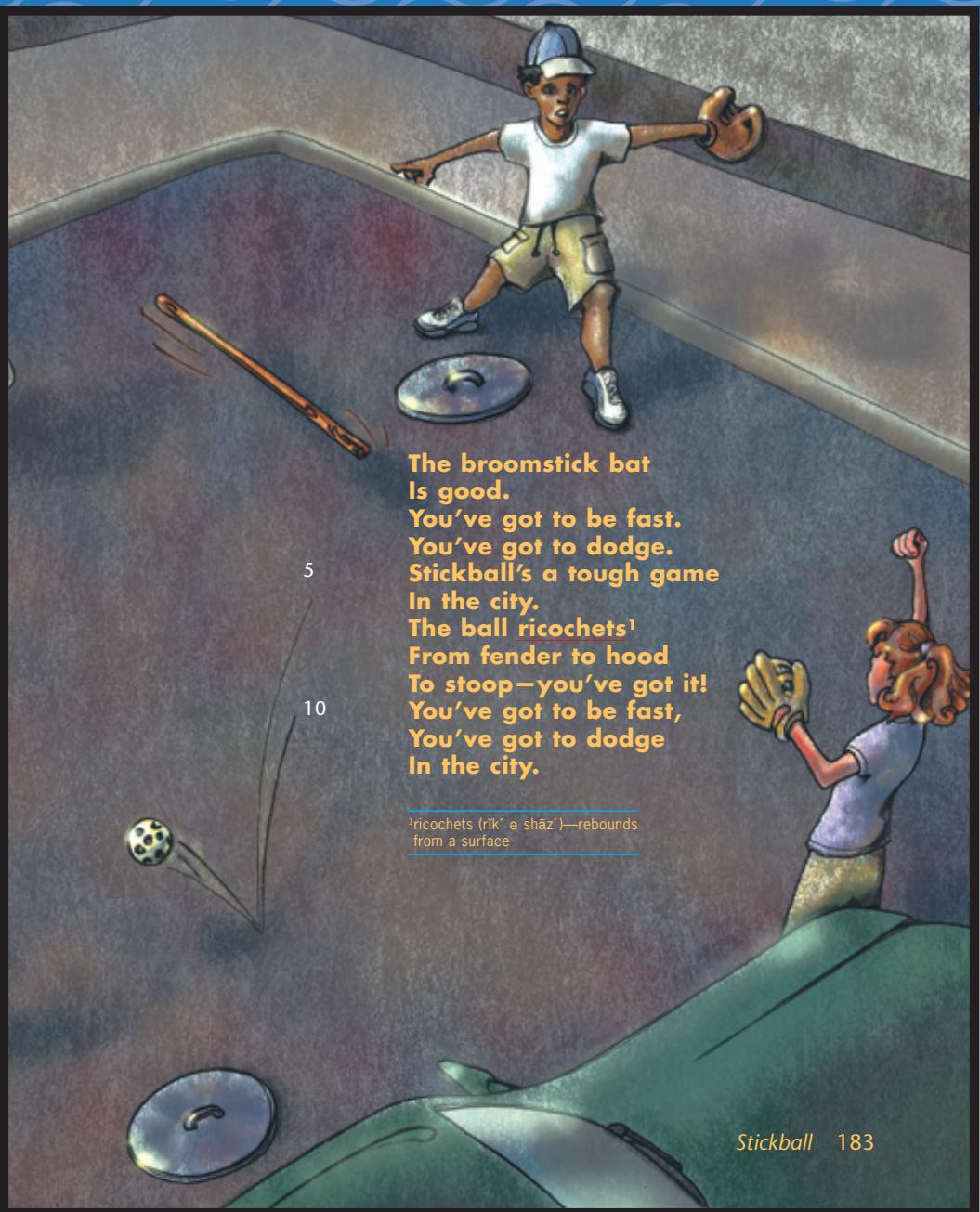
- As I read the poem, listen for skills you need to play stickball.

### Listening: pages 182–83

Read the entire poem on page 183 to the students.



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## After listening

### Discussion: lines 1–12

- [interpretive] What skills do you need for this game? (Possible answers: You need to be able to hit the ball, to be fast, and to be able to dodge.)

Read aloud the poem again, telling the students to listen for phrases that are repeated at beginnings of lines.

- [literal] What phrase is repeated at the beginnings of lines? ("You've got to")

Explain that this technique is called *anaphora*. Anaphora is a literary technique in which words or phrases at the beginnings of lines of poetry are repeated. The word *anaphora* comes from a Greek word meaning "to carry again."

Tell the students that using the phrase "You've got to" four times in this short poem helps give the feeling of having to hurry and to keep alert.

- [interpretive] What can you tell about the person speaking in the poem? (Possible answers: He lives in a city; he knows how to play stickball; he talks like someone who understands city ways; he speaks in short sentences with simple words, which shows him to be direct and forceful.)

Lead the students in a choral reading of the poem. Select one boy to read lines 1, 2, 5, 6, 7, 8, 9, and 12. Direct the rest of the class to read lines 3, 4, 10, and 11 in unison.

## SKILL OBJECTIVE

### The student will

- Identify anaphora.
- .....

## WORKTEXT OBJECTIVES

### The student will

- Identify anaphora.
  - Use anaphora to write lines of poetry.
  - Note the author's choice of words.
  - Rewrite a poem to reflect another setting.
- .....

# LITERATURE

## Anaphora

Instruct the students to turn to Psalm 150 in their Bibles. Ask them to listen for the anaphora in the psalm as you read the psalm aloud. (“Praise him”) Direct them to skim the following passages to locate the anaphora in each one.

Psalm 35:25–27—Let them

Psalm 29:1–2—Give unto the Lord

Psalm 96:1–2—Sing unto the Lord

Psalm 103:1–2, 20–22—Bless the Lord

Psalm 148:2–3—Praise ye him



## Composition: Worktext page 71



## Literature: Worktext page 72

# THE SECRET PITCH

There's never been a more exciting game than the one that decided the junior boys' championship of Montrose—and the winning pitcher was a girl! But then, there's been only one Sissy Wyatt.

Lesson	Reader pages	Worktext pages
42	184–89	73–74
43	—	75–76

## Materials

- A baseball bat and a baseball
- Vocabulary sentences for display. Use the prepared sentences from page 240 to introduce the vocabulary words in context at the beginning of Lesson 42.
- Teaching Visuals 4, 5, 6, and 7: *Syllables and Swords, Accents and Arrows, More Syllables and Swords*, and *More Accents and Arrows* (for Lesson 42)
- Teaching Visual 16: *PQ3R* (for Lesson 43)
- Student reader for each student (for Lesson 43)
- A copy of “Get Your Popcorn, Peanuts . . .,” Appendix page A44, for each student (for Lesson 43)

## Background information

**PQ3R**—The five-step study method presented in Lesson 43 helps students organize their reading and remember what they have read.

The student begins with a *Preview* (or skim) of the selection to be read. He quickly looks over the whole article to find out what the author is trying to say. (Skimming was taught as a study skill in Lesson 12.)

The next three steps in the study method are repeated for each subheading and section of the article.

The student formulates a *Question* from the subheading that might be answered from that section of the article, *Reads* thoughtfully to find the answer to that question, and *Recites* the answer by writing it or telling it to himself. (In the *Recite* step of the PQ3R method, a student may not find the answer to his question. He may see if his question is answered as he reads more of the article, or he may “recite” other information he has learned.)

After the *Question*, *Read*, and *Recite* steps have been followed for each section of the article, the student *Reviews* the whole selection by looking again at the titles and subheadings and thinking about the information he has learned.

In future lessons, the student will formulate questions from captions and bold and italicized words in the text as well as the subheadings.

**SQ3R**—Some sources teach the SQ3R study method in which the first step is *Survey*. We have chosen to teach PQ3R, the process being the same for the *Preview* step as for the *Survey* step in SQ3R.

## INTRODUCTION

### Backyard fun

Display the baseball bat and baseball.

- Are there lots of kids in your neighborhood? Do you all ever play together? Would you play a baseball game differently in someone's yard than on a baseball field or in a stadium? How would it be different?
- The story you will read today is about a neighborhood baseball game and a very unusual player.

## OBJECTIVES

### LESSON 42

#### The student will

- Discern the motives of characters.
- Describe the mood of the story.
- Identify first-person point of view.
- Identify figurative language.
- Detect change in character.
- Note the author's use of descriptive verbs.

### LESSON 43

#### The student will

- Use the PQ3R study method to read informational text.

### Correlated Activities

- Connections, Activity 2: Cyber Search
- Recreational Reading, Activity 2: All Boxed Up

See “Classroom Management for Grouping” in the Appendix.

## COMPREHENSION

### VOCABULARY

With an all-star pitcher and shortstop, the Cubs made a **formidable** team. (p. 185)

Tina thanked him **profusely**, pumping his hand and making repeated exclamations. (p. 186)

Carrie plucked the tomatoes **prematurely**—they were still green! (p. 188)

### Before silent reading: pages 184–86

#### Motivation

► Do boys usually invite girls to play ball with them?

What forces the manager to put Sissy in the game?

### After silent reading

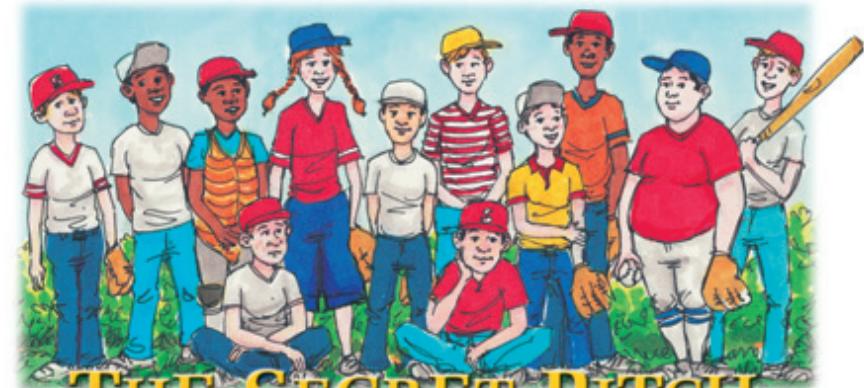
#### Overview discussion: pages 184–86

► [literal] Why does Sissy get to practice with the team? (She owns the catcher's mitt, the chest protector, and the baseballs because she bought them with the money from her paper route.)

[interpretive] Why doesn't the team let Sissy play in the games? (Possible answers: They are afraid the other teams will tease them; she wants to pitch, but they don't think she can really pitch.)

► [interpretive] When does the narrator give the story a mood of despair? (when Fats wears himself out and can't pitch and Bill, the other pitcher, gets hit in the head)

[literal] Why does the team manager decide to let Sissy pitch even though she can't hit the plate? (He thinks she might hit the other team's batters, and in his mind it would serve them right.)



*Earl Chapin*

illustrated by Eden Anderson

Somebody said something the other day about “one of the greatest games of organized baseball.” Well, whatever that game was like, it couldn’t compare with what you can see in unorganized baseball.

Take the game, for instance, which decided the junior boys’ championship of Montrose and was pitched by a girl. What was a girl doing in a boys’ league? Well, our baseball was not only unorganized, it was disorganized. And there was only one Sissy Wyatt.

The name is spelled with an *S*, not a *C*, and maybe that is what got Sissy going. In the Wyatt family there were lots of boys but only one

girl, and as the last of the troupe,<sup>1</sup> she was called Sister. You know what happens to a name like that. Pretty soon everyone in the neighborhood called her Sissy. When she grew to understand what the name meant, she always seemed to be going out of her way to prove she wasn’t one.

It got so that we boys of the South Side couldn’t have a game of baseball or football or shinny without Sissy getting right into the middle of it. At first her brother Jim, who is my age, used to pick her up and toss her off the field. After a few years he couldn’t do that.

<sup>1</sup>troupe—group; usually referring to traveling performers

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► [interpretive] What point of view is the story told from? (first-person)

[literal] Who is the narrator? (the manager of the baseball team)

[interpretive] Is the narrator the main character? (no) Who is? (Sissy)



Point of view was introduced in Lesson 5.

#### Follow-up discussion: page 184

► [literal] What example does the manager use to show how unorganized a baseball game can be? (the Montrose junior boys’ championship pitched by a girl)

[literal] Who does the manager blame for the disorganization of the game? (Sissy Wyatt)

[interpretive] What is the manager’s attitude toward girls playing baseball? (Answers will vary, but elicit that he doesn’t seem to think too highly of the idea.)

Read aloud the paragraph in which the manager describes how disorganized a baseball game can be.

► [interpretive] How does Sissy react to her nickname? (Possible answers: She doesn’t like it; she goes out of her way to prove that she is not a sissy.)

Sissy grew up fast and tall, with knobby knees and sharp elbows. She had dark red hair, which she conquered with two pigtails that stuck out on either side of her freckled face. She looked formidable,<sup>2</sup> and she was.

Sissy was sharp, too, and that made things all the more difficult. She got the local paper route and had more money to spend than any of us. That's how she got on the ball team. She owned the catcher's mitt, the chest protector, and the baseballs.

In practice we let Sissy play shortstop. We needed players, anyway. Besides, she was really good, and I admit it. We wouldn't let her play regular games, but she was always with us, and her whooping and yelling were embarrassing. In fact, our opposition called us the Sissies! If we tried to shush her, she threatened to take her catcher's mitt, chest protector, and baseballs and go home.

To make matters worse, in time she imagined herself to be a pitcher. She bought a book on how to pitch, and she practiced. It was weird. She had just one delivery, which she called a fork ball. Somehow her hand was just big enough to get her first and second fingers on either side of the ball. The batter never knew where it was going. Neither did Sissy.

We never let her pitch to us, and to that I ascribed<sup>3</sup> the fact that our

South Side Scrappers got through the season uninjured. We proudly announced that we were the Junior Champs of Montrose and promptly received a challenge from a team we'd never heard about, the North End Nuggets. They said *they* were the champs and challenged us to a showdown. We asked if they would agree to a couple of basic rules—nobody over fourteen should be on the team, and all members should come from the immediate neighborhood. The Nuggets crossed their hearts and hoped to die, and we took them at their word. Well, not exactly. We went over and scouted their practice. They were a pretty seedy<sup>4</sup>-looking outfit, so our team agreed to a seven-inning championship game on their field.

I'm the manager of the Scrappers, and I saw too late that we had been swindled. I'd never seen half the Nuggets that were working out on the field when we arrived for the game. If some of those boys were only fourteen, they must have been eating an awful lot of vitamins.

What could we do? We had a good crowd that had paid admission, and we wanted our split of the gate in order to buy a chest protector and get rid of Sissy. Besides, the

<sup>2</sup>formidable—causing dread or fear

<sup>3</sup>ascribed—gave credit for

<sup>4</sup>seedy—shabby; inferior

*The Secret Pitch* 185

## Follow-up discussion: page 185

► [interpretive] How does the manager tell you that Sissy's hair is unruly? (*She has to conquer it with pigtails.*) What feeling does this description give you about Sissy's personality? (*Elicit that the word conquer has a connotation of someone strong and forceful.*)

[appreciative] Would the description have been as good if the author had simply said, "She braided her hair into pigtails?"

Read aloud the narrator's humorous description of Sissy.

► [literal] Because Sissy owns the equipment, what does the team have to endure during the games? (*Sissy's embarrassing whooping and yelling*)

► [interpretive] How do you know that the manager doesn't think much of Sissy's pitching? (*Possible answers: He says her pitching is weird; he never lets her pitch to the team and says that is how they made it through the season uninjured.*)

► [interpretive] Why do you think the Scrappers agree to a game against the Nuggets? (*When the Scrappers went to scout at the Nuggets' practice, the Nuggets' team didn't look very good.*)

[interpretive] What does the manager mean when he says, "If some of those boys were only fourteen, they must have been eating an awful lot of vitamins"? (*Elicit that he thinks some of the boys are older than fourteen because they are so big.*)

[interpretive] What is the Scrappers' motive for not calling off the game when they see the other team? (*They want their split of the gate [half of the admission money] so they can buy their own equipment and not have to use Sissy's and thus make Sissy leave the team.*)

## Follow-up discussion: page 186

► [literal] Why does the team manager think the Scrappers have a good chance at winning the game? (They have a good pitcher, Fats.)

[interpretive] How do you know the Nuggets' pitcher is good? (The manager says the pitcher must have been related to someone in the Baseball Hall of Fame; the Scrappers "fanned out in order.")

[interpretive] What does the manager mean when he says they "fanned out in order"? (All three batters struck out; it's an exaggerated description of what their batting must have been like as they swung and hit no balls.)

[interpretive] Why do you think Fats is perspiring so much, even though it is a cool day? (Possible answers: He is nervous; he is scared; he is working hard at pitching.)

[literal] What happens to Bill, the backup pitcher? (He gets hit on the head with a ball.)

[interpretive] What does the manager mean when he says "our outfielder-pitcher measured his length on the grass"? (The hit on his head knocked him flat to the ground.)

Read aloud the paragraph in which the manager thinks about changing his mind and letting Sissy pitch. Read with a sly voice.

Scrappers never walked out on anything.

I thought we just might pull the game out of the fire at that, because Fats Walker, our pitcher, was the best pitcher this side of high school.

We went to bat and fanned out in order. The boy who was throwing for the Nuggets must have been a relative of someone in the Baseball Hall of Fame.

Fats rose to the occasion and retired the Nuggets without a score, but not so easily as they had retired us.

That Nuggets pitcher was mean. He dusted off Paul Jass so close that Paul got rattled and struck at balls and the shadow of a bird crossing the diamond. Our side was down again.

It was a cool day for August, but Fats Walker was perspiring profusely<sup>5</sup> as he fogged them in. He was good, too, but I could see he was outdoing himself. The Nuggets got a scratch hit, executed a nice bunt, got a sacrifice and a single. At the end of the third inning the score was 2 to 0.

In the fourth, Fats began to come unraveled. I kept my eye on Bill Brady, our other pitcher, who was playing in left field. The Nuggets had two on when Fats put one across the corner that was hard to hit. But the batter was one of those overgrown fourteen-year olds. He got the

ball on the end of his bat and lofted it into the outfield. Bill Brady saw it coming, started to run back, changed his calculations on the arc of the ball, and plunged back again, his arms outstretched. The ball sailed between his outstretched arms and hit Bill square on the noggin. While our outfielder-pitcher measured his length on the grass, the three Nuggets streaked for home. We helped Bill to the bench.

You have no idea of the troubles of a manager. Fats dragged himself up, looking like a limp dishrag. "I'm woofed," he said. "I can hardly reach the plate."

"But we haven't any more pitchers!" I cried.

"Let me pitch!"

I winced at that shrill voice. I'd been hearing it from the bench since the game started. "You!" I snorted at Sissy. "You've only got one pitch, and you can't hit the plate—" I stopped, suddenly thinking of the beanballs we had been suffering, and evil flowered in my heart. "It would serve 'em right," I muttered.

"I can too," shrilled Sissy. "I've got two pitches. And I've got a secret one too."

I looked at the boys. I think some of them had caught my idea. And anyway, we had no choice.

<sup>5</sup>profusely—more than is normal; excessively

"All right," I said. "You pitch."  
"Girls are against the rules," the Nuggets cried.

"What rules?" I demanded. I had them there.

They went into a huddle and conceded.<sup>6</sup> Actually I could see they thought it was very funny.

Sissy started the last of the fifth with the score 5 to 0 against us. Her first pitch got stuck in the screen about twelve feet above the plate. On her next pitch the batter just topped the ball. It dribbled out to the plate. Sissy fielded it, and one was out.

The next batter was the Nuggets' tough pitcher. Sissy stuck out the tip of her tongue, and I could tell that she was going to throw her fork ball again. The ball floated up as big as a barn. You could count every stitch in it. The pitcher took a clout that would have knocked it right through the sound barrier. But just as he swung, the ball fell away. The bat met nothing but air.

The pitcher spun around like a top and went to the ground. When the Nuggets got him untangled, they claimed he had dislocated a vertebra and fractured his collarbone. That was an exaggeration. One thing was



sure, though, the pitcher was out of the game.

The Nuggets were so unnerved<sup>7</sup> by this disaster that the third man up fanned ingloriously.<sup>8</sup>

<sup>6</sup>conceded—admitted that something is true, often without wanting to

<sup>7</sup>unnerved—without poise or confidence

<sup>8</sup>ingloriously—without dignity or honor

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### Follow-up discussion: page 187

- [interpretive] Why do the Nuggets think it is funny that Sissy is pitching? (Possible answer: They think she can't play.)

Read aloud the conversation in which the manager tells Sissy she can play and the Nuggets object.

[interpretive] What simile does the narrator use to describe Sissy's fork ball? ("The pitch floated up as big as a barn.")

[critical] Why do you think losing their pitcher unnerves the Nuggets so badly? (Answers will vary, but elicit that they think he is invincible,

so they lose confidence when they see him fail.)

[interpretive] What does the narrator mean when he says "the third man up fanned ingloriously?" (possible answers: struck out disgracefully; swung at anything)

### Before silent reading: pages 187–89

#### Motivation

- What plan do the Scrappers resort to?

Do the Scrappers or the Nuggets win the game?

### After silent reading

#### Overview discussion: pages 187–89

- [literal] In what other ways does Sissy help the Scrappers besides with her pitching? (She fields a ball and makes an out; she throws a pitch that makes the opposing pitcher swing so hard he hurts himself; she hits a home run.)

[interpretive] Why is it easy for Sissy to hit a home run? (The Nuggets' pitcher assumes she is a weak hitter and pitches her a "patsy"—a pitch that's easy to hit.)

[interpretive] What words would you use to describe the mood when the bases are loaded, there are two outs, and the count is three to two? (possible answers: somber; tense; suspenseful; nervous)

[literal] Describe the ball game. (Allow the students to recall the details they remember and the essence of the game.)

[appreciative] Have you ever played in a ball game this exciting?

## Follow-up discussion: page 188

- [literal] What simile does the narrator use to describe Sissy's swing? (She "swung at it like Babe Ruth at his best.")

[interpretive] What does the narrator's comment "but you never can trust a girl" tell you about his opinion regarding girls? (Possible answer: He doesn't think girls are consistent.)

- [literal] How do the Nuggets get the bases loaded in the last inning? (The first man to bat hits the ball; the second batter gets hit in the head with the ball, and it is assumed he gets an automatic walk to first base; and Sissy walks the fifth batter.)

Read aloud the paragraphs that describe how the bases get loaded.

With that hotshot pitcher out of the way, the future looked a little less glum. We Scrappers and our rooters came to life, and we had two on before the new pitcher struck out a batter. The next one up was Sissy. The Nuggets' pitcher should have taken a clue from what had happened already, but he had to show his contempt for girls. He tossed up a nice, fat patsy.<sup>9</sup> Sissy swung at it like Babe Ruth at his best. The ball was still rising when it disappeared over the fence.

That didn't end the inning. The score was tied by the time the Nuggets got three away.

I was feeling pretty complacent<sup>10</sup> when Sissy took to the mound again, but you can never trust a girl. She threw four wide pitches, and the batter took his base.

Sissy threw another great drop. It struck the ground in front of the plate, and before the catcher could get it, the runner had advanced to second. Sissy threw the ball again. The batter missed it, and so did the catcher. The runner was on third.

"Tell her to try her other pitch!" I yelled to our catcher.

Sissy's pigtails were sticking straight out. She reared back and threw the ball up in the air. The arc couldn't have been more perfect! The ball dropped down cleanly in the strike zone. The batter just stood there with his mouth open. Sissy fi-

nally struck him out and then put two away to retire the Nuggets.

We opened the seventh and last inning by breaking the tie. With the score 6 to 5, all we had to do was hang on. But, oh, brother! I mean, oh, sister! The first man hit a looper that creased the second baseman's head.

Then, advancing to the plate, swinging three bats, came one of those overgrown fourteen-year olds. He had hit safely every time.

Sissy prepared to throw a knuckle ball, but it slipped prematurely<sup>11</sup> from her fingers. The batter grinned and lowered his head to let the over-thrown pass. But as the ball neared the plate, it took a drop and struck with a sudden thump on the head of the guy in the batter's box.

The next man smacked a perfect bounce to third for a force-out, and the next one fanned.

Sissy's eyes brightened. She smiled a smile of triumph. But pride goeth before a fall. She tossed a real bloop. Nick had to run out in front of the plate to catch it. She threw another. Nick jumped back to get it. Sissy tried another, but it was a ball. She had lost the range on the next pitch, and the man walked.

Two out, and the bases loaded! A great quiet settled over the diamond.

<sup>9</sup>patsy—something or someone easily taken advantage of

<sup>10</sup>complacent—pleased with oneself; contented

<sup>11</sup>prematurely—too early

Sissy was trying hard, and her drop was breaking more crazily than ever. The batter decided if he just waited, the odds would be in his favor. He was right. He stood there until the count was three and two.

"Tell her to throw that dark one!" I yelled. I was instructing the catcher, but you could hear me all over the diamond. Sissy motioned for a conference. She stood with her hands on her hips, talking vehemently,<sup>12</sup> her pigtails bobbing. I could see that Nick didn't believe her. But finally he gave up and took his position.

"Please," I muttered, "let it be a double curve!"

Sissy went into an awesome wind-up and let loose. The ball was like a bullet, straight down the middle, and so fast I don't think Babe Ruth could have hit it. Only after the ball whanged into the catcher's mitt did the batter show a slight twitch of reflex movement. "Why didn't you throw that one before?" I chortled.<sup>13</sup>

"Oh," she said innocently, "I was saving that for an emergency."

That's the way it is with girls. But we could teach her.

"Next year you can be our starting pitcher," I said.

Sissy drew herself up primly.<sup>14</sup> "I have decided,"

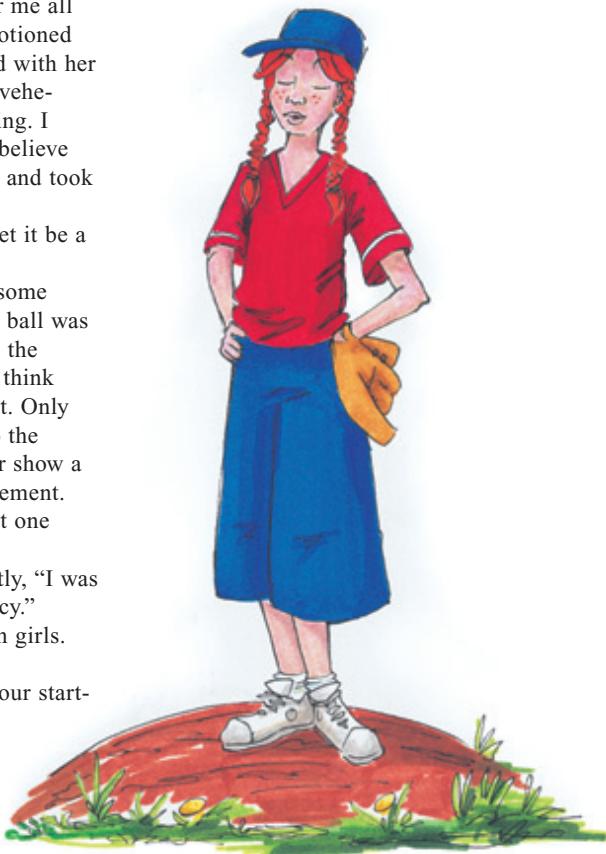
she announced, "that it's unladylike to play baseball."

Maybe it was for the best. I don't know if we could have stood a whole year of Sissy's pitching.

<sup>12</sup>vehemently—forcefully; strongly emotional

<sup>13</sup>chortled—chuckling in a snorting way

<sup>14</sup>primly—showing proper manners



The Secret Pitch 189

## WORKTEXT OBJECTIVES

### The student will

- Match words and definitions.
- Identify simile.
- Note the author's use of descriptive words.
- Apply syllable division rules 1, 2, and 4.
- Apply accent rules 1, 2, and 3.
- Determine word usage from context.

### Literature:

#### Worktext page 73



### Structural analysis:

#### Worktext page 74



 Syllable division rules 1, 2, and 4 and accent rules 1, 2, and 3 were presented in Lessons 11 and 32.

Use Teaching Visuals 4, 5, 6, and 7 to review syllable division rules 1, 2, and 4 and accent rules 1, 2, and 3 before the students complete the page.

## Follow-up discussion: page 189

- [interpretive] Why does the next batter think that if he waits the odds will be in his favor? (Sissy is pitching so wildly that there is a good chance that she will walk him.)

[appreciative] How would you feel in Sissy's situation—able to win or lose the championship game with just one pitch?

[literal] How do the Scrappers win the game? (Sissy throws a fastball that surprises everybody and strikes the batter out.)

- [critical] How does the narrator's attitude toward Sissy change by the end of the game? (Possible answers: He is willing to admit that Sissy is a good pitcher; he wants her to play next year as starting pitcher.)

Read aloud Sissy's prim response to the manager's offer of being the starting pitcher.

[critical] How does Sissy change by the end of the game? (Possible answer: She is no longer concerned about being like the boys or proving that she is not a sissy.)

- [appreciative] Did you expect the story to end this way? Why or why not?

[appreciative] Why do you think the author chose to end the story this way?

# LESSON 43

## PQ3R

### 2 Skill application: Worktext pages 75–76



Give each student a copy of “Get Your Popcorn, Peanuts . . .,” Appendix page A44.

► Now practice putting the PQ3R study method to use. Here is an article to study. Refer to the visual to remember each step.

► What is the first step? (*Preview, or skim*)

Preview the article by looking at it to get the general idea of the article.

What do you look at? (title, subheadings, pictures, captions, bold and italicized words) Write your answer on worktext page 75. What do you think the article is about? (Answers may vary.) Write your answer. Put a check in the box as you complete each step.

Guide the students through the *Question*, *Read*, and *Recite* steps for the first subheading and paragraphs below it. Direct the students to complete the *Question*, *Read*, and *Recite* steps for the second subheading and the paragraphs below it.

Discuss with the students what they did in the *Question*, *Read*, and *Recite* steps for the second section of the article.

► One more step completes the PQ3R. What is that step? (*Review*)

Look at the title and the two subheadings again. Think about what you have learned.

### Get Your Popcorn, Peanuts . . .



**The Candied Popcorn**  
Candy lovers have long been indebted to German immigrant F. W. Rueckheim for his contribution to the world's collection of confectionery. In 1896, he created the candy called the people at the World Fair in Chicago a snack made of popcorn, peanuts, and molasses. Later, this candy came to be called Cracker Jack. But how did the candied popcorn with peanuts come to get its unique name? In 1896, F. W. Rueckheim's brother Louis gave the candy to a salesman for him to try. After eating the candy, the salesman exclaimed, "That's a cracker jack!" and the name has stuck ever since. The treat achieved widespread fame in 1908, especially among baseball fans, when the song "Take me Out to the Ball Game" was written. The familiar line "Buy me one of those Cracker Jacks" went out at baseball games across the country every season. In 1918, several years after the song was written, a mascot was created who carried the name of the candy even further. Silly Jack and his dog,宾尼，became the representatives for Cracker Jack and began appearing on each box of treats.

**Similar to the original Cracker Jack, homemade candied popcorn makes a fun treat any time!**

**HOMEMADE CANDIED POPCORN**

2 sticks margarine  
1/2 cup sugar  
2 quarts popped popcorn  
Mix all ingredients except popcorn and peanuts. Cook until light brown. Pour over popcorn and peanuts. Toss, then press and cool.

## STUDY SKILLS

### 1 Skill development: Visual 16—PQ3R

► Have you ever begun reading something informational, like a chapter in one of your textbooks, and found that you didn't know how to understand and remember what you were reading?

Display Visual 16, *PQ3R*.

Today, you're going to use a method that will help you learn and remember what you read in your textbooks. It is called **PQ3R**. What does each letter stand for? (*Preview (skim), Question, Read, Recite, Review*)

Use the visual to guide the students in applying the PQ3R study method as you lead the following discussion of “Skill Lesson: The Dewey Decimal System” on reader pages 43–45.

► What is a *Preview*? (possible answers: a sample look; a short look before a longer look or view; skimming to get a general idea)

When you are reading to learn information, the first step to take is to *Preview* the entire selection to get the general idea of what it is about. Take a quick look at the selection “Skill Lesson: The Dewey Decimal System” on reader page 43. Notice the titles, the picture and caption, and the tables. This gives you a general *Preview* of the whole selection.

► What is the second step in PQ3R? (*Question*)

Find the first subheading in the article. What question can you make out of the subheading, “Learning About the Dewey Decimal System”? (Possible answers: What is the Dewey decimal system? What is there to learn about the Dewey decimal system?)

► The next step is *Read* to find the answer to your question. Looking for the answer to the question while you are reading will help you to remember. Read the section below “Learning About the Dewey Decimal System” silently.

► The next step is *Recite*. What does the word *recite* mean? (Elicit that it means to repeat something aloud or to tell yourself something. Explain that in this step you can also write something.)

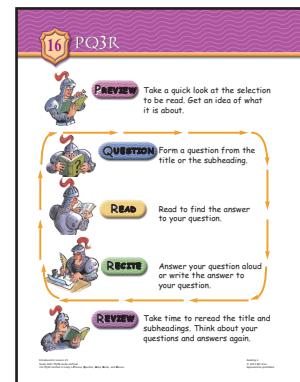
Spend a few moments talking about what the Dewey decimal system is—a system of cataloging books developed by Melvil Dewey; books are classified in one of ten general subject areas.

► Now repeat the process with the second subheading, “Understanding Decimals.” Remember to *Question*, *Read*, and *Recite*.

Guide the students through the three steps with this section of the article on reader page 45.

► Now look at the last step of PQ3R—*Review* what you have learned. Take the time to reread the title and the subheadings and look again at the illustrations. Think about your questions and the answers again.

Guide the students through the *Review* step.



# AMERICA'S FAVORITE PASTIME

This informational piece covers baseball from its beginning as “town ball” to the exciting 1998 duel between Mark McGwire and Sammy Sosa for most home runs hit in one season and on up to the record-breaking feats of 2001. The names, the accomplishments, the cards—all are winning ingredients in making baseball America’s favorite pastime.

Lesson	Reader pages	Worktext pages
44	190–94	77–78

## Materials

- Teaching Visual 16: *PQ3R*
- A sheet of writing paper for each student

## Background information

**Skimming**—The Preview step involves skimming, which was taught as a study skill in Lesson 12.

**PQ3R**—This lesson uses the PQ3R study method presented in Lesson 43. The format of the lesson is different from other reader lessons and includes PQ3R steps and a follow-up discussion for each section of the article.

**Preview (skim)**—Quickly look over the whole article to find out what the author is trying to say. Look at the title, illustrations, and captions.

(The next three steps are repeated for each subheading in the article.)

**Question**—Formulate questions from the title, subheadings, illustrations, captions, chart titles, and italicized and bold words that might be answered in the section of the article.

**Read**—Find the answers to the questions.

**Recite**—Answer the questions.

**Review**—Go back through the whole selection, looking again at the title and subheadings and thinking about the information you have learned.

## INTRODUCTION

### PQ3R—Preview (skim):

pages 190–94

Display Teaching Visual 16, *PQ3R*, as you read and discuss the article “America’s Favorite Pastime.” Direct the students to use worktext page 77 as they study this article.

- What is the first step in the PQ3R study method? (*Preview or skim*)

What do you look at as you preview an article? (*title, subheadings, illustrations, captions, chart titles, italicized and bold words*)

Direct a student to read aloud the first question on worktext page 77. Instruct the students to write the answer to the question and to put a check mark in the box in front of the number after the question is answered.

- Take a quick look at the selection “America’s Favorite Pastime” on reader pages 190–94. Notice the title, subheadings, photographs, captions, chart title, and italicized words.

Direct the students to read the second question on the worktext page, answer it, and to put a check mark in the box in front of the question. Allow them to discuss their answers.

## OBJECTIVES

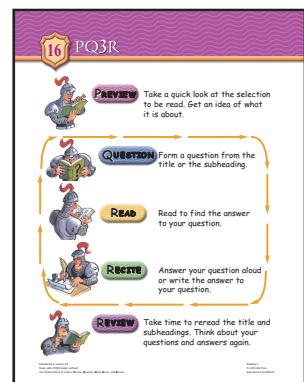
### LESSON 44

#### The student will

- Use the PQ3R study method to read informational text.
- Recall facts and details.
- Identify actions that reflect character.



Lesson 44 can be linked to the study of division.



### Correlated Activities

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

See “Classroom Management for Grouping” in the Appendix.

## COMPREHENSION

There are no vocabulary sentences for this lesson.

The Preview step of the PQ3R method is on the previous page.

### PQ3R—Question:

#### "The Beginnings of Baseball" page 190

- What is the second step in the PQ3R study method? (*Question*)

Find the title of the article on page 190. Reword it as a question. (*Possible answers: What is America's favorite pastime? What makes America's favorite pastime a favorite?*)

Write your question after number 3 and put a check mark in the box on worktext page 77.

- Look at the heading of the first section of the article on page 190. What question can you make from the heading? (*Possible answers: How did baseball begin? How did baseball get its name?*)

Write your question after number 4 and put a check mark in the box.

- Find the italicized word *Home* on the page. Make a question from the word. (*Possible answer: What makes home a common word in baseball?*)

Write your question after number 5 and put a check mark in the box.

Find the italicized words *town ball*, *rounders*, and *cricket*. Make a question from the words. (*Possible answer: What do town ball, rounders, and cricket have to do with baseball?*)

Write your question after number 6 and put a check mark in the box.

### PQ3R—Read:

#### "The Beginnings of Baseball"

- What is the next step in the PQ3R method? (*Read*)

Looking for the answers to your questions while you are reading helps



Amy Miller

#### The Beginnings of Baseball

In 1744 John Newbery published a book called *A Little Pretty Pocket Book*. In it was the following verse under the title “*B* is for Baseball”:

*The Ball once struck off  
Away flies the Boy  
To the next destin'd Post  
And then Home with Joy.*

Now, anyone who knows anything about baseball knows that that boy wasn't running home to lunch. He was running to home base on a baseball field to score for his team. *Home* is one of the most common baseball terms. We sometimes talk about being “home free” when we're not even talking about baseball.

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Baseball started in the 1700s with a game called *town ball*. *Town ball* is believed to have developed from the games *rounders* and *cricket*, which were popular in England. *Town ball* was an informal game played by the men of a town, often with twenty to fifty men and boys on the field trying to catch the ball that was hit by a four-inch flat bat.

The rules for *town ball* continued to evolve<sup>2</sup> until the number of players on the field had dwindled down to nine and bases were added, thus changing the name to baseball.

<sup>1</sup>destined—determined or established ahead of time  
<sup>2</sup>evolve—to develop gradually

you to remember more. Read the section “The Beginnings of Baseball” silently.

- Put a check mark in the box in front of number 7 on the worktext page.

### PQ3R—Recite:

#### "The Beginnings of Baseball"

- Did you find the answers to your questions?

What is the next step in PQ3R? (*Recite*)

Allow several students to share the questions they wrote and the answers they found while reading. (*Possible answers: America's favorite pastime is*

*baseball; baseball got its name because bases were added to a game called town ball.)*

- Put a check mark in the box in front of number 8 on the worktext page.

### Follow-up discussion:

#### "The Beginnings of Baseball" page 190

- [interpretive] What does “*Away flies the Boy*” mean in John Newbery’s poem? (*Answers may vary, but elicit that the boy is running to the next base in a ball game.*)

Read aloud with enthusiasm the poem “*B Is for Baseball*.”

## Changes in Baseball

After 1860, many rules and practices were established that have remained until the present day. For instance, the pitcher was originally allowed to run as he delivered his pitch. In 1858 the regulation changed so as to forbid even a step while pitching. Then, in 1863, he was allowed as many steps as he wanted, and finally in 1884, he was confined to one step in the delivery of the pitch. It wasn't until 1864 that the rules stated that a runner must touch each base as he ran from base to base. The year 1865 was an important year in that the first slide to steal a base was taken and the first batting averages were calculated.

### Understanding Batting Average

Batting Average = $\frac{\text{number of hits}}{\text{number of times at bat}}$		
hits	at bats	Batting Average
200	1000	.200
219	662	.331
206	645	.319

In 1879, a pitcher could pitch nine balls before the batter could walk. But, 1879 also saw the regulation stating that three strikes was an "out." In 1893, the pitching distance was established at 60 feet, 6 inches as it remains today. One regulation that has been dropped over the years is the umpire's ability to fine a coach or player \$25 for using vulgar language.

## The People of Baseball

During this time of growth and change in baseball, women and African-Americans were forced to form leagues of their own. The first African-American teams, known as Negro leagues, were formed in the early 1900s. Many of these players batted, pitched, and played just as well as, or better than, their counterparts.<sup>3</sup> In recognition of these excellent players, many of their names have been added to the Baseball Hall of Fame.

The day when an African-American man was first permitted to play in the official league was a signal of great changes in the history of sports. In 1946, Jackie Robinson became the first African American to sign a contract with a major league team. Robinson proved to be worthy of his hire, when in his first season, he won the International League batting title and became the best second baseman in the League. In his second season, he won the "Rookie of the Year" title and held a respectable .296 batting average. Then in 1949, Robinson was named the Most Valuable Player in the National League. This courageous front-runner certainly entered with a bang, doing much to help erase prejudices of the day and paving the way for other African-Americans, as well as

<sup>3</sup>counterparts—those that are exactly alike or closely resemble another

*America's Favorite Pastime* 191

### PQ3R—Question:

#### "Changes in Baseball" page 191a

- Look at the next section on page 191.

Reword the subheading as a question. (Possible answer: How has baseball changed over the years?)

Write your question on a sheet of paper.

- Look at the chart about batting average. What question can you make from the chart title? (Possible answer: How do you figure a baseball player's batting average?)

Write your question on the sheet of paper.

### PQ3R—Read:

#### "Changes in Baseball"

- What is the next step in the PQ3R method? (*Read*)

Look for the answer to your question as you read the section "Changes in Baseball" silently.

### PQ3R—Recite:

#### "Changes in Baseball"

- Did you find the answers to your questions?

Allow several students to share the questions they wrote and the answers they found while reading. (Possible answers: Pitching regulations changed; people started calculating batting averages; umpires no longer fined coaches or players for using vulgar language. Batting average is figured by dividing the number of times at bat by the number of hits.)

### Follow-up discussion: "Changes in Baseball" page 191a

- [interpretive] What did the changes in pitching regulations mainly involve? (the number of steps allowed during the delivery of a pitch)
- [critical] Why do you think there were so many changes in baseball regulations during the 1800s? (Accept any answer.)

## PQ3R—Question:

### "The People of Baseball" pages 191b–192a

- Look at the next section that begins on page 191.

Reword the subheading as a question.  
**(Possible answer: Who are the people that play baseball?)**

Write your question on the sheet of paper.

## PQ3R—Read:

### "The People of Baseball"

- What is the next step in the PQ3R method? *(Read)*

Look for the answer to your question as you read the section "The People of Baseball" silently.

## PQ3R—Recite:

### "The People of Baseball"

- Did you find the answer to your question?

Allow several students to share the question they wrote and the answer they found while reading. **(Possible answers: African-Americans played in leagues of their own until Jackie Robinson was allowed to play on a major-league team; women played in leagues of their own and are still not allowed in the major leagues.)**

## Follow-up discussion:

### "The People of Baseball" pages 191b–192a

- [interpretive] Why do you think it would have made sense for African-Americans to be allowed into the same league as other baseball players?  
**(because they played as well as or better than the players in the official league)**
- [literal] What event was the signal of great change in the history of sports?  
**(when Jackie Robinson, an African-American, was permitted to play in the official league)**

[interpretive] How did Jackie Robinson prove he was "worthy of his hire"? **(In his first season, he won the**



Jackie Robinson was the first African-American to sign a contract with a major baseball team.

players of other races, to enter the major leagues.

Though women have belonged to leagues of their own, the integration<sup>4</sup> of men and women on teams has been sparse. For about forty years, women's leagues ran strong and were so competitive that they occasionally had men playing with them as a start on the road to the major leagues, or at least the minor leagues. Even though many women participate in softball leagues, there is still an effort to allow the first female into the major leagues.

## Records Set in Baseball

Lest the stars of recent days outshine the stars of the past, remember that some records set in the early years have not yet been broken. For instance, Ty Cobb is still considered by some as the greatest baseball player ever, an opinion held more than ninety years after he batted an

all-time high of .420 in 1911. In 1894, when baseball was still in its very early stages, a man named Hugh Duffy batted a .440 season. However, no one was able to lead in batting averages for as many seasons as Ty Cobb, who ended his career with a .367 batting average. During his distinguished career, Cobb went over .400 three times—a very significant accomplishment that has rarely been matched. The last person to have even one season of batting over .400 was Ted Williams in 1941.

However, Ty Cobb is not only known for his sky-high batting averages but he also ranked first in runs scored for seventy-three years. Cobb stole home plate more than any other player ever. Anyone who has stolen a base before knows that home plate is guarded more carefully than any other base, since that's where the

<sup>4</sup>Integration—the act or process of making something open to all groups

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International League batting title and became the best second baseman in the league.)

[interpretive] How do you think changes in attitudes toward race in sports might have affected attitudes toward race in other areas of life?  
**(Elicit that sports opened doors to other opportunities for African-Americans.)**

- [literal] How long did women's leagues run strong? **(about forty years)**

Read aloud with a surprised voice the section about the competitiveness of women's baseball.

runs are scored. You might say that Ty Cobb was a very daring player!

Ricky Henderson, who wasn't even born when Ty Cobb retired from baseball, broke the seventy-three-year-old record in 2001 when he scored the 2,246th run of his career. The forty-two-year-old Henderson has also held the record for stolen bases since 1991. However, in 2001 his career total of 1,395 stolen bases only included eight *home plate* steals. Compare that to Cobb who once stole home eight times in a single season!

Though there are many who set incredible records, the best known is Babe Ruth. "The Babe," as some called him, broke all home run records and set a standard that no one could challenge for over thirty years. As you can imagine, many have since tried to break it, but when Babe hit sixty home runs in the 1927 season, no one could imagine even coming close! It wasn't until 1961 that Roger Maris hit sixty-one home runs in a season. Then, another thirty-seven years lapsed<sup>5</sup> before anyone broke that record. In 1998, Mark McGwire hit his sixty-second home run on September 8, setting a new record. Sammy Sosa wasn't far



Ty Cobb is known for his high batting averages and stolen bases.

behind with his sixty-second home run on September 13.

McGwire and Sosa ran a close race and even tied at one point, but McGwire stayed ahead, setting a new incredible record. At season's end, McGwire cashed in with seventy homers and Sosa with sixty-six. 1998 was an exciting year for baseball fans!

However, McGwire's record would not stand for long. Barry Bonds challenged the record and ended the 2001 season with 73 home runs. The thirty-seven-year-old record was broken and then beaten again only three years later.

There are other record-breaking feats that have nothing to do with official baseball statistics. Anyone who collects baseball cards knows that many factors go into determining the worth of a single card. Some factors that make a card valuable are, of course, the player on the card and the condition of the card. One card has become known as "the Mona Lisa of baseball cards." Honus Wagner played for the Pittsburgh Pirates from 1897-1917 and continued as a coach in the years following. In those days, baseball cards were sold on the covers of

<sup>5</sup>lapsed—passed by

America's Favorite Pastime 193

### Follow-up discussion: "Records Set in Baseball" pages 192b–193

- ▶ [interpretive] How do Ty Cobb and Ricky Henderson's *home plate* steals compare? (Ty Cobb had a total of eight *home plate* steals in one season, while Ricky Henderson had only eight *home plate* steals in his entire career.)
- ▶ [literal] Who is the best known baseball record setter? (Babe Ruth) Why? (because he broke all home run records and set a standard that no one could challenge for over thirty years)
- [interpretive] Do you think record setting in baseball is competitive?

Why or why not? (Answers may vary, but elicit that record setting is very competitive, as seen in the close race between McGwire and Sosa for the home run record in 1998.)

[literal] How soon after McGwire set a new home run record did Barry Bonds beat the record? (three years)

▶ [interpretive] Why would a baseball card be compared to the Mona Lisa? (Answers will vary, but elicit that the Mona Lisa is an extremely valuable painting, so a valuable baseball card would be compared to the Mona Lisa to emphasize the card's value.)

### PQ3R—Question:

#### "Records Set in Baseball" pages 192b–194

- ▶ Look at the last section, which begins on page 192.

Reword the subheading as a question. (Possible answer: What records have been set in baseball?)

Find the italicized phrase *home plate* on page 193. Make a question from these words. (Possible answer: Why is *home plate* significant in base stealing?)

Look at the picture caption on page 193. What question can you make from this caption? (Possible answer: What is Ty Cobb known for?)

Look at the picture caption on page 194. What question can you make from this caption? (Possible answer: What makes Babe Ruth, Mark McGwire, and Barry Bonds baseball "greats"?)

Write your questions on the sheet of paper.

### PQ3R—Read:

#### "Records Set in Baseball"

- ▶ What is the next step in the PQ3R method? (Read)

Look for the answers to your questions as you read silently the section "Records Set in Baseball."

### PQ3R—Recite:

#### "Records Set in Baseball"

- ▶ Did you find the answers to your questions?

Allow several students to share the questions they wrote and the answers they found while reading. (Possible answers: Ty Cobb set records in batting average and *home plate* steals that have not been broken; Babe Ruth held the home run record for many years, to be broken only three times since.)

- ▶ Put a check mark in the box in front of number 9 on the worktext page.

## Follow-up discussion: "Records Set in Baseball" page 194

- [literal] How were baseball cards sold during Honus Wagner's time? ([on the covers of tobacco pouches](#))

[interpretive] What was Wagner's attitude toward selling baseball cards on tobacco pouches? Why? ([Answers may vary, but elicit that Wagner didn't like this form of selling baseball cards because he did not want young people buying tobacco.](#))

[interpretive] What kind of mistake do you think could have allowed fifty of Wagner's cards to be sold by the tobacco company? ([Accept any answer.](#))

[interpretive] Why are those fifty cards so valuable? ([Elicit that it is because they are the only Wagner cards available.](#))

[interpretive] What do you think is remembered more about Wagner—the way he played baseball or the story about his baseball cards? Why? ([Answers will vary, but elicit that the story about his baseball cards is remembered more because it shows Wagner's good character.\)](#) [BAT: 4c Honesty; 6d Clear conscience]

Read aloud with an approving voice the story about Honus Wagner's baseball cards.

## PQ3R—Review: pages 190–94

- What is the last step in the PQ3R method? ([Review](#))

Allow a few minutes for the students to look back over the article and their questions to remind themselves of what they have learned about America's favorite pastime.

- Put a check mark in the box in front of number 10 on the worktext page.

tobacco pouches. Wagner didn't like this idea one bit. He did not want young people to buy tobacco in order to get baseball cards, so he did not give the tobacco company permission to sell his card. In fact, some say he even paid the company the money they would have made had they sold them. However, by some mistake approximately fifty cards slipped through and were sold. These fifty or so cards of Wagner are among the most valuable.

As one of the first to be inducted to the Baseball Hall of Fame, Wagner had a distinguished record as a player, but the story behind the

cards has drawn additional interest. One of those fifty cards, because of its rarity, has continued to be worth the most money of any baseball card. The card of a man who earned only \$2,000 in a year recently sold for over one million dollars. Hang on to those baseball cards!

With a long and exciting history like this, no wonder baseball has continued to be the favorite of millions around the world. Whether in someone's back yard, in a neighborhood field, or in a major league stadium, baseball is truly America's "favorite pastime."



Baseball "greats" with home run records include Babe Ruth, Mark McGwire, and Barry Bonds.

## WORKTEXT OBJECTIVES

### The student will

- Use the PQ3R method of study.
- Plot related events on a time line.

## Study skills: Worktext page 78



Point out that the decades of 1975 and 1985 do not appear on the time line. Elicit that the time gap between Roger Maris and Mark McGwire is even larger than it appears.

## Study skills: Worktext page 77



This worktext page is used as you teach the lesson.

## SOMETHING EXTRA

### **Find Out:** Broken records

Allow the student the opportunity to research and find out if any of the records in this article have been broken since the publication of the book. Encourage him to look up other records to see which records have been held the longest or which are most frequently broken.

# REST IN HOPE: THE MICHAEL WEATHERS STORY

Lesson	Reader pages	Worktext pages
45	195–99	79–80

It was such a beautiful fall day for Michael and his dad's much-anticipated trip. But the accidental firing of the gun, and the subsequent results, changed the lives of the Weathers family forever—and in a marvelous way!

## OBJECTIVES

### LESSON 45

#### The student will

- Identify the perspective from which the story is told.
- Identify how the perspective affects the way the story is presented.
- Relate story content to biblical truth: All that happens to us is for our good and God's glory.
- Identify the theme of the story.

#### Materials

- A cane, an Ace bandage, crutches, or a sling
- Teaching Visual 7: *More Accents and Arrows*

#### Background information

**A true story**—The incident described in this selection occurred in October 1999. The selection includes the true story told by Mr. John Weathers and an interview with his son Michael.

**Perspective**—Perspective is the outlook one person has that can vary from the outcome of others in the same situation. If you asked a married man to tell the story of how he and his wife met, you might get a slightly different version of the story than what his wife would tell. In today's true story, the students will read about a tragedy turned victorious from the perspective of a dad and then the perspective of a sixth-grade boy.

Perspective is different from point of view in that it does not concern the technical aspects of first person or third person (presented in Lesson 5).

## INTRODUCTION

#### Bad breaks

Display an item such as a cane or Ace bandage.

- Have you ever had an accident on your bike?

Was your family ever involved in an auto accident?

Have you ever had to wear a cast, use crutches, or have your ankle wrapped in an Ace bandage?

- Today we will read a true story about a boy who was involved in a very serious accident.

#### Correlated Activities

- Word Work, Activity 3: Rapid Response
- Recreational Reading, Activity 3: Fun Time Fillers

See "Classroom Management for Grouping" in the Appendix.

# Rest in Hope: The Michael Weathers Story

a testimony by John Weathers  
with Eileen M. Berry



One Saturday afternoon in October, my twelve-year-old son Michael and I went deer hunting on a friend's farm near Woodruff, South Carolina. The weather that afternoon was perfect for hunting—a beautiful seventy-degree day with no rain—and the wind was still. It seemed that everything was just right. We didn't realize when we started out that something would go wrong—something that would change our lives in a marvelous way.

We chose spots along the creek to watch for deer. After Michael was situated in his deer stand, I climbed another tree about two hundred yards to his right. As darkness began to fall, I suddenly heard a gunshot. "All

right! Michael got a deer!" I thought, smiling to myself.

But then I heard a sound I'll never forget. "Daddy!" Michael was calling to me for help.

I left my gun, scrambled down, and ran toward his tree, feeling as if it were taking forever to get there. My glasses began to fog up. I pulled them off and kept running.

As it turned out, Michael had propped his 20-gauge shotgun against the rail of the deer stand beside him and had fallen asleep. He jerked awake, and his foot hit the gun, causing it to fall. When the gun struck the side floor of the deer stand, the quick jar pushed the firing pin into the shell, and the gun went off right next to his left thigh. Miraculously, he had

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## Follow-up discussion: page 195

► [literal] Why is the weather perfect for hunting? (It is a beautiful seventy-degree day with no rain, and the wind is still.)

► [interpretive] Why do you think Michael's father refers to the accident as "something that would change our lives in a *marvelous* way"? (Answers will vary, but elicit that Mr. Weathers realizes that whatever God brings into his life is always for good.) [Bible Promise: I. God as Master]

► [interpretive] Why will Mr. Weathers never forget the sound of Michael crying for help? (Answers will vary, but elicit that it was a frightening

experience, and we usually have a hard time forgetting frightening experiences.)

[appreciative] Have you ever had a scary situation in your life that you'll never forget?

Read aloud the paragraph in which Mr. Weathers describes this experience that he'll never forget.

## COMPREHENSION

*There are no vocabulary sentences for this lesson.*

### Before silent reading: pages 195–97

#### Motivation

- What happens to Michael's family that teaches them to "rest in hope"?

### After silent reading

#### Overview discussion: pages 195–97

- [interpretive] From whose perspective do we learn about Michael's story? (his father's)



Refer to the background information of this lesson to explain perspective if necessary.

[interpretive] How does Mr. Weathers's perspective affect how the story is presented? (Elicit that we see the story through the eyes of the father who has difficult decisions to make. We see the fears and feelings he goes through. The story would be different if it were told from Michael's perspective.)

[interpretive] What kind of attitude does Mr. Weathers demonstrate as he tells what happened? (Answers will vary, but elicit that rather than being sad or regretful about the situation, he praises God.) [BAT: 7c Praise]

- [interpretive] What is the theme of the testimony of Mr. Weathers? (rest in hope; it is the title of the story.) How is this theme carried out throughout the testimonial of Mr. Weathers? (Mr. Weathers prays and keeps his hope in the Lord throughout the entire trial, and he shares it as part of his special verse, Psalm 16:9.)

## Follow-up discussion: page 196

► [interpretive] How do you think Michael's father feels when he has to leave his wounded son alone in the woods? (possible answers: concerned; frightened; upset; trying to have God's peace)

[critical] Do you think it is wise for Michael's father to leave his son alone, or is there anything else he could do? (Answers will vary.)

► [interpretive] What does Mr. Weathers mean when he says that God had prepared the way? (God had allowed the family that lived in the farmhouse to leave a door unlocked so that Mr. Weathers could get in to call 911.)

Read aloud the paragraph that describes Mr. Weathers's conversation with the 911 operator.

[literal] Why can't Mr. Weathers immediately return to Michael after calling 911? (He has to wait to meet the rescue team so that he can lead them to Michael.)

been able to climb down by himself. When I reached Michael, he was lying on the ground. He was still conscious, but he was bleeding. When I waved my fingers in front of his face, he just stared. I quickly realized that he was in shock and needed medical attention as soon as possible.

I looked up into the trees. "Please, God, have mercy on him," I prayed silently. "If you have something very special in life for him to do, please keep him alive." I thought of the verse in II Kings where the Lord opened the eyes of Elisha's servant so that he could see the angels that surrounded them. I prayed that the Lord would let His guardian angels work overtime while I was gone. "I love you, Michael," I said. "I'm going to get help, and I'll come back as soon as I can." I rushed away, thinking as I ran that I didn't know what condition I would find him in when I got back. That was the hard part.

I ran to the farmhouse as fast as I could. No one was home, but God had prepared the way. One of the doors was unlocked, so I went in and used the phone to call 911. "What's the address of the house?" the operator asked me. I didn't know. Fumbling around on the counter, I found a letter that had the address of the home. It was then that I remembered I had left

my glasses in the woods! I couldn't read the address. As a feeling of desperation rose inside of me, I heard the operator say, "Sir, it's all right. We've had time to trace your call." Relief washed over me.

I went out and stood in the road to wait for the rescue squad. "I wish I could go back to Michael," I thought. "But I'm the only one who knows where he is. I have to lead the rescue crew to him. Lord, please let him be alive when we find him in the woods." Thankfully, I heard the squad coming just a few minutes later. As I guided them to the spot where I had left Michael, I feared the worst. "Lord, please let him be alive."

When we reached the spot, hope surged through me. Michael was sitting up! "Thank you, Lord." He was still alive, although very weak from loss of blood. The rescue squad ran to him with their stretcher.

"Lord, please help us to get him to the ambulance." The Lord answered that prayer as well, and as the ambulance sped up the road, I prayed, "Lord, help us get him to the hospital—please." We were able to get Michael to Spartanburg Regional Hospital in a matter of minutes. The Lord answered each one of my prayers through the whole ordeal.

Michael was rushed to the emergency room. My wife and my

two other children met me in a little room to wait. We waited all through that long night. As the hours passed, friends from our church and friends we work with at Bob Jones University came and went. Many of them offered to pray with us. The Lord used those prayers to encourage us through that difficult waiting time. Every now and then, the nurse and doctors would come in to give us updates. At one point, the head surgeon told us, "We'll try to save his leg, but right now we need to save his life." We continued praying.

Michael went through seven hours of surgery. Finally, at 4:30 the following morning, the doctor came in. "Michael's going to make it," he said, "but we'll still have to watch his leg. We're not sure how much damage has been done." You can imagine our joy and thankfulness.

Michael had received five units of blood during surgery, and he received three more later on. He had three different operations, and he was in the hospital for several more weeks. The muscle on his outside lower leg had died due to lack of oxygen, and the dead tissue had to be removed. But the Lord gave us a special provision. During his recovery, Michael was able to receive the treatment of a vacuum pump that

kept his wounds moist and stimulated<sup>1</sup> tissue growth. This treatment allowed his wounds to heal and scar without skin grafts.<sup>2</sup> Finally, just before Thanksgiving, he was able to come home. He continued to use the vacuum pump, but he was able to attend school for half-days. In January he went back to school full-time.

For six more months Michael continued to go to physical therapy every three weeks. His wounds have scarred over completely, and he can participate in most normal activities of a boy his age. But several nerves and muscles were damaged in his left leg, and as a result, he has not regained complete feeling in his foot. He will have to wear a plastic brace the rest of his life. We thank God that he is still with us.

One special verse that has helped me is Psalm 16:9:  
*"Therefore my heart is glad, and my glory rejoiceth: my flesh also shall rest in hope."* I praise the Lord for His abundant love, mercy, and grace that He has shown our family through this experience. He has truly enabled us to say that our flesh can rest in hope.

<sup>1</sup>stimulated—temporarily made more active  
<sup>2</sup>grafts—body tissue removed and attached to a different place

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## Follow-up discussion: page 197

► [interpretive] How do you think Michael's brother and sister feel as they wait through the night, not knowing whether or not their brother will survive? (possible answers: upset; sad; trying to trust in God)

[appreciative] How would you feel if you had been in their situation?

► [interpretive] What does the surgeon imply when he says, "We'll try to save his leg, but right now we need to save his life"? (that Michael is in critical condition, and if they focus on saving his leg, they will be neglecting to do the things they need to do to save his life)

Read aloud the doctor's words reassuringly as he tells Michael's family that Michael is going to live.

► [literal] What verse becomes the theme of Mr. Weathers's life at this time? (Psalm 16:9)

Read aloud the verse that helps Mr. Weathers.

[appreciative] Why do you think it is so important to "rest in hope" in times of difficulty?

[appreciative] As a Christian, where does our hope come from? (possible answers: God; God's Word; Christ's death on the cross that brought us salvation and into a relationship with God the Father) [BATS: 1a Understanding Jesus Christ; 7d Contentment; Bible Promises: D. Identified in Christ; H. God as Father]

## Interview with

# Michael Weathers

Eileen M. Berry

## Before silent reading: pages 198–99

### Motivation

- ▶ How does Michael respond to the trials he faces?

## After silent reading

### Overview discussion: pages 198–99

- ▶ [interpretive] How do you think the story might be different if it were told from the perspective of Michael's brother, sister, or mother? (*Answers will vary.*)
- ▶ [appreciative] Michael thanks the Lord for allowing him to go through this experience. Do you think that you could thank the Lord if you were to go through a similar situation? Why or why not?

### Follow-up discussion: page 198

- ▶ [interpretive] Do you think it was hard for Michael to return to school in a wheelchair and with a vacuum pump since he wasn't used to moving around that way? (*probably*) What everyday activities might have been difficult for him? (*possible answers: walking; sitting at a desk; playing sports*)
- ▶ [interpretive] Does Michael focus on the negative aspects or the positive aspects of his injury? (*the positive aspects*) Explain your answer. (*Elicit that he appreciates the cards, posters, and cookie from the people who showed their love toward him; he doesn't even mention what he can't do, but he does mention the things that he's still able to do.*)

Read aloud Michael's words as he happily explains what activities he's still able to do, in spite of his limitations.

**Interviewer:** What special things did your friends do for you after you had your accident?

**Weathers:** A lot of my friends came to visit me in the hospital. And a lot of people sent me cards; the cards filled a whole wall in my hospital room! I couldn't really read them while I was there, but I had fun reading them after I came home. Sometimes I still like to get them out and read them before I go to bed at night.

When I first came back to school, there were posters all over the walls welcoming me back. Someone brought a giant cookie to class.

**Interviewer:** How has your life changed since the accident?

**Weathers:** Right after I came back to school, I was in a wheelchair for a while, then on crutches. I had to take my vacuum machine with me everywhere I went. It was very heavy, so someone always had to help me carry it. Now I just have to wear a brace on my leg. It goes down underneath my foot, so my shoes have to be a little wider.

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Sometimes if I stand for a long time, my leg swells, and I have shooting pains now and then. My foot feels like it is always asleep. But I can still play soccer. I got to go to sports camp and for a week of camp at The Wilds last summer. And I can still play the piano—it didn't mess up my pedal foot.

I'd still like to go hunting again, but not with a gun. Maybe a crossbow.



- ▶ [interpretive] Why do you think that Michael would rather go hunting with a crossbow instead of a gun? (*Answers will vary, but elicit that the danger of an accident with a crossbow is not as great.*)

**[critical]** Do you think Michael's decision not to go hunting with a gun again is a wise decision? (*Answers will vary.*)



*Michael (far right) with his family.*

**Interviewer:** What did you learn about God as a result of your experience?

**Weathers:** That He *does* answer prayer. I'm able to go to school now, and we prayed for that. Also, I've learned that everything that happens to me is for my good and for God's glory.

**Interviewer:** As you think about what you learned through your acci-

dent, what would you tell other students your age?

**Weathers:** I'd tell them that God has something planned for your life. In the hospital, I had good and bad days, and it was hard to see that. But now, looking back, I can see that what happened to me wasn't so bad. Now I thank God for letting me go through that, and I thank God for my family too.

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## WORKTEXT OBJECTIVES

### The student will

- Relate story content to biblical truth.
  - Locate and paraphrase verses from the Bible.
- .....

## Comprehension: Worktext page 79



Read aloud the instructions at the top of the worktext page. Encourage the students to look up both verses, holding their Bibles open to both references. They should read each verse carefully, read the statement from the story, and compare the two verses again before making a selection.

## Follow-up discussion: page 199

► [literal] What has Michael learned about God through his experience? (God answers prayer; everything that happens to him is for his good and God's glory.) [BAT: 6b Prayer; Bible Promise: H. God as Father]

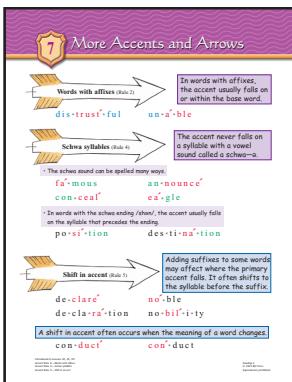
Read aloud the advice Michael shares with other sixth graders.

[appreciative] Do you sometimes struggle with trusting God in difficult situations? What can you learn from Michael?

## SKILL OBJECTIVES

### The student will

- Identify the schwa sound.
- Recognize that schwa syllables have various spellings.
- Recognize that the accent never falls on a syllable with a schwa sound.
- Recognize that in words with the schwa ending /shən/, the accent usually falls on the syllable that precedes the ending.



## WORKTEXT OBJECTIVES

### The student will

- Match words and definitions.
- Apply accent rule 4.

# STRUCTURAL ANALYSIS

## Schwa syllables

Write the following words for display.

com • ma      pris • on      fos • sil      a • mount      hap • pen      of • fend

- Listen for the vowel sound that is similar in all these words.

Read the words aloud.

- What sound do you hear in all the words? (Elicit that it is the schwa sound.)

Schwa is the vowel sound that is pronounced like a soft “uh.” It is in many syllables and is spelled many different ways.

Allow the students to identify the syllable with the schwa and underline that syllable. (*com* • ma, *pris* • on, *fos* • sil, a • *mount*, *hap* • pen, of • *fend*)

- Listen for the syllable that is accented in each word.

Read the words again. Allow the students to identify the syllable that is accented and to place an accent mark above that syllable. (*com*' • ma, *pris*' • on, *fos*' • sil, a • *mount*', *hap*' • pen, of • *fend*)

- What pattern do you notice with all these words? (Elicit that the accent never falls on a vowel with a schwa sound.)

Display Visual 7, *More Accents and Arrows*. Direct attention to the “Schwa syllables (Rule 4)” section. Read aloud the rule and the four words that show different spellings of schwa. Call attention to the schwa syllable (unaccented) and the accented syllable in each word.

Write the following words for display and read them aloud.

ad • mis • sion      do • na • tion      rev • e • la • tion

- Which syllable is the same in all these words? (*tion* or *sion*, /shən/) The ending *tion* or *sion* is another schwa syllable. The vowel sound in /shən/ is like a soft “uh.”

Underline the /shən/ syllable in each word.

- Listen for the syllable that is accented in each word.

Read the words again. Choose students to mark the accented syllables.

(*ad* • mis' • *sion*, *do* • na • *tion*, *rev* • e • la • *tion*)

- What pattern do you notice in these words? (The accent falls on the syllable just before the schwa ending /shən/.)

Read aloud the rule about schwa ending /shən/ and the two words below it in the visual.

## Structural analysis: Worktext page 80



# SOMETHING EXTRA

## Write It: Whose perspective?

Direct the student to choose an event from his life and to write about what happened, from his perspective, in a testimonial form as Mr. Weathers's account was written (Eileen Berry is the author who organized the material for publication, but the testimony is directly from John Weathers's statements). Instruct the student to ask a person who witnessed this same event to write about it from his perspective. Then allow the student to compare the two accounts of the event.

# THE PROUD-MINDED PRINCESS

In this dramatized folktale, Princess Etain scorns three suitors as unworthy husbands. Her father, the king, is so disturbed by her rudeness and pride that he marries her off to the next beggar that comes along. In time she understands what she carelessly gave up—and what she has gained.

## Materials

- A silver spoon or a fancy dish
- Vocabulary sentences for display. Use the prepared sentences from pages 262, 270, and 277 to introduce vocabulary words in context at the beginning of each lesson.
- Teaching Visuals 10 and 11: *The Shape It's In* and *A Change of Character* (for Lesson 48)

## Background information

**Plot origin**—“The Proud-Minded Princess” is loosely connected to an Irish version of William Shakespeare’s *Taming of the Shrew*.

**Pronunciations and meanings**—The author chose each name in the play because of its meaning.

Wydryr (wī’ dīr)—glass  
Rigor (rī’ gōr)—kingly, hardness  
Golud (gō’ lōod)—riches  
Etain (ə tān’)—shining one  
Gwydion (gwī’ dē ən)—king  
Branwen (brān’ wīn)—to cook

**Props and staging**—Props and staging ideas are provided below the reader page on which the scene begins. These suggestions may be used if you choose to perform the play.

**Themes**—The themes carried out in the play are listed in a table in Lesson 50, page 287, of this teacher’s edition. Each element is also listed below the reader page on which it occurs for easy reference as the play is read a second time during Lesson 50.

## INTRODUCTION

### Royal riches

Display the spoon or dish.

- ▶ Have you ever wondered what it would be like if you had been born into a very wealthy family? Would you like to have servants wait on you and use the very best silver and crystal every day?

Would you be the same kind of person as you are now?

- ▶ In the drama we begin today, a princess has a problem with pride and selfishness.

Do you think it would be easy for you to become proud if you had everything you could ever want given to you?

### Correlated Activities

- Vocabulary Notebook, Activity 1: Word Hunt
- Spelling Practice, Activity 6: Spellorama

See “Classroom Management for Grouping” in the Appendix.

Lesson	Reader pages	Worktext pages
46	200–207	81–82
47	208–14	83
48	215–22	84–86
49	200–222	87–88
50	200–222	—

## OBJECTIVES

### LESSON 46

#### The student will

- Demonstrate an understanding of arranged marriages and class distinctions from a historical perspective.
- Compare and contrast characters.
- Recognize puns as wordplay that colors the dialogue.
- Relate story content to biblical truth: Before honor is humility.
- Read orally to convey character traits.

### LESSON 47

#### The student will

- Interpret meaning from context.
- Infer unstated facts and details.
- Evaluate characters’ motives.
- Recognize noble qualities of unselfish love.
- Read orally to demonstrate emotional responses of characters.

### LESSON 48

#### The student will

- Demonstrate an understanding of static and dynamic characters.
- Recognize foreshadowing.
- Relate story content to personal experience.
- Compare and contrast story events.
- Read orally to reveal a change in a character.

### LESSON 49

#### The student will

- Identify ways to interact with other characters.
- Read orally with varied voice expression.
- Identify verbs that describe motivation of characters.

### LESSON 50

#### The student will

- Read orally with confidence before others.
- Identify voice expressions.
- Identify themes that are carried out throughout the play.
- Recognize change in a character.

## COMPREHENSION

### VOCABULARY

I **beseech** you not to give up now, but to do your best. (p. 200)

The king was determined to be a better ruler than his **predecessors** had been. (p. 203)

Although Dan likes baseball, he seems more **inclined** to play basketball. (p. 203)

### Before silent reading: pages 200–203

#### Motivation

- How is the King of Wydyl looking out for his daughter?

### After silent reading

#### Overview discussion: pages 200–203

- [literal] Why is Etain upset? (Her father is determined that she be married.)

[appreciative] Have you read other stories about or heard of arranged marriages?

[interpretive] A marriage arranged by parents on behalf of their children was once a very common practice, especially in wealthy or royal families. Why do you think it would be more common for royal families to have arranged marriages? (Accept any answer, but explain that since most people believed that only “royal blood” was fit to rule, royalty married only other royalty. It was a shameful thing to marry someone who was not equal in rank. Sometimes a desire for increased wealth and power motivated nobility in the choice of mates for their children.)

**The Proud-Minded Princess**  
A folktale dramatized by Dawn L. Watkins  
illustrated by Justin Gerard and John Bjerk

**Dramatis Personae<sup>1</sup>**

Etain, <i>Princess of Castle Wydyl</i>	A nobleman and noblewoman
Her father, <i>the King of Wydyl</i>	A coachman
Her mother, <i>the Queen of Wydyl</i>	Branwen, <i>a cook in Castle Golud</i>
Her nurse	Serving maids and women
Two county kings, <i>suitors<sup>2</sup> to Etain</i>	A stableboy
Gwydion, <i>the King of Golud</i>	Princes, princesses, nobles, and noblewomen
A beggar/singer	

**ACT I**  
The Castle Wydyl in Ireland long ago.

**Scene 1**

Curtain rises on Etain in a lavish<sup>3</sup> room, having her hair braided by her nurse.

**ETAIN:** Is this not the worst of cruelties, Nurse? Banishment would be kinder! I will not be traded like a horse at auction!

**NURSE:** I beseech<sup>4</sup> my mistress, be not so angry. Your hair has come undone again, and soon the King and Queen—

**ETAIN:** Let it be undone—for I am.

**NURSE:** Mistress—Etain—do I not know you from a little girl? All

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will yet be well. The King only wants—

**ETAIN:** (Rising, striding away)

What do you know of such things? Did your father want to be rid of you as mine does?

**NURSE:** My lord, the king—your father—is not cruel, Mistress. He offers you a choice among the great county kings, all rich and lordly men.

<sup>1</sup>dramatis personae—Latin for “cast of characters”

<sup>2</sup>suitors—men who seek the affection of a woman

<sup>3</sup>lavish—extravagant; abundantly furnished

<sup>4</sup>beseech—beg

often the one who cared for a child of royalty from the time he or she was born, almost in place of the parents.)

- [interpretive] Do you really think Etain’s father wants to be rid of her, as she says he does? Explain your answer. (Elicit that he probably doesn’t want to be rid of her, but rather he wants her to marry a good husband.)

[interpretive] Who do you think understands the king’s motives better—Etain or her Nurse? (her Nurse) Why do you think that? (She tries to soothe Etain by helping her see that the king is not cruel.)

Read aloud the Nurse’s soothing answer as she tries to reason with Etain.

#### Follow-up discussion: page 200

- [interpretive] What do you think the relationship between Etain and her Nurse is like? (Answers will vary, but elicit that they must be close in order for Etain to vent her emotions freely and for the Nurse to feel free to give her advice. Note that a “nurse” was

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Unit 2

Victories



**ETAIN:** Choice! That is no choice! A choice would be to say I will or will not marry! But to be told you *will* marry and then to pick among doddering,<sup>5</sup> whiskered fools is slavery. I am not a slave! (*She pulls the tiara from her head and hurls it down.*) Nor princess either, if it means I must live like a slave!

*As the nurse hurries to pick up the hammered gold band, the King and Queen of Wydyr enter.*

**KING OF WYDYR:** What's this? (*He picks up the gold tiara.*) So, Etain, you throw down my love and your honor so hastily?

**QUEEN OF WYDYR:** Etain, compose<sup>6</sup> yourself.

**ETAIN:** Would I were a song, Mother, that I could be composed at will. But I am a girl.

**KING OF WYDYR:** And out of tune again, I see.

**QUEEN OF WYDYR:** Come, the suitors are waiting to meet you.

**ETAIN:** Why call them suitors when none will suit me?

**KING OF WYDYR:** Daughter! Enough. You will choose one of these kings, and there is an end

<sup>5</sup>doddering—old and feeble

<sup>6</sup>compose—1. to make calm or controlled; 2. to write; create, especially music

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**PROPS** Build a pyramid-type structure using boxes. Affix paper banners or coats of arms on each side of a large paper window that has been painted to look like the afternoon sky.

In Scene 1, Etain may be sitting on a bench covered with lavish-looking cushions and fabric. The cushions and fabric may be removed and the bench reused in Act II.

## Follow-up discussion: page 201

► [interpretive] Do you think it was typical for a princess to view marriage the way Etain does? Why or why not? (*Elicit that though a princess might be nervous about marrying someone she doesn't know very well, she probably would accept it as a fact of life.*)

► [interpretive] How does the king view Etain's action of throwing down her tiara? (*He sees it as her rejecting his love and her honor.*) [BAT: 3c Emotional control]

► [interpretive] What does Etain's mother mean when she tells Etain to compose herself? (*to calm down; to control herself*)

[interpretive] Do you think Etain understands what her mother means when she tells her to compose herself? (*yes*) How does Etain turn her mother's words around to mean something different? (*She uses the same word to bring the subject back to her situation.*)

**NOTE** Call attention to the author's use of puns in this conversation. They are not just added for humor, but rather provide color for what would otherwise be an unpleasant conversation. Puns are discussed further at the end of Lesson 47.

[interpretive] How does the king use Etain's own pun on the musical meaning of the word *compose* to make a point about her attitude? (*He uses her reference to music to point out that she is out of tune as a musical instrument would be. When an instrument is out of tune, it does not sound good.*)

Select three students to read aloud the lines of the queen, Etain, and the king that make use of puns.

## Follow-up discussion: page 202

► [literal] What is the first thing the first suitor mentions as he enters Etain's presence? ([her dowry](#))

[interpretive] What main attribute of the first suitor does Etain's father seem to be interested in? ([his wealth](#))

[critical] Do you think Etain is right in thinking the first king has a "cold heart"? Why or why not? ([Answers will vary, but elicit that she is probably right since he is more interested in her money than in her.](#))

► [interpretive] Is Etain impressed by the second king's flattery? ([no](#)) Why or why not? ([Elicit that she probably realizes he is not sincere. He is probably only interested in her wealth as the first king was, but he isn't as blunt about it.](#))

[interpretive] Does the second king intend for his ring to be worn through Etain's nose? ([no](#)) What is Etain alluding to when she says that she would not be willing to wear his ring through her nose? ([the way an ox or other beast of burden has a ring in its nose so that its owner can control it](#))

Read aloud Etain's sarcastic reply to the second king's offer of a ruby ring.

on it. (*to Nurse*) Show in the suitors to this wild and ungrateful child of mine. (*to Etain*) I command you to obey me, Etain of Wydryr. Return this to its proper place. (*He hands her the tiara. Etain hesitates and then puts it on.*)

*The first king enters. He is old but lavishly dressed.*

**FIRST KING:** (*to King of Wydryr*) If I am to take this daughter of yours, I must speak of her dowry<sup>7</sup> first. I am—

**ETAIN:** Good morning, your lordship. I apologize for your having to come so far in your finery for nothing.

**FIRST KING:** Do not speak so lowly of yourself, Princess. You are a king's daughter. You are not nothing.

**ETAIN:** I am to you, for that is all you will have from me.

**QUEEN OF WYDRYR:** Etain! Your manners!

**ETAIN:** Your pardon. Nothing is all you will have from me, *sir*.

**FIRST KING:** (*to Queen of Wydryr*) Fine manners cannot disguise a proud heart.

**ETAIN:** Nor fine clothes a cold heart, *sir*.

<sup>7</sup>dowry—money or property brought by a bride to the man she is going to marry  
<sup>8</sup>implore—to beg; plead with  
<sup>9</sup>comport—to behave in a particular manner

**FIRST KING:** (*to King of Wydryr*) I am too old to have such a willful wife. I wish you well in finding a match for this one! (*He exits.*)

**KING OF WYDRYR:** Your Grace, I implore<sup>8</sup> you! (*turns to Etain*) Comport<sup>9</sup> yourself like a princess! That king was more wealthy than ten kings together!

**ETAIN:** Bring in the next, Father. I will see if he is to my taste.

*Enter second king. He is not quite as old as the first king and not quite as well dressed.*

**SECOND KING:** Princess! You are even more beautiful than I was told! Would you permit me to say—

**ETAIN:** Good-bye? Indeed I would, and speed you well.

**SECOND KING:** Princess, I have much to offer you. Will you but hear me? (*He brings a huge ruby ring from his pocket.*) I heard you had a taste for rubies.

**ETAIN:** (*taking the ring from him*) Perhaps whoever told you that should have also told you that no ring is so beautiful that I would be willing to wear it through my nose! You cannot buy me with a thousand ruby rings! (*She tosses the ring out the door.*) Take your gifts and go—I have no taste for them, or you! (*As he turns to go, she gives him a shove.*)



### Lesson 50

**Taste theme:** Etain displays selfishness in her taste for beauty.

The second king hastily leaves, picking up the ring on the way. The third king enters as the second exits. He is young and handsome and dressed well but not flashily.



**ETAIN:** (looking suddenly at the third king and liking what she sees) Is this then the third verse of the same song?

**KING OF GOLUD:** I do not hear any music here, my lady.

**ETAIN:** Nor shall you, my lord. I am not disposed<sup>10</sup> to be tuned as my father wishes. It is no fault of yours. I simply do not want to marry on command. So let us part company then while we are still friends.

**KING OF GOLUD:** Are we friends? Well, that is something to start with. I had heard from

<sup>10</sup>disposed—of a certain frame of mind

<sup>11</sup>predecessors—those who went before

<sup>12</sup>arsenal—stock of weapons

<sup>13</sup>bolster—a long, narrow pillow or cushion

<sup>14</sup>inclined—having a preference

my predecessors<sup>11</sup> that you had no friends.

**ETAIN:** (stung to her own defense) How could you hear anything of me, being deaf to music as you said?

**KING OF GOLUD:** Are you now saying that you are willing to be tuned? I thought there was no music here because you refused to sing.

**ETAIN:** I warn you, friend, you do not want a war with me. I have the arsenal<sup>12</sup> to win against any king. (*She thumps him on the side of the head with a bolster<sup>13</sup> from a chair.*)

**KING OF GOLUD:** I warn you, friend—I never go to war but that I win. (*He takes the bolster from her and throws it back on the chair. Without taking his eyes from her, he addresses her father.*) It seems your daughter is not inclined<sup>14</sup> to marry, sir. I thank you for your invitation and your hospitality. I will now take my leave. (*bowing*) Princess, Your Majesties. (*He exits.*)

**KING OF WYDYL:** Sullen and blind! You have turned away the best the world could offer! I do not recognize you for any daughter of mine. I shall marry you to the very next beggar that happens by!

*The lights go down as all exit.*

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## Follow-up discussion: page 203

► [interpretive] Contrast the third king with the other two. (The third king is not flashy, as the first king is. The third king does not try to woo and buy Etain, as the second king does.)

► [interpretive] Do you think Etain would like the third king if she weren't so intent on disobeying her father? (Elicit that it seems she would. She likes his appearance when she first sees him, and he seems to be the only king who is able to outwit her with words.)

[interpretive] Does Etain let her interest show by her words when she sees the third king? (no)

Read aloud the words Etain greets the King of Golud with.

► [interpretive] What does Etain mean by "the third verse of the same song"? (Answers will vary, but elicit that she is comparing him to the others and suggesting that though he looks different and might act differently, he just wants her money as the other two kings do.)

Read aloud the King of Golud's reply.

[interpretive] Do you think the other two kings would have caught on to Etain's play on words? (probably not) Why or why not? (Answers will vary, but elicit that they probably were not as witty and did not seem to have a sense of humor.)

► [interpretive] Do you think Etain's father really means it when he says that he is going to marry her to the next beggar that comes by? Why or why not? (Accept any answer.)

Read aloud the King of Wydyl's words with an angry voice as he tells Etain that he is going to marry her to the next beggar who comes along.

## Before silent reading: pages 204–7

### Motivation

- Will Etain marry a beggar or a king?

## After silent reading

### Overview discussion: pages 204–7

- [literal] Who would make a good husband for Etain? (the King of Golud) Who says that? (both Etain and her Nurse)

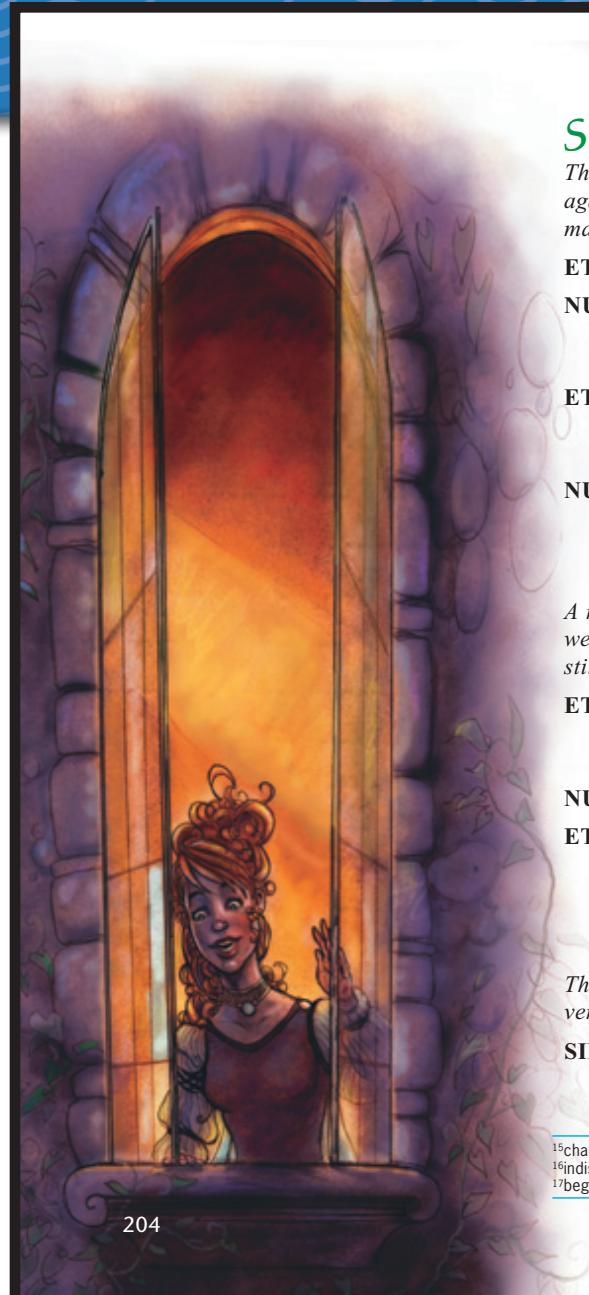
[interpretive] Why do you think Nurse believes the King of Golud is a good match for Etain? (Answers will vary, but elicit that she knows Etain well and recognizes that this king would not tolerate her temper and selfishness.)

- [literal] What is the one thing that seems to calm Etain's rebellious spirit? (the beggar's singing)

[interpretive] Do you think the beggar will make a good husband for Etain? Why or why not? (Accept any answer.)

[interpretive] Do you think it is strange for a beggar to marry a princess? Why or why not? (Answers will vary, but elicit that it is very unusual for a princess to marry someone who is not in her same social standing.)

[interpretive] Why do you think Etain's father wants her to marry someone so different from her when he will gain nothing from it? (Accept any answer.)



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## Scene 2

*The Nurse and Etain come in alone again. As the scene progresses, a man can be heard singing.*

**ETAIN:** Where is my mother?

**NURSE:** In her chambers,<sup>15</sup> my lady. She is crying too much to come out.

**ETAIN:** Well, you will not see me cry. Father can do as he pleases with me.

**NURSE:** There is yet time to send for the King of Golud to return, Mistress. He was to my eye a match for you.

*A man's singing can be heard quite well now, although the words are still indistinct.<sup>16</sup>*

**ETAIN:** It no longer matters what he was. My life is—listen! Do you hear that?

**NURSE:** What a lovely voice!

**ETAIN:** (*going to the window*) I've never heard such fine singing. It beguiles<sup>17</sup> me from all my troubles. Listen! How it lifts my heart!

*The voice sings a now audible verse.*

**SINGER:** "No prisoner of the heart am I;  
No stranger to the road.

<sup>15</sup>chambers—rooms

<sup>16</sup>indistinct—not clearly understood

<sup>17</sup>beguiles—distracts; amuses

### Follow-up discussion: page 204

- [interpretive] Why is Etain's mother crying? (Answers may vary, but elicit that she is disturbed by Etain's behavior.)

[interpretive] Contrast the singing that Etain hears to the conversations she has had this day to see why the singing lifts her heart. (Elicit that the words she has shared with everyone so far have all been filled with strife. The music is the opposite and has a calming effect.)

Read aloud Etain's wistful description of the singing she hears outside.



Etain stands in front of a paper window. Between Scenes 1 and 2, replace the afternoon window with a window of the night sky. The beggar need not be seen. If you do not have a student who can play the part of beggar/singer and sing, you could have another boy sing the song offstage. See tune suggestion on page 287 of this teacher's edition.



### Lesson 50

**Music theme:** Singer's (beggar's) serenade brings peace.

*So long as I have voice to sing,  
I have no weary load.  
Away with me, my dearest love;  
Away with me tonight.  
Though poor we be, we shall be  
free;  
Our lives be fair and bright."*

**NURSE:** Come away from the window, my Etain. The night air—

**ETAIN:** (calling out the window) Singer!

**SINGER:** (from offstage) Here, my lady, under a starless sky, until you appeared.

**ETAIN:** I will pay you to sing again.

**SINGER:** You are too kind to a wandering beggar, my lady.

**ETAIN:** You do not know me then. Here.

*She takes coins from her pocket and throws them out the window. The singer sings the same verse again. As he comes to the end of the song, the King of Wydyr enters.*

**KING OF WYDYR:** (to the nurse) Go bid that man to come inside. Tell him tonight he takes a wife.

**NURSE:** Your Majesty!

**ETAIN:** Father!

**KING OF WYDYR:** Go! (Nurse exits.) Now, my ungrateful daughter, collect what you will take with you.

<sup>18</sup>impertinent—rude; disrespectful; insulting  
<sup>19</sup>insufferable—difficult to endure; unbearable

**ETAIN:** But, Father, I beg you!

**KING OF WYDYR:** Yes, you will beg. Your beggar husband will teach you how.

**ETAIN:** Please, Father. I have changed my mind. I will marry the King of Golud. I will!

**KING OF WYDYR:** I'll not humiliate myself again, Daughter. You spurned all the kings you ever will. Now get ready. (He exits.)

**ETAIN:** (to herself) So be it then! This beggar will be no match for me. I'll have him gone in seconds.

*Enter the nurse and the beggar. He is raggedly dressed, with long scraggly hair. He is stooped and dirty.*

**ETAIN:** You're filthy!

**BEGGAR:** And you are beautiful.

**ETAIN:** Impertinent!<sup>18</sup>

**BEGGAR:** Arrogant!

**ETAIN:** How dare you speak to me like that!

**BEGGAR:** As you dare to speak to me.

**ETAIN:** You are insufferable!<sup>19</sup> I am the Princess of Wydyr. You will address me appropriately!

*The King and Queen of Wydyr enter. The Queen carries a handkerchief, but she only dabs her eyes occasionally with it.*

**KING OF WYDYR:** In a few minutes, he will appropriately

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## Follow-up discussion: page 205

► [interpretive] How do Etain's actions toward the singer differ from her actions toward the kings? (She is kind to the singer and does not try to insult him as she did the kings.)

[interpretive] Why do you think Etain treats the singer kindly? (Answers will vary, but elicit that he does not seem to present a threat to her in any way.)

[interpretive] Why does Etain say "you do not know me then" to the beggar in response to his telling her that she is too kind? (She is showing that she knows herself well and realizes that she is a very unkind and selfish person.)

► [interpretive] Did Etain believe that her father really would marry her to the first beggar who came along as he had threatened? (no) How do you know? (As soon as she realizes that her father intends to keep his word, she changes her mind and says she will marry the King of Golud.)

[appreciative] Have you ever reacted to your parents as Etain did, suddenly becoming repentant as you realize you are about to be punished? (Accept any answer, but discuss that this is not true repentance.)

► [interpretive] Does the beggar react the way Etain expected him to? (no) What did she expect? (Elicit that she expected to be able to run him off as she had the kings previously.)

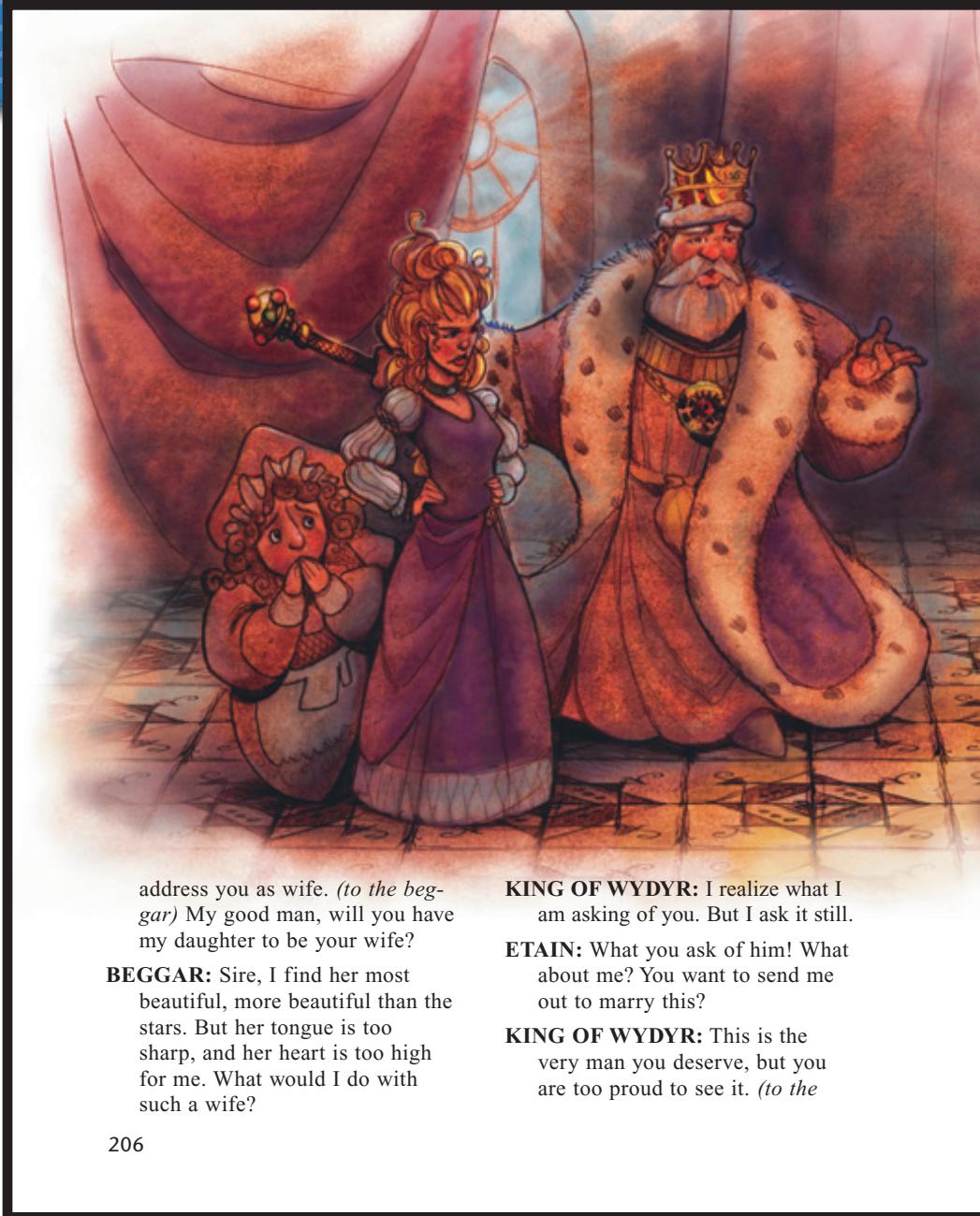
Read aloud Etain's determined words that show she expects to get rid of the beggar easily.

## Follow-up discussion: page 206

► [literal] What are the beggar's objections to Etain? (Her tongue is too sharp, and her heart is too high.)

[interpretive] What does Etain say that shows her low opinion of the beggar? (She says to her father, "You want to send me out to marry this?" Using the word *this* does not even give him the respect of being a human.)

Read aloud Etain's complaints, emphasizing the word *this* to convey her disdain.



address you as wife. (*to the beggar*) My good man, will you have my daughter to be your wife?

**BEGGAR:** Sire, I find her most beautiful, more beautiful than the stars. But her tongue is too sharp, and her heart is too high for me. What would I do with such a wife?

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**KING OF WYDYL:** I realize what I am asking of you. But I ask it still.

**ETAIN:** What you ask of him! What about me? You want to send me out to marry this?

**KING OF WYDYL:** This is the very man you deserve, but you are too proud to see it. (*to the*



### Lesson 50

**Wedding theme:** A false wedding (under false identification)



*beggar*) So will you take her and teach her to be a good wife?

**BEGGAR:** Why would your lordship want his daughter to marry me?

**KING OF WYDYL:** A man of your ways could teach her what I cannot. She cannot be a princess,

perhaps, but surely she can learn to be a happy woman.

**ETAIN:** No! I will not marry this . . . this vagabond!<sup>20</sup> You cannot make me!

**KING OF WYDYL:** I can and I will. Send for the priest! (*The Queen weeps into her handkerchief.*)

**BEGGAR:** Sire, if I may. I think I would like to marry your daughter. But she looks too far above me in station.<sup>21</sup> If she were to wear the clothes of one of your serving maids, it would be better to my liking.

**KING OF WYDYL:** Well thought, my good man. (*to the nurse*) Bring some of the clothes the kitchen maids have cast away.

**ETAIN:** (*beginning to cry*) Father, please do not punish me more. If I must be married to this beggar, then let me at least have my lovely dresses to go with me!

**KING OF WYDYL:** And still your pride speaks. Say no more. We will have a pauper's<sup>22</sup> wedding here tonight. (*to the nurse*) Take her away.

*Curtain falls.*



<sup>20</sup>vagabond—a homeless, wandering person

<sup>21</sup>station—social position; rank

<sup>22</sup>pauper—one who is very poor

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## Lesson 50

Parting line: "Take her away."

## WORKTEXT OBJECTIVES

### The student will

- Match words and definitions.
  - Draw conclusions.
  - Make predictions.
  - Complete analogies.
- .....

## Vocabulary:

Worktext page 81



## Comprehension:

Worktext page 82



## Follow-up discussion: page 207

► [interpretive] Is Etain a happy person? (no) Why does Etain's father think the beggar can teach her to be a happy woman? (Answers will vary, but elicit that he realizes that money and privilege have not made her happy, and he hopes that by being humbled she will learn to be happy.) [BATs: 7d Contentment; 7e Humility]

► [interpretive] Why would the beggar want Etain to wear the clothes of a servant? (Elicit that he wants her to start their humble life together on equal footing.)

[appreciative] Can you imagine wearing rags to your wedding?

[critical] Do you think keeping her lovely dresses would truly bring Etain comfort and happiness? (no) What lesson does she need to learn? (Elicit that she needs to learn that money and things do not make one happy.)

► [interpretive] Do you think Etain would be obedient to her father if he would change his mind and allow her to marry one of the rich kings? (Elicit that she has not truly changed—she is only sorry that she is being forced to marry a beggar. If her father were to change his mind, she would probably still be selfish, rebellious, and demanding.)

Read aloud both of Etain's speeches on this page. Use your voice and pacing to demonstrate her two attitudes—haughtiness and desperation. Convey the idea that she is willful and selfish in both speeches.

## Looking ahead

- Will the King of Wydyl's plan to humble Etain work?

## COMPREHENSION

### VOCABULARY

Bryan continued playing the piano, **oblivious** to the howling storm outside. (p. 213)

Because of her generous **disposition**, Miss Baxter bought whatever the students sold at fundraisers. (p. 214)

We stayed in the cellar for the **duration** of the storm. (p. 214)

### Before silent reading: pages 208–11

#### Motivation

- What kind of husband has Etain married?

### After silent reading

#### Overview discussion: pages 208–11

- [interpretive] Describe the beggar's character. (**He is kind and patient.**) [BAT: 5a Love]

[interpretive] How do you think Etain would react if her husband were impatient or frustrated? (**Accept any answer.**)

[appreciative] Do you think it would be easy to be patient with someone like Etain? Why or why not?

[interpretive] Do you think Etain will grow to love her kind husband? (**Accept any answer.**)

**ACT II**  
*At the Cottage Rigor in Avalon Wood.*

**Scene I**

*Curtain rises on a humble cottage. The beggar and Etain approach the cottage. Etain is in a serving maid's clothes. She carries a bundle.*

**BEGGAR:** So, my new wife, we are home at last. This is Cottage Rigor.

**ETAIN:** (*obviously worn out with the trip*) What! This is where you expect me to live? I cannot live here! I will not go in there!

**BEGGAR:** Suit yourself then. Here is a bench by the door to sleep on. Or sleep on the ground if you wish. My dog used to sleep well enough on the ground.

**ETAIN:** I am the Princess of Wydylr. I will not sleep upon the ground!

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#### Follow-up discussion: page 208

- [interpretive] Why does Etain expect the beggar to have servants? (**She has always had servants and doesn't know anything different.**)

Read aloud Etain's words with a whining voice as she asks her husband where the servants are and complains about their travels.



Remove the paper window, banners and/or coats of arms from the box structure. Add a paper door with modest paper windows on each side and a paper thatched roof. Reuse the bench from Act I. Since the door may not actually be used, the characters can walk around the side of the cottage when exiting.

[interpretive] What does the beggar-husband say will be Etain's servants? (**her hands**) What does he mean when he refers to her hands as her servants? (**She will have to learn to use her hands to do the work that others have always done for her in the past.**) [BAT: 2b Servanthood]

supper—that would be my question to you, Wife. Where is my supper?

**ETAIN:** (pulling away and snatching up her bundle) I am going home! You cannot make me stay here and be a slave to you.

**BEGGAR:** Go then. Do you remember the way, some twenty winding miles? And it is but an hour until dusk. Mind the beasts tonight. (*He goes inside.*)

**ETAIN:** You are the only beast I see around here! OOOH! (*She picks up the little bench and throws it at the cottage.*) I'm hungry! Do you hear?

*When there is no response, she begins to look for something to eat. She looks in a basket by the door.*

What's this? Bread? (*She gives a little scream and drops the loaf.*) Moldy and full of ants!

*She looks around the outside of the cottage. She finds some apples.*

Ah! Apples! (*picking one up and then dropping it in horror*) Rotten. Spoiled and rotten!

**BEGGAR:** (*from inside the cottage*) Somewhat like my wife!

**ETAIN:** Come out here and give me something to eat!

**BEGGAR:** Come inside and get something to eat.

**ETAIN:** No!

**BEGGAR:** Well, if my house and my food are not to your taste, then that is how it is. Good night, sweet wife. I love you well.

### Follow-up discussion: page 209

► [critical] Do you think that the beggar is being unkind to his new wife? Why or why not? (Accept any answer, but elicit that he is trying to do what is good for her, even though she does not realize it.)

[interpretive] Why does Etain refuse to go inside the cottage? (She is being stubborn.)

Read aloud the beggar's cheerful response to Etain when she refuses to come inside and get something to eat.



#### Lesson 50

**THEME Taste theme:** Etain displays selfishness in her taste for physical food.

## Follow-up discussion: page 210

► [interpretive] Is the beggar really starving his wife and leaving her in the cold as Etain accuses him of doing? (no) Explain your answer. (She has the option of going inside where it's warm and where there is food, but she is too stubborn to do so. It is her choice that she is out in the cold with no food.)

[interpretive] What does Etain need to do in order to have a soft bed and a warm fire? (humble herself) [BAT: 7e Humility]

► [interpretive] How would you describe the beggar's answer when Etain asks why he married her? (Elicit that it is vague and unsatisfactory.)

Select two students to read aloud the conversation between Etain and the beggar when she asks what kind of man he is. Encourage them to read Etain's lines with increasing frustration and the beggar's lines with calm cheerfulness.

► [appreciative] The beggar says he makes his living by serving others. Who do you know that makes his living by serving others? (possible answers: a pastor; a teacher; a fireman)

[critical] Do you think that *beggar* is a good title for someone who makes a living serving others? Why or why not? (Answers will vary, but elicit that it is not a good name if he makes his living serving others. Beggars are usually ones who only take from others.) [BAT: 2b Servanthood]

[interpretive] Why do you think Etain's husband is called a beggar? (Elicit that because he is dressed poorly and seems to have no job, this would be the first assumption one would make about him.)

**ETAIN:** In faith, you lie! What love is this to starve your wife and leave her in the cold? (*She rights the bench and sits on it. Then she pulls it up to the cottage so she can lean against the wall. As she tries to get comfortable, the beggar sings his song. She curls up on the bench and falls asleep.*)

**BEGGAR:** (*looking out the door*) Poor thing. She finally fell asleep. (*He goes out and looks at her.*) My poor and beautiful wife, a warm fire and soft bed could be yours, but you shall have to learn that on your own.

*He gets a blanket and puts it over her; then he pulls an awning out over her. As he does these things, he sings the refrain<sup>23</sup> of the song again. With one last look, he goes inside.*

*The lights dim slightly.*

## Scene 2

*When the lights come back up, bird-song sound effects tell that it is a new morning. The beggar comes outside with a basket.*

**BEGGAR:** Good morning, feathered singers. Did you see what a beautiful, spirited wife I have? She sleeps outside like a soldier. But she shall be a sweet wife, too, you wait and see. For there is great gentleness under this stub-

<sup>23</sup>refrain—a phrase repeated several times in a poem or song; chorus

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bornness, I know. (*He whistles to himself as he settles beside the bench and takes some bread and cheese from the basket.*)

**ETAIN:** (*throwing off the blanket*) Where am I? What place is this?

**BEGGAR:** Hear, little birds? That is my new wife. We must teach her to be happy! (*to Etain*) Why, it is your new home, Wife. How did you sleep?

**ETAIN:** (*awaking sleepily*) How did I get this blanket? And this shelter? I fell asleep with nothing.

**BEGGAR:** Someone must have looked after you. Do you have friends roundabout here? I must admit there are many things I do not know about you!

**ETAIN:** Why did you marry me then?

**BEGGAR:** So that I would have time to find them out.

**ETAIN:** What kind of man are you?

**BEGGAR:** What kind of man? A kind man. The kind of man who sees you for what you are.

**ETAIN:** Do not insult me.

**BEGGAR:** I meant it kindly.

**ETAIN:** How do you live?

**BEGGAR:** As honorably as I can.

**ETAIN:** I meant how do you make a living?

**BEGGAR:** By serving others.



If you use an offstage singer, have the beggar keep his face toward Etain and his back to the audience instead of trying to lip-synch.



## Lesson 50

**Music theme:** Beggar sings his song to close the scene.

**ETAIN:** You mean by singing?

**BEGGAR:** No. I sing because I am happy. Would you like some breakfast? (*He offers the basket. She hesitates, then accepts.*)

**ETAIN:** What service then do you do that provides you a living? If this is what you believe to be a living.

**BEGGAR:** Whatever is required. After breakfast, I will show you how to gather herbs and berries and how to make a stew that hunters love. These are things you will need to know if you are to live with me.

**ETAIN:** What makes you think I am staying? (*She starts to take her first bite.*)

**BEGGAR:** Why would you not? Everything you could want is here before you.

**ETAIN:** And you called me arrogant!

**BEGGAR:** So you remember what I say to you. There's a good sign.

**ETAIN:** (*standing up and throwing down the basket*) Don't look for signs from me. I will never love you.

**BEGGAR:** Nevertheless, I love you, sweet wife. Have you had enough to eat? One bite a day! You will be an easy wife to keep, I see! Let's get to work then. (*When Etain does not move, he takes her hand and pulls her along. She*

*follows reluctantly.*) Now here is wood to be stacked.

**ETAIN:** You surely do not expect me to touch that wood, do you?

**BEGGAR:** If you want to be warm at night and have hot food, I do. But, as I said before, you can stay outside and eat spoiled apples to your heart's content.

**ETAIN:** What else?

**BEGGAR:** The cottage needs to be cleaned. And food prepared against the winter. Fall is nearly full upon us.

**ETAIN:** (*beginning to stack wood*) I never thought I would come to this.

**BEGGAR:** It is a wonder how one's life is always turning out better than one expects, isn't it? Well, I am off to hunt. A kiss good-bye, sweet wife?

**ETAIN:** (*rising up with a stick of wood in her hand*) I'll knock you soundly in the head!

**BEGGAR:** (*laughing*) A block of wood to a block of wood. You'll have kindling yet. (*He exits. She throws down the wood and goes inside. The lights dim.*)



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## Follow-up discussion: page 211

► [interpretive] Why do you think Etain's husband does not fully answer her question about how he makes a living? (*Possible answers: He doesn't have a job; he doesn't want her to know what he does.*)

**NOTE** The above answers are answers the students may give, but only the latter is correct. They do not need to know the answer now, but it will help them to think about it when they put the pieces together at the end of the story.

► [interpretive] Why is the beggar looking for a good sign from Etain? (*He is sure that she will soften and humble herself.*)

[interpretive] Why is Etain angry when she realizes that the beggar is looking for signs from her? (*She does not want to be humbled and stubbornly insists that she will never love the beggar.*) [BAT: 3c Emotional control]

[interpretive] In what way does the beggar show his love for Etain? (*through his unselfish actions: covering her with a blanket; giving her food to eat; responding to her harsh words with kind words*) [BATs: 5a Love; 5b Unselfishness]

The beggar demonstrates his sense of humor in several of his answers to Etain. Read aloud his reply when she says, "I will never love you." Read without sarcasm, yet with a teasing tone.

**NOTE** This could be a good opportunity to sow some seeds of thought about what true love is as opposed to the false notions given by the world.

► [interpretive] What does the beggar mean when he says "a block of wood to a block of wood"? (*Elicit that he is making fun of himself, comparing his head to a block of wood.*)

## Before silent reading: pages 212–14

### Motivation

- Will Etain ever be humbled?

### After silent reading

#### Overview discussion: pages 212–14

- [interpretive] How has Etain changed? (She seems to be accepting her circumstances as seen by her whistling as she works.) How has she stayed the same? (Her pride and stubbornness have not changed as seen by her responses to the nobleman.) [BAT: 3c Emotional control]

[appreciative] If you were trying to help someone change, would the kind of progress Etain has made be encouraging to you? Why or why not? (Answers will vary, but elicit that just because she has finally accepted that she must work in order to live does not show a change of heart. Her true nature comes out when she is challenged and makes it obvious that she really hasn't changed.)

- [literal] Why does the beggar allow his wife to be taken off to work in the Castle Golud? (He hopes she will learn to appreciate him.)

[critical] Should the beggar be so certain that Etain will change? Why or why not? (Answers will vary, but elicit that it is a chance he is taking.)

[critical] Do you think Etain should appreciate her husband more than she does? Why or why not? (Elicit that she should because he has been only patient and kind with her. He has put up with her temper and tried to make her happy, and in return she yells at him and accuses him of selling her into slavery.)

- [critical] Would Etain be better off if she had married one of the kings her father wanted her to marry? (Accept any answer, but elicit that with the first



### Scene 3

*When the lights come up again, Etain can be heard whistling the tune of the beggar's song faintly. Leaves are falling. As Etain comes out of the cottage, sweeping, a well-dressed nobleman comes by with his wife. Etain has on an apron now and a kerchief on her head.*

**NOBLEMAN:** Goodwife! Attend!

**ETAIN:** Are you talking to me?

**NOBLEMAN:** Indeed. Is your husband about?

**ETAIN:** I don't have—no, he is not.

**NOBLEMAN:** I require assistance.

**ETAIN:** I am sorry.

**NOBLEMAN:** Go and get your husband.

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**ETAIN:** Who do you think you are talk—I don't know where he went.

**NOBLEMAN:** I am lord of this woods. You will do as I say.

**ETAIN:** (*throwing down her broom*) I have no idea where he is. Send one of your servants.

**NOBLEWOMAN:** See here, woman. You are one of the servants. Now go as my husband told you.

*Just as Etain is about to argue more, the beggar returns from his hunt. He carries a rabbit on a leather strap over his shoulder. He bows.*

two kings, she might have had money, but they would not have cared about her; it is possible that the third king could have made her happy.)

#### Follow-up discussion: page 212

- [interpretive] What does Etain almost say when the nobleman asks if her husband is "about"? (She almost says that she doesn't have a husband.) Why do you think she would say that? (Elicit that she still does not think of him as a husband or care for him as a wife should.)

- [interpretive] Why is Etain offended by the nobleman's command to obey him? (The nobleman and his wife

were below her socially when she was the princess, and she would have been giving them commands rather than receiving commands from them.)

[interpretive] What does the noblewoman mean by saying that Etain is one of the servants? (Answers will vary, but elicit that although she and her husband seem to live in the woods and do their own work, if they were peasants living on land that belonged to nobility, they would be considered servants to the landowner.)

Read aloud the noblewoman's words in an aristocratic, commanding voice.



**BEGGAR:** Good day, your lordship. Your ladyship. How may I serve you?

**NOBLEMAN:** I was inquiring<sup>24</sup> of your wife for some assistance. She seems not to understand her place.

**BEGGAR:** My wife is new to this life, my lord. I beg your indulgence<sup>25</sup> with her. What can a humble man such as myself do for you?

**NOBLEMAN:** Our carriage has lost a wheel. My servants have stayed with the carriage and its con-

<sup>24</sup>inquiring—asking

<sup>25</sup>indulgence—tolerance; generosity

<sup>26</sup>oblivious—inattentive; unaware

tents. Until it is repaired, my wife needs a place to rest.

**BEGGAR:** Our honor, your lordship. Please, what would you? What can we offer you?

**NOBLEMAN:** That bench there.

*Since Etain is nearest the bench, all eyes turn on her. She seems oblivious<sup>26</sup> at first, and then she realizes she is expected to get the bench. She ungraciously hauls it forward. The noblewoman sits down and arranges her great skirts.*

**BEGGAR:** If I may ask, your lordship, how you are come this way into Avalon?

**NOBLEMAN:** His Royal Highness, the King of Golud, is to be married in a fortnight. I am at His Majesty's service.

**ETAIN:** Ah!

*The others look at her, somewhat surprised and curious.*

**NOBLEWOMAN:** And what is this sound, goodwife?

**ETAIN:** That might have been my wedding.

*The nobleman and noblewoman burst into laughter.*

**BEGGAR:** Your Worships. It is true. My wife was once a princess.

**NOBLEMAN:** (*still laughing*) Wife, we have stumbled into a house of crazy people! Perhaps we should keep walking.

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## Follow-up discussion: page 213

► [interpretive] What things does the beggar do that show his noble character qualities? (He immediately offers to serve the nobleman; he defends his wife.) [BATs: 2f Enthusiasm; 5a Love]

[interpretive] Why don't the nobleman and his wife believe that Etain was once a princess? (possible answers: because of her appearance and manner; it is unthinkable that someone who was once a princess would be living in a poor cottage; princesses are considered to be kind and good, or at least able to behave well, and Etain does not demonstrate these qualities.)

Read aloud the lines of the beggar and the nobleman in which the beggar tells the nobleman that his wife was once a princess and the nobleman laughs at him.

## Follow-up discussion: page 214

► [critical] Do you think it is a good sign that Etain speaks up for her husband when the nobleman says that he is crazy? Why or why not? (Accept any answer, but elicit that she is showing some warmth toward him by defending him.)

[interpretive] Why do you think Etain defends her husband? (Elicit that she must recognize his consistent kindness toward her when she doesn't deserve it.)

► [literal] How does the nobleman describe Etain's behavior and appearance? (shrill and shabby)

Read aloud what the nobleman says about Etain's behavior and appearance with a superior tone of voice.

► [interpretive] Why does the beggar think he will yet be happy? (He expects Etain to change and learn to love him.)

[critical] Do you think what the noblewoman says is true: "This is possibly the only man in the world who could love you"? (probably so) Do you think Etain realizes the truth of that statement? (Answers will vary.)

► [interpretive] Why do you think the nobleman believes Etain's temper will be mended if she goes to work at the castle? (He must believe that at the castle they will not put up with her temper, and she will not be able to behave in the same manner as she does to her husband.)

## Looking ahead

► How will Etain behave at the Castle Golud?

**BEGGAR:** Please, Your Graces, if you will. Look at my wife. Could any but a princess be so beautiful?

**NOBLEWOMAN:** You are a most generous man, to think and speak so well of your wife. Perhaps, my husband, this man is not crazy—just beset by love. (*The nobility laugh again.*)

**ETAIN:** He may be many things, but he is not crazy.

**BEGGAR:** Why, Etain, thank you. This is a good sign!

**ETAIN:** (*tearing off her apron and kerchief and throwing them at the beggar*) I told you not to look for signs from me! You rude, rough no-account! I will not love you!

**NOBLEMAN:** Your wife is shrill and shabby for a princess, goodman. How do you stand it? I will tell you how you may have a little peace, if you like.

**BEGGAR:** Your grace need not bother about me. I am a happy man now. And I will yet be happy.

**NOBLEWOMAN:** Hear that, you shrew!<sup>27</sup> This is possibly the only man in the world who could love you, with that disposition<sup>28</sup> of yours!

**NOBLEMAN:** Hear me, goodman. The Castle Golud is in great preparation for the next two weeks. Many more serving

women are needed in the kitchens. Lend your wife to us for the duration,<sup>29</sup> and I promise to return her to you with her temper mended.

**ETAIN:** No! I will not be sold a second time into slavery! This is bad enough.

**BEGGAR:** Perhaps it would make her more appreciative of me to be away from me.

**NOBLEWOMAN:** I should hope something would!

**BEGGAR:** I accept your worship's favor with thanks.

*A coachman enters at a trot. He stops and bows before the nobility.*

**COACHMAN:** Your coach is repaired, my lord, and waits upon your pleasure.

**NOBLEMAN:** Then we will be going. Come, my dear. And you, goodwife—follow us.

**ETAIN:** I will not!

**NOBLEMAN:** Coachman, bring that woman.

*The coachman takes her by the arm.*

**ETAIN:** Take your hand off me! Husband, what say you?

**BEGGAR:** (*after a moment's pause*) Take her away.

*Curtain falls.*

<sup>27</sup>shrew—an ill-tempered woman  
<sup>28</sup>disposition—a person's usual mood  
<sup>29</sup>duration—length of time

## WORKTEXT OBJECTIVES

### The student will

- Identify character traits.
- Interpret word meaning from context.



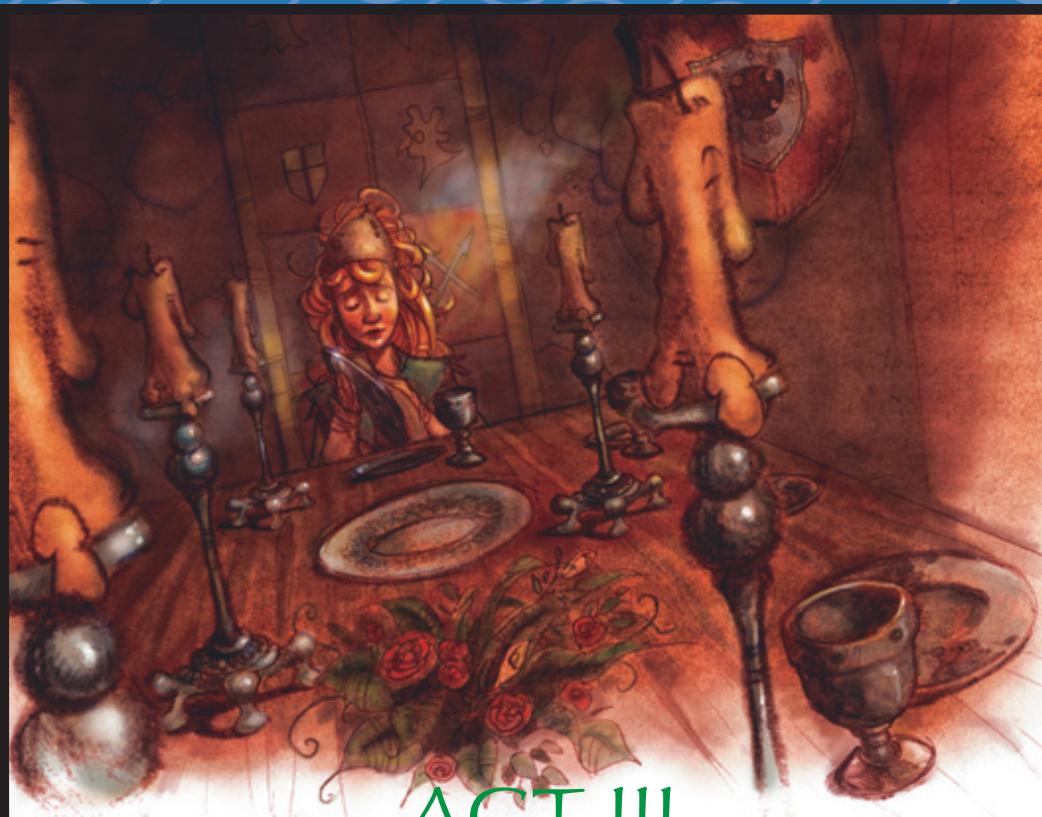
### Lesson 50

**Wedding theme:** An "un-wedding"—Etain is sent away, thus ending her married life to the beggar (symbolically because she is truly married to the king).

**Parting line:** "Take her away."

## Comprehension: Worktext page 83





## ACT III

*In the beautiful Castle Golud near the mountains.*

## Scene I

The curtain rises on the great hall of Castle Golud. Etain, more ragged than ever, is polishing silver. Her overseer, Branwen the cook, is dusting the table.

**BRANWEN:** Day after tomorrow, it will be. So much we have done. And so much still to do. I doubt we will see our beds again twixt now and then!

**ETAIN:** I never knew how much work royalty<sup>30</sup> caused.

**BRANWEN:** Well, and how would you, child? But 'tis no trouble to serve King Gwydion of Golud. No finer man 'midst peasants or princes breathes this earth's air.

<sup>30</sup>royalty—kings, queens, and other members of a royal family

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**PROPS** Remove door, windows, and thatch from the cottage and affix paper banners and/or coats of arms that differ from the Castle Wydryr. A window is not needed for this act.

A plain folding table covered with fabric of royal colors could be used for the dining table. Folding chairs covered with fabric could be used as well.

Follow-up discussion:  
page 215

► [literal] What does Branwen think of the King of Golud? (*She is happy to serve him. She says that there is no finer man.*)

Read aloud cheerfully Branwen's praises of her king.

[interpretive] How do you think Etain feels when she hears such good things about the man she rejected? (Answers will vary, but elicit that even though she is learning to love her husband, she can at least recognize how foolish she was before.)

## COMPREHENSION

## VOCABULARY

Only **royalty** are entitled to inherit the throne of England. (p. 215)

The years of King Solomon's **reign** were years of peace and prosperity. (p. 216)

Carving an ice sculpture requires great **precision**. (p. 219)

Before silent reading:  
pages 215–19

## Motivation

- Does Etain learn to appreciate her kind husband?

## After silent reading

Overview discussion:  
pages 215–19

► [literal] How does Etain's view of her husband change? (*She comes to realize that he was a good husband and that she should have loved him while she had him.*)

[interpretive] How can you tell Etain has changed? (*She regrets the amount of work royalty requires of their servants; she tells Branwen that she is sorry she made unwise choices by refusing happiness twice.*)

[interpretive] How are these changes different from the changes observed when Etain was still at the cottage? (*They are changes of heart and attitude, not just outward changes.*)

## Follow-up discussion: page 216

► [interpretive] Why does Branwen think Etain is a “dreamer”? (Etain still insists that she was once a princess, but no one believes her.)

[interpretive] Contrast Branwen’s view of Etain’s claim to be a princess with the view of the nobleman. (The nobleman thinks Etain and the beggar are crazy. Branwen seems to think the best of Etain and says she is just a “dreamer.”)

Read aloud Etain’s and Branwen’s lines as they discuss Etain’s encounter with the king and her claim to be a princess. Use Branwen’s friendly voice and Etain’s now-humbled and respectful voice.

[interpretive] Describe Branwen’s personality. (Possible answers: She is a kind leader to those under her; she is willing to listen; she is motherly.) [BAT: 5b Giving]

► [interpretive] Why do you think Etain doesn’t tell Branwen that she once had the opportunity to be the bride of the King of Golud? (probably because she knows Branwen would not believe her)

ETAIN: I met him once.

BRANWEN: Oh, and sure you did.  
Met him at your palace, no  
doubt?

ETAIN: Yes.

BRANWEN: His lordship who  
brought you here told us you  
were a bit touched in the head.  
But since you’ve naught said but  
three words since you came, I  
had no way of judging.

ETAIN: I’m not crazy.

BRANWEN: I don’t think so my-  
self. You’re just a dreamer, as  
they say. No harm in that.

*A serving girl enters with a platter  
of pastries.*

SERVING GIRL: Branwen, are  
these passable for the nobles’  
tables?

BRANWEN: They look even and  
light. I will come by and by and  
taste one. Every dish must be  
exactly to the king’s taste, or  
we’ll not be putting it out to  
anyone. On the king’s wedding  
day even the stablehands will eat  
like royalty!

ETAIN: Does everyone love this  
king so?

BRANWEN: Anyone who knows  
aught<sup>31</sup> of him at all. How can we  
help it? He is wise and kind and  
good.

<sup>31</sup>aught—anything  
<sup>32</sup>reign—the period of time that a monarch rules

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SERVING GIRL: And handsome.

BRANWEN: Be off with you!  
Speaking of the king that way!  
Though it be true enough, it’s not  
for us to be saying. (*She swats,  
laughing, at the parting girl.*)

ETAIN: Who is he marrying?

BRANWEN: We none of us have  
heard. But surely she is some  
wise and beautiful and kind  
someone herself. She would have  
to be—for the king of this land  
has never done an unwise thing  
in all his reign<sup>32</sup>.

ETAIN: I hope she realizes what she  
has.

BRANWEN: Well, and who would  
not!

ETAIN: Me.

BRANWEN: What?

ETAIN: I had happiness within my  
reach twice, and twice I let it  
slip.

BRANWEN: Meaning what, my  
dear?

ETAIN: A rich man asked me to  
marry him, and I refused for  
stubbornness. And then a poor  
man married me for love, and I  
refused to love him back for  
pride. He used to sing to me.

BRANWEN: And what was it made  
you think you had a right to be  
so proud as to lose two good men  
as that?



### Lesson 50

**Taste theme:** Etain changes  
from selfishness to unselfishness—  
everything is to the king’s taste, who is  
unselfish in his tastes.

**ETAIN:** I cannot even think now what I was thinking. I wanted to make my own choice. Now I see the choice I had in my power was to be happy or not to be happy.

*A serving girl enters again.*

**SERVING GIRL:** Branwen, the pudding kettles are starting to bubble.

**BRANWEN:** I'm coming. Etain, can you not get the poor man back? Perhaps he still would sing to you.

**ETAIN:** Perhaps.

**BRANWEN:** When you finish with the silver, trim all the candles to exactly the same height as the goblets.

*Branwen exits; Etain continues to work, but she cries as she works. Presently, King Gwydion appears in the hall.*

**KING OF GOLUD:** Serving woman, a word with you.

**ETAIN:** (*Recognizing him, she drops into a curtsy and stays there.*) Yes, my lord.

**KING OF GOLUD:** You have not been here long, I take it? Since I have not seen you in here before?

### Follow-up discussion: page 217

► [interpretive] Looking back, how does Etain view the things that happened when her father was trying to let her choose whom to marry? ([She realizes she was wrong.](#))

[interpretive] Why do you think Etain is only now realizing that she had the choice to be happy? ([Answers will vary, but elicit that everything has been taken away from her and she is able to see things from another perspective, rather than the self-centered perspective she had before.](#))

Read aloud Etain's regretful words that show how her attitude is changing.

[interpretive] Do you think the beggar would take Etain back? ([Elicit that he probably would.](#)) Why or why not? ([He is a kind man and thinks the best of Etain, even when she is unkind to him. He has told her repeatedly that he loves her.](#))



## Follow-up discussion: page 218

- [literal] Why does the King of Golud speak to Etain? (He is inquiring why she is unhappy.)

[critical] Do you think Branwen's opinion of the king was right? (yes) Why or why not? (He is kind and humble to show concern about a serving girl; he does not make his servants bow to him; he says he will look for Etain's husband.) [BAT: 5b Giving]

Read aloud the conversation between Etain and the king, using Etain's meek voice and the king's kind voice.

- [interpretive] Why do the serving girls expect the bride to be a wonderful woman? (They love their wise king and expect him to marry the best woman.)

**ETAIN:** No, my lord. Not quite a fortnight.

**KING OF GOLUD:** I do not know how you were trained, but in my house it is permissible to stand and look at me when I speak to you. What is your name?

**ETAIN:** (*standing and looking up shyly*) Your pardon, my lord. I am Etain.

**KING OF GOLUD:** Now tell me why it is that one of my servants is crying when all the rest of the house is full of laughing and joy?

**ETAIN:** I—I miss my husband.

**KING OF GOLUD:** Indeed! Well, we shall send for him! Where is he?

**ETAIN:** In the Woods of Avalon, in a cottage near the lake. But please make no effort on my account.<sup>33</sup>

**KING OF GOLUD:** It is no effort. He shall be sent for and then you shall be happy. I want no single cloud on my wedding day.

**ETAIN:** Your Majesty is most kind. I promise not to rain on your joy any more.

*The king goes out, and Etain goes back to work with more energy. She exits carrying candles, humming the beggar's tune. The lights dim.*

<sup>33</sup>"on my account"—for me; because of me

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Etain should humbly keep her eyes downcast, which would explain why she does not recognize the king as her husband.

## Scene 2

*The lights come back up on the hall. Etain and Branwen come in, followed by serving girls carrying trays of candlesticks and candles. They arrange the table as they talk.*

**BRANWEN:** Oh, time is so short now! Girls, we must be out of here by dusk with everything in place.

**ETAIN:** Has anyone seen the bride yet?

**BRANWEN:** No, nor heard of her coming either.

**SERVING GIRL:** Will we get a glimpse of her, do you think?

**BRANWEN:** You all have worked so hard and well, I think I can get you into nooks here and there to have a peep at all the glory!

*The serving girls giggle and whisper to each other.*

**BRANWEN:** Yes, girls, I am sure she is the finest flower in all of Ireland. Now see to the work at hand. There's time enough for speculating later.

*A stableboy enters.*

**BOY:** Branwen, I have a message from my master.

**BRANWEN:** Out with it then.

**BOY:** He has had no word of the Princess's arrival and wants not to leave the gates. He asks that



### Lesson 50

**Music theme:** Etain now hums the beggar's tune to close the scene.

food be sent to him and the outriders<sup>34</sup> who have sat mounted and waiting since morning.

**BRANWEN:** Done. Girls, go take baskets of bread and meat to the gates. But come straight back! This is no day for dawdling!

**ETAIN:** If only kings and princes knew how their every move affects so many. All morning men have sat on horseback waiting for the princess. Now others must carry food to them.

**BRANWEN:** And no trouble it is to them, so the king asks it. She will be their queen, and for the

love of their king, they serve her too. (*Suddenly Branwen claps her hands twice and calls loudly.*) Time it is now! Lay the tables!

*Serving girls enter with dishes and silver goblets and linen napkins. They work like a precision<sup>35</sup> team and have the table laid perfectly in quick time. Branwen sings an Irish song as they work. When the work is done, they all cheer and go into the kitchen, including Etain, who is beginning to get into the spirit of things. Lights dim.*

<sup>34</sup>outriders—riders who go before  
<sup>35</sup>precision—exact; accurate



The Proud-Minded Princess 219

## Follow-up discussion: page 219

► [interpretive] When Etain was a princess, do you think she ever considered how much work she made for others? (no) Why does she realize it now? (because she has seen all the work that servants do for royalty)

In the illustration Branwen looks like a jolly sort of person. Read aloud her speeches with a “take-charge” yet “upbeat” attitude.

In contrast, choose another student to read the same speeches with a nasty, demanding tone. Ask the students which seems to fit Branwen best.

[appreciative] Who are some people who do things for you? (possible answers: parents; teachers; older brothers and sisters; babysitters) Have you ever thought of the work that others do for you? [BATs: 2e Work; 7d Contentment]

**NOTE** You may want to discuss how parents cook, clean, drive, and do everything centered on their child’s schedule, but they do it out of love and without regret. However, it is good for children to be aware of and to be thankful for the kindnesses and to be as helpful as possible in return.

## Before silent reading: pages 220–22

### Motivation

- What will the King of Golud's new wife be like?

## After silent reading

### Overview discussion: pages 220–22

► [interpretive] How will Etain be different as a queen than she was when she was a princess? (She will no longer be selfish and unkind; her pride has been humbled through her circumstances.)

► [literal] Who is the King of Golud? (the beggar, Etain's husband)

[critical] Why do you think the king pretended for so long to be a beggar? (He wanted to help Etain learn to be humble and to be happy.) Do you think this was a good plan? Why or why not? (Answers will vary.)

[literal] What did the king say he did for a living when he was pretending to be a beggar? (serve others) How can you see now that this is true? (Although he is a king and has servants, he serves others, as any good ruler should.)

► [interpretive] Who in this story changes? (Etain) What type of character is she? (dynamic; round)

[interpretive] Does the King of Golud change? (no; elicit that his change of disguise does not make him a dynamic character.) What types of character is he? (static; round)

**NOTE** Types of characters—round and flat, dynamic and static—were introduced in Lesson 31. You may wish to use Visuals 10 and 11 for review.

### Scene 3

The lights come back full. The princes and nobles begin to come in, dressed in their finest clothes. There is light music from somewhere. Soon the king himself enters, resplendent<sup>36</sup> in his regalia.<sup>37</sup> He walks among the nobles, smiling and greeting them. The men bow, and the women curtsey to him. Branwen, in better clothes now, enters with serving girls carrying

<sup>36</sup>resplendent—splendid; brilliant

<sup>37</sup>regalia—the emblems and symbols of royalty; fancy clothing

ing platters of food. They put the platters on the tables and then curtsey to the king.

**KING OF GOLUD:** Lords, ladies, friends of the court of Golud, I welcome you here tonight! I want to share my joy with you. Let us sit to eat!

*The nobles and ladies take their places at the table. The king takes the center chair, leaving the one to his left empty.*



### Follow-up discussion: page 220

► [interpretive] Why is there an empty chair at the table? (It is reserved for the king's new bride.)

**KING OF GOLUD:** I know you want to know when the lady, the love of my life, will be here. Soon, I promise. And when you see her, you will know why I chose her. We will have no need for the stars and the moon once she is here!

*Everyone cheers and wishes the king all happiness with his bride.*

**KING OF GOLUD:** But, as you who know me well will understand, I must have everyone in

the house happy today, so there be not one dark cloud over this event. So if you will indulge me one moment, I must attend to a matter with Branwen.

*Branwen steps forward from her station near the door of the kitchen.*

**BRANWEN:** (*in a deep curtsy*) My good lord, my king, what is amiss at your table?

**KING OF GOLUD:** Branwen, please, rise. The tables are more splendid and generous than a hundred kings could want. It is with Etain that I must speak. Please send her in.

*Branwen curtsies again and goes out.*

**KING OF GOLUD:** You see, my lords, and ladies, it seems that one of my serving women misses her husband. And we cannot have such sorrow if we can help it. Ah, here she comes.

*Etain, obviously terribly embarrassed by her ragged condition, comes just inside the hall and drops into a full curtsy.*

**KING OF GOLUD:** Etain, I tried my best to find your husband. I sent riders to the cottage you described. But they found the cottage empty and all the wood around. I'm sorry, but I failed my promise to you. Can you yet find it in your heart to be happy this one night for my sake anyway?

*The Proud-Minded Princess 221*



### Follow-up discussion: page 221

- [interpretive] How do you think Etain feels to be dressed as a servant in front of the nobles? (possible answers: ashamed; uncomfortable; humble)
- Read aloud the king's first two speeches the way a politician might address a crowd today.

[interpretive] Where have you heard someone compared to the beauty of the stars earlier in the drama? (when the singer/beggar compares Etain to the stars [page 205], then says she is more beautiful than the stars [page 206])

[interpretive] In the king's last speech on this page, is he still speaking like a politician? (no) Why is his tone different? (He is now talking only to Etain.)

Read aloud the king's tender words to Etain.

## Follow-up discussion: page 222

► [literal] Where have you heard someone say “this is a good sign” before? (The beggar has said it several times to Etain.)

[interpretive] Why do you think the king asks Etain such questions about her husband and her marriage? (He is trying to get her to admit that she cares about him.)

► [interpretive] Who devised this whole plan? (Etain’s father) Why do you think he came up with this plan? (He knew what was best for Etain and knew she would learn some valuable lessons by living as a servant for a while, and he knew the King of Golud would be the right husband for her.)

Read aloud the speech that lets us know Etain’s father set the plan in motion deliberately.

► [critical] Although Etain has changed, do you think she is really the best wife for such a kind, wise king? Why or why not? (Accept any answer.)

[interpretive] How is this celebration different from the wedding at Castle Wydyl? (It is joyful and is truly a celebration.)

**ETAIN:** Your Grace, I am so undeserving of your notice, I can hardly speak. Of course, I will be happy for you. I am happy for you. And for the lady so honored to be your wife.

**KING OF GOLUD:** You say then that to be my wife would be an honor?

**ETAIN:** (*still not looking up*) Of course, Your Majesty. The honor of her life.

**KING OF GOLUD:** Was your marriage the honor of your life?

**ETAIN:** It was, Your Grace, but I was too proud to see it.

**KING OF GOLUD:** Then you wish me to seek your husband still? And if I find him, bring him here?

**ETAIN:** If it so please Your Majesty, it would so please me.

**KING OF GOLUD:** This is a good sign, Etain. Musicians, the music I asked for.

*Music swells. The king sings the beggar’s song. As he finishes the first line, Etain looks up. He leaves the table singing and takes her by the hand and finishes the song.*

**ETAIN:** You! It was you all along!

**KING OF GOLUD:** It is I, Etain. The riders could not find your husband for he it was who sent

<sup>38</sup>devices—plans, schemes, or tricks

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them. Lords and ladies, I introduce to you my bride, Etain of Castle Wydyl.

*The nobles and noblewomen rise from their chairs and curtsey and bow. As they do, the King and Queen of Wydyl enter, followed by the nurse.*

**KING OF GOLUD:** And her parents, their majesties the King and Queen of Wydyl, by whose devices<sup>38</sup> I got this beautiful woman to marry me.

*Etain hugs them both and the nurse.*

**KING OF GOLUD:** Attend, Branwen. The feast will begin in earnest now that all is happiness as far as I can reach. Etain, your nurse has brought wedding finery for you. I bid you go and put it on.

*Etain runs to him and kisses him.*

**KING OF GOLUD:** My friends, this is a good sign! (*Everyone laughs.*) King of Wydyl, and your queen, please take your honored places at my table. (*taking Etain’s hand and putting it in the nurse’s*) Nurse, take her away. (*Etain and the nurse turn to go out.*) But—(*they turn back*) bring her right back!

*The king picks up the refrain for his song, and all join in as the curtain falls.*



## WORKTEXT OBJECTIVES

### The student will

- Match characters and dialogue.
- Project characters beyond the plot.
- Determine word usage from context.
- Identify types of characters.

### Comprehension: Worktext page 84



### Literature: Worktext page 85



 Teaching of types of characters was presented in Lesson 31.

Use Teaching Visuals 10 and 11 to review round, flat, dynamic, and static characters.

Encourage the students to read the entire paragraph on the worktext page first and fill in the blanks that are easiest, and then use context clues to fill in the rest.



Options for the “kissing scene”—  
1. Etain quickly hugs her husband;  
2. Or, she smiles lovingly and says, “Yes, of course!” demonstrating a complete change in attitude from her previous stubbornness and pride.



### Lesson 50

**THEME** **Wedding theme:** The real wedding—All things are revealed and all characters are who they say they are (beggar—king; servant—princess).

**Parting line:** “Take her away,” appropriately ends now with “But—bring her right back!”

# LITERATURE

## Puns and Shakespeare

- As Miss Watkins wrote “The Proud-Minded Princess,” she used the main plot structure of an old Irish folktale which is believed to be an Irish version of William Shakespeare’s play *The Taming of the Shrew*. Do you know what a shrew is? It is a woman who is known for being ill-tempered and hard to get along with. The main characters in Shakespeare’s play are a shrew and a bold nobleman who conquers her.
- How is this play like Shakespeare’s play? ([Etain is a shrew, and the King of Golud tames her.](#))
- Shakespeare’s plays are full of wit and humor. One of the ways his plays entertain audiences is through the frequent use of puns. A pun is a type of humorous language in which a person uses a word that has at least two different meanings. Some refer to a pun as a “play on words.”
- In *The Taming of the Shrew*, Petruchio is a nobleman who wants to marry Kate, whom the character Etain is modeled after. Listen to the pun spoken between Petruchio and Kate.

**Petruchio:** “Myself am moved to woo thee for my wife.”

**Kate:** “Moved! in good time: let him that moved you hither Remove you hence.”

What does Petruchio mean when he uses the word *moved*? ([He speaks of the emotions that prompt him to want to marry her.](#)) What does Kate mean when she uses the word *moved*? ([She uses it in the physical sense, from one place to another.](#))

- Turn to page 200 in your reader. Read the opening lines of Etain and her Nurse. Which word is used in two different ways? ([undone](#)) What does the Nurse mean when she uses the word *undone*? ([She uses it in the physical sense that Etain’s hair is falling from its braid.](#)) What does Etain mean when she uses the word *undone*? ([She speaks of her emotions and state of mind.](#))
- When you read through “The Proud-Minded Princess” again in the following lessons, you will note that puns are used less and less as the play proceeds. Why do you think that is? ([Answers will vary.](#))

**NOTE** You may want to wait to explore the answer to the above question until the students have read through the play again and had time to draw some of their own conclusions. The puns Etain uses are usually involved in a war of words or in trying to get pity. As her pride is broken, she is not so quick to come back with a sarcastic reply.

- In the examples you have seen so far, the pun has occurred when one person answers another person, using the other person’s words in a different way. However, puns can exist in a single statement when the word means two things at once. For example, in Shakespeare’s play *Romeo and Juliet*, Mercutio, the jokester, is dying and says, “Ask for me tomorrow and you will find me a grave man.”

In what two ways will Mercutio be different tomorrow than he is today? ([He will be “grave” in the sense that he will no longer be joking if he dies; he will also literally be in a grave if he dies.](#))

## Literature: Worktext page 86



## SKILL OBJECTIVE

### The student will

- Recognize puns.
- Interpret puns.

## WORKTEXT OBJECTIVES

### The student will

- Recognize puns.
- Interpret puns.
- Write a pun.

### Background information

**Guidelines**—If you plan to perform “The Proud-Minded Princess” or other plays, you may want to teach the following principles of acting to your students.

1. Listen to the director. There can be only one person in charge.
2. There are no small parts, only small actors. (The term *small* is referring first to the number of lines and second to the mental attitude of an actor who does not take his job seriously.) One person can weaken the whole play.
3. Acting takes hard work by a lot of people; it is not just a game. There is no “magic of the stage” as some would like to make it seem.
4. Acting is not *becoming* someone else; it is *portraying* someone else.

## ACTING

### 1 Skill development: Interaction

- Have you ever wondered what it is that separates good actors from bad actors? Do you think it is that a good actor is more dramatic—or more emotional?

Neither of those things make a good actor. In fact, merely trying to be more “dramatic” or “emotional” can distract the audience from the flow of action.

The last time you saw a play, did you find yourself thinking about how well one of the actors played a sad part or a really happy part, or did you not even think about the actor because you were too absorbed in what was going on?

The secret to good acting is to interact with the other *characters* in the play. Notice that it is not the *actors* you react to, but the *characters* which they *portray*.



### 2 Skill application: Worktext page 87

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

- How do you think you, as an actor, can learn to react naturally to other characters?

Guide the students in discussing and completing the page.

### 3 Skill development: Motivation

- In real life, when you talk to people, you are motivated by the desire to do something to that person. It is not like talking to a brick wall. If you were talking to a brick wall, you would talk just for the sake of talking.

When you ask your mom for something to drink, your motivation is to get her to provide that drink for you.

In order to accurately portray your character, you have to ask, “What is my character trying to do to the other characters?”

- Look at page 200 of your reader. Read silently Etain’s first line.

What is Etain trying to do to her Nurse? Is she trying to cheer her up or is she trying to make the Nurse feel sorry for her? ([trying to make the Nurse feel sorry for her](#))

Read aloud the line as though Etain were trying to cheer her nurse. Now read it as though she were trying to make the Nurse feel pity for her.

- Read silently the Nurse’s first line. What is she trying to do to Etain? Use action verbs to describe the Nurse’s motivation. ([possible answers: calm her; soothe her; quiet her](#))



### 4 Skill application: Worktext page 88

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

Guide the students in reading each line and identifying the action verb that describes what the speaker is trying to do to the other character.

# **ORAL READING/LITERATURE**

### 3 Skill development: Themes

As the students read through the play with voice expression, you may choose to take time to point out the themes that run throughout the play. There are several parallels and opposites which drive the themes of the play and keep each thread together, weaving a tapestry of good literature. Below is a table of the themes. For easy reference, each element listed in the table is also listed below the reader page on which it occurs. The purpose of the table is to give the big picture of the themes. You may choose to enlarge and copy the table if you would like for the students to see it as well.

After reading through the play again, the students will be better able to see the changes in Etain by comparing the themes of the first two acts to their parallel themes in the third act—*selfishness* to *unselfishness*, as well as *pride* to *gratitude*.

<b>Act I</b>	<b>Scene 1</b>	<b>Taste theme:</b> Etain displays selfishness in her taste for beauty.
	<b>Scene 2a</b>	<b>Music theme:</b> Singer's (beggar's) serenade brings peace.
	<b>Scene 2b</b>	<b>Wedding theme:</b> A false wedding (under false identification) <b>Parting line:</b> "Take her away."
<b>Act II</b>	<b>Scene 1a</b>	<b>Taste theme:</b> Etain displays selfishness in her taste for physical food.
	<b>Scene 1b</b>	<b>Music theme:</b> Beggar sings his song to close the scene.
	<b>Scene 3</b>	<b>Wedding theme:</b> An "un-wedding"—Etain is sent away, thus ending her married life to the beggar (symbolically, because she is truly married to the king). <b>Parting line:</b> "Take her away."
<b>Act III</b>	<b>Scene 1a</b>	<b>Taste theme:</b> Etain changes from selfishness to unselfishness—everything is to the king's taste, who is unselfish in his tastes.
	<b>Scene 1b</b>	<b>Music theme:</b> Etain now hums the beggar's tune to close the scene.
	<b>Scene 3</b>	<b>Wedding theme:</b> The real wedding—All things are revealed and all characters are who they say they are (beggar—king; servant—princess). <b>Parting line:</b> "Take her away," appropriately ends now with "But—bring her right back!"

*Suggested tune to use with Beggar's song on reader pages 204-5.  
Enlarge and reproduce if desired.*

**The Beggar's Song**

Dawn Watkins

Tune: *Down by the Salley Gardens*  
Traditional Irish

No pris'n - er of the heart am I; No stranger to the road. So long as I have voice to sing, I have no wea - ry load. A - way with me, my dear - est love; A - way with me to night. Tho' poor we be, we shall be free; Our lives be fair and bright.

## 1 Skill development:

## **Voice expression**

- ▶ Look at the cast of characters for the play on reader page 200 and think about what kinds of voices and expressions would make the characters sound real to the audience.

Discuss the kinds of voices the characters would have.

Etain—haughty, snobby, pouty  
King of Wydyr—stern, deep, strong  
Queen of Wydyr—proper, dignified, quiet  
Nurse—motherly, kind, helpful, common  
dialect.

dialect  
First King—businesslike, arrogant  
Second King—eager, flattering  
King of Golud—deep, noble, strong, teasing, kind  
Beggar/Singer—kind, teasing  
Nobleman—condescending, nasal tones  
Noblewoman—arrogant, harsh  
Branwen—cheerful, kind, motherly, pleasant, Irish servant-class dialect  
Serving maids—youthful, giggly, happy  
Stableboy—youthful, humble

Conduct a “tryout” session for the parts of the characters. As the students read the selected lines, use the opportunity to encourage them in oral expression and pacing.

## 2 Skill application

Assign students to read the parts of the characters of “The Proud-Minded Princess,” reader pages 200–222. Remind the students that they should read only the words that the characters say, not the characters’ names or their actions given in parentheses. Encourage the students to read aloud with varied voice expressions to portray the characters and their actions. Remind them that although they should not read aloud the characters’ actions, they should read the actions silently and then speak or act accordingly to portray the character as intended by the author. This reading could be a preliminary one before a more intense rehearsing if you plan to perform the play. If you do not plan to perform the play, you may wish to use simple costumes and props as the play is read aloud.

# LITERATURE LESSON: SETTING

Lesson	Reader pages	Worktext pages
51	223–26	89–90
52	223–26	91–92

## OBJECTIVES

### LESSON 51

#### The student will

- Recognize the influence of setting on a story.
- Identify types of settings: *integral* and *backdrop*.
- Recognize setting as a symbol.
- Skim to get the general idea of an article.

### LESSON 52

#### The student will

- Brainstorm and record ideas about setting.
- Infer details of a setting.
- Write the details of a setting.

## Materials

- Vocabulary sentences for display. Use the prepared sentences from page 289 to introduce vocabulary words in context at the beginning of Lesson 51.
- Student reader for each student (for Lesson 52)
- Each student's composition notebook, including worktext pages 53–54 and character sketch from Lesson 30 (for Lesson 52)

## Background information

**Plot**—The plot of a story is influenced by the story's setting. *Plot* is defined simply as “a series of events in order from beginning to end.” The literary element of plot is more fully developed in Lesson 70.

**Skimming**—Lesson 51 gives students an opportunity to review and reinforce the study skill of skimming taught in Lesson 12. *Skimming* is defined as “reading quickly to get the *general idea*. Ways to skim include reading headings, subheadings, and other words that are bold or italicized, and reading the first sentence of each paragraph.”

## INTRODUCTION

### Opening lines

- ▶ A good author launches the setting of a story as soon as the reader needs it in order for the reader to move with the characters. Many times the first line of the story reveals the setting to the reader.
- ▶ Listen to the following opening lines of novels and decide what setting the author is beginning to reveal.

The sudden perking sound of a tractor starting woke Jenny. (from *Jenny Wren* by Dawn L. Watkins) (on a farm; morning; spring planting time; Jenny in bed)

Steve Bailey held onto the table with one hand and grabbed his cup with the other. The boat tilted even farther, tipping the small room on end, then slowly righted itself (from *Mik-Shrok* by Gloria Repp) (on the water; in a boat; during a storm)

Jared lay on his back, watching the boughs above him sway against a spring sky. (from *The Journeyman* by Elizabeth Yates) (springtime; in the country; windy day; cool day; quiet)

It was the month of April and time for flowers, but around me, wherever my eyes wandered, there was no sign of spring. (from *The Hawk that Dare not Hunt by Day* by Scott O'Dell) (gray sky; bare trees; cold)

- ▶ As you read today's lesson, you will find out about the influence of setting on a story.

### Correlated Activities

- Vocabulary Notebook, Activity 3: Word Action
- Connections, Activity 3: You're the Expert

See “Classroom Management for Grouping” in the Appendix.

# Setting

Morgan Reed Persun



## Of Time and Place

One of the most important jobs of a storywriter is to make it seem as if his story really happened, to draw the reader into believing—for the little while he is reading—that he is participating in a real event. How do fiction writers do that?

The answer is *detail*. Writers who give specific descriptions of place and time in their stories help the reader see and experience what the characters experience.

Sometimes only a little detail is needed to bring the reader in. “The

Secret Pitch” sets the time and place by simply telling us that “it was a cool day for August” and the game is baseball. The writer assumes that everyone will fill in for himself, from his own experience, the appearance of a ball field.

Even the lighthearted poem, “Stickball,” has telling details of place: “In the city”; “From fender to hood / To stoop.” How different the poem of the city ball game would be without those details.

Literature Lesson: Setting 223

## Before silent reading: pages 223–26

### Motivation

- Now read carefully to get the author’s full message about setting.

## After silent reading

### Follow-up discussion: page 223

- [literal] What is the most important job of a storywriter? (to make his story seem real)

[literal] How does a writer make his story seem as if it really happened? (by using detail)

[interpretive] Why do you think the author of “The Secret Pitch” doesn’t give as many details about place as the author of “Stickball”? (The author assumes that the reader will fill in other details in “The Secret Pitch,” such as what a baseball field looks like, but the author of “Stickball” knows that not as many people have played stickball in the street, so he gives more details about the place.)

Read aloud the lines from the poem “Stickball” that describe the setting of the game.

## COMPREHENSION

### VOCABULARY

Think of a verse that **encompasses** the needs of everyone, young and old. (p. 224)

Mallory was such an **integral** part of the team, they couldn’t do without her. (p. 225)

### Skimming: pages 223–26

#### Motivation for skimming

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

#### Discussion: pages 223–26

- [interpretive] After skimming the article, what do you think you will learn when you read the article carefully? (Accept any answer, but elicit that they will learn different ways setting is used and how it influences a story, or how important setting is in a story.)

## Follow-up discussion: page 224

► [literal] What things make up the setting? (time and place)

[literal] What does the setting of a story include? (all the geography and all the time of a story)

[literal] Which story discussed in the article covers only a short period of time? ("The Secret Pitch")

[interpretive] Why would most novels have more details about setting than a short story? (Elicit that a novel usually covers more places and longer and more varied times than a short story.)

Other writers spend a great deal of time making the geography, the weather, the times of day and year, the architectural designs, and so on, clear. In "A Ride to Honor" the description of the places and the time of year get as much attention as the action and the characters.

### Setting as Part of the Whole

Details of time and place are the *setting* of a story. It takes in all the geography of a story, whether it is a

ball field in a short story or all the places mentioned in a whole novel. It also encompasses<sup>1</sup> all the time of the story. Short fiction generally takes place in a short time. "The Secret Pitch" is set for the most part on one afternoon. There are a few references to times past, but only as a way to introduce Sissy and the speaker. "A Ride to Honor" covers about two weeks. Novels usually cover much longer or more varied times.

<sup>1</sup>encompasses—includes



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Setting influences both plot and character. All three function together. For example, in “A Ride to Honor,” Innera doesn’t at first want to make the journey in the winter. The setting has an impact on Innera—it tests her character. It also has an effect on the plot—how different would this story have been set in the lush summertime? It is almost a character itself, providing the main opponent to Innera’s goal. Such developed settings are called integral<sup>2</sup> settings.

When setting is only briefly described and mainly just there to orient the reader (as in “The Secret Pitch”), it is called a *backdrop setting*. Would you call the setting in “Stickball” an integral or a backdrop setting?

#### Setting as Symbol

Often in fiction, writers use settings to underline a theme or represent an idea. A place can stand for something besides itself—it becomes a *symbol*. In “A Ride to

<sup>2</sup>integral—essential

#### Follow-up discussion: page 225

- [literal] What two kinds of setting can an author use? ([integral](#) and [backdrop](#))

[literal] What kind of setting has an effect on the plot and the characters? ([integral setting](#))

Read aloud the sentences that give an example of how setting affects the plot and the characters.

[literal] What is a backdrop setting? ([a setting that is only briefly described and mainly orients or acquaints the reader](#))

[interpretive] What is the correct answer to the question the author asks—“Would you call the setting in “Stickball” an integral or a backdrop setting”? ([integral](#))

- [interpretive] How does the setting influence both plot and character? ([Possible answer: The setting can be a challenge to a character, as it is to Innera, or make an impact on a character or the plot.](#))

[interpretive] How could a setting in the Sahara Desert influence a plot or a character? ([Answers will vary.](#))

- [interpretive] How can authors emphasize their themes or ideas? ([by using the setting as a symbol](#))

## Follow-up discussion: page 226

- [literal] What does the round meadow symbolize in "A Ride to Honor"?  
**(fidelity; faithfulness to duty and purpose)**

Read aloud what the cold and the Windermere Sea represent to Innara.

- [literal] Why is it important for the reader to understand the time and place of a story? **(so the reader can follow the plot and care about the characters)**

"Honor," the round meadow is a symbol of fidelity, of faithfulness to duty and purpose. The cold represents opposition to doing one's duty. The Windermere Sea represents a test of faith. Innara must cross with the watchman, not knowing exactly where she is or what the second meaning of her riddle is.

However it is used in a story, setting must make the reader feel at

home in the made-up world—or at least feel comfortable. If he can't get his bearings, he will not be able to follow the plot or care about the character. But if he has enough details of time and place to be convinced to "live" in the fictional world awhile, then the writer has done his job, and the reader is in for a very good ride indeed.



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## WORKTEXT OBJECTIVES

### The student will

- Identify details of a story's setting.
- Recognize types of setting: *integral* and *backdrop*.

**Literature:**  
Worktext pages 89–90



# COMPOSITION

## 1 Discussing: Setting

- ▶ After reading “Literature Lesson: Setting,” you should know some of the ways an author reveals the setting and uses it to promote the conflict and theme of the story. How does a storywriter make it seem as if his story really happened? ([by giving details](#))
- ▶ Look at the story “A Ride to Honor” on page 168 of your reader. The beginning of this story is filled with details that establish the setting. Read the first four paragraphs to find out the details.

What season of the year is it? ([winter](#)) Where does this story take place? ([possible answer: in the wilderness](#)) What details told you that this story was set in the wilderness? ([Possible answers: Innera is looking for animal tracks; she has a bow to hunt with; the snow is empty as far as she can see; she and her grandmother live in a cave; a tree limb breaks, so there must be trees around.](#))

The author does not write a long paragraph explaining that there is a lot of snow and some trees nearby. She gives the details as though we are looking through the eyes of the main character, as the details relate to Innera.

- ▶ Turn in your reader to the story “Brethren Nisei” on page 154. Without reading the head note, would you know the setting of this story? ([yes](#))

What is the time period in which this story is set? ([World War II; after the bombing of Pearl Harbor](#)) Scan the first few pages of the story to find when you first might be able to figure out that this story takes place during World War II. ([Possible answers: There is a clue on page 154 when the author says “Rick Blaine thought like a soldier”; on page 155 we learn that Rick’s brother, Michael, had been stationed in Hawaii and died fighting in a war; on page 156 we read of the attack on Pearl Harbor.](#))

Why do you think the author does not clearly explain that the story takes place during World War II? ([Elicit that the pace of the story would slow down and get boring with too much explanation, so the details of the setting are spread out to keep the reader interested in what is happening. The specific time period is left up to the reader to figure out from his own background knowledge.\)](#)

What details describe the setting of “Brethren Nisei”? Look for descriptions of how things look, sound, smell, and feel. ([possible answers: “the bricks resisted a cleaning”; “outside wall of the storefront church”; “delivery truck squealed its brakes”; “two eggs smashed the wall”; “the truck roared”; front steps; broken windows; tiny church; center aisle; cold folding chair](#))

- ▶ Compare the opening of “Brethren Nisei” to the opening of “A Ride to Honor.” How are they different? ([Elicit that the details of setting are spread out more at the beginning of “Brethren Nisei” than “A Ride to Honor.” There is more action and dialogue in the beginning of “Brethren Nisei.”](#))

## Background information

**Composition lessons**—The composition lesson in each unit builds on the lesson from the previous unit. You will want to have available each student’s composition notebook, including the character sketches the students wrote in Lesson 30 as well as worktext pages 53–54 for reference. As with each lesson, the composition the student writes at the end of this lesson will be an exercise to practice the skill taught in this particular lesson. He will not be able to simply tack something on to the composition written before. The ideas he brainstorms in this lesson could take him in a different direction than he had previously planned when he was thinking of only one element of fiction writing—the element of character in Lesson 30.

## Practicing:

### Worktext page 91



Before the students look at worktext page 91, lead the following discussion.

- Look back at the character sketch of Princess Adriana on worktext page 53. What elements of setting are introduced? (The only description of the setting is that the princess is in a castle, being pursued, and she is hiding behind the castle door.)

Are you able to get a good idea of the setting in the character sketch? (no) Why not? (Its purpose was only for focusing on revealing character.)

- What details could be added to the character sketch to make the setting seem more real? (Accept any answer.)

Turn to page 91 in your worktext and write your ideas for making the setting seem more real.

Guide the students in answering the questions together.

## Part of the Plot



Skill introduction

Name \_\_\_\_\_

Details of **sight, sound, smell, and touch** all add up to make a setting seem more real.



► Review the character sketch on worktext page 53. Princess Adriana is crouched behind the castle door, hiding from those who would kidnap her. She is holding the key to the castle treasury and clutching the iron door handle. Try to imagine how that room looks, sounds, smells, and feels.

**Answers will vary.**  
**Possible answers are shown.**

1. Describe the castle door and the walls of the room. \_\_\_\_\_ **dark gray walls;**

**heavy wooden door; shields and swords mounted on the walls**

2. What furniture or other objects are in the room? \_\_\_\_\_ **a large fireplace;**

**table and chairs; a throne**

3. What sounds might Princess Adriana hear (inside or outside the room)? \_\_\_\_\_

**water dripping; rats scratching; footsteps echoing;**

**birds flying outside the window**

4. What smells might the princess notice? \_\_\_\_\_ **moldy, damp smell; smell of**

**burning wood; smells coming from the kitchen**

5. How does the key in her hand feel? the iron door handle? \_\_\_\_\_ **key: heavy or light;**

**cold; sharp / door handle: warm or cold and smooth or rough**

6. What do you think the door, floor, or walls would feel like if she touched them with her hands or leaned her back against them? \_\_\_\_\_

**door: rough and splintery / walls: cold and hard /**

**floor: cold and smooth or covered by soft, warm animal skins**

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Reading 6: "Literature Lesson: Setting," pp. 223–26, Lesson 52  
Comprehension: inferring the details of a setting

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## Brainstorming Setting



Write the name of your character. \_\_\_\_\_

Decide the main conflict. \_\_\_\_\_

Decide the time and place. \_\_\_\_\_

► Brainstorm details of setting. You will write more ideas than you need for an actual story.

### BRAINSTORM



#### Sight



#### Sound



#### Smell



#### Touch

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Reading 6: "Literature Lesson: Setting," pp. 223–26, Lesson 52  
Composition: writing the details of a setting

## 4 Writing

- Use the ideas you brainstormed to expand the character sketch you wrote previously to include details of setting. As you write, refer to "Literature Lesson: Setting" on pages 223–26 in your reader.

**NOTE** After the students record their brainstorming ideas, they should punch holes in worktext pages 91–92 and put them in their composition notebooks along with the expanded character sketch including details of setting.

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## Brainstorming: Worktext page 92



Have available the character sketches the students wrote for Lesson 30.

- Look at the character sketch you wrote in the first composition lesson. Who is your main character?
- Most characters can fit in a variety of settings, but the conflict that the character will face usually determines the setting. For instance, if you were to write a story about a hunting accident, like the true story "Rest in Hope," where would that setting have to be? ([in the woods](#))

However, if you just started with the character of a sixth-grade boy who loves to play soccer and go hunting with his dad, the choices of setting are endless: in the grocery store, at school, at home, on the soccer field, on the playground, and on and on.

If you chose a cowboy for your main character, without the conflict decided, he could go anywhere! But, if the conflict in the story involved rounding up wild ponies, where would the setting most likely be? ([on a ranch; on the plains; out West; in South America](#))

In addition, if your story was about cowboys rounding up wild ponies, you would need to know something about the time period. We typically think of cowboys during the late 1800s, but there are still cowboys today. Is it possible that modern cowboys might still go out and round up wild ponies? If so, you would be able to choose the time period in which your story is set.

- Look at worktext page 92 and brainstorm ideas for the main conflict and details of setting in which your character might fit.

While brainstorming, you may write down many ideas that you will not need for the actual story, but you will have a lot to choose from. You will be able to choose the most descriptive and important elements.