

DISTANT REALMS

Unit discussion: page 415

- What kind of building is in the picture? (possible answers: a castle; a palace)

Where might you have to travel to see a castle like this one? (Answers will vary, but elicit that you would probably have to travel a long distance to a foreign land.)

- What else do you think the word *distant* could mean besides “far away in location”? (Answers will vary, but elicit that it could refer to a different time or an imaginary place.)

Look at the titles in this unit in the table of contents. What kinds of distant realms do you think you might read about in this unit? (Accept any answer.)



Psalm 139:7–10

*Whither shall I go from thy spirit? or whither shall I flee from thy presence?
If I ascend up into heaven, thou art there: if I make my bed in hell, behold, thou art there.
If I take the wings of the morning, and dwell in the uttermost parts of the sea;
Even there shall thy hand lead me, and thy right hand shall hold me.*

Whether we look back in time or to distant lands in the present day, God is ever faithful and always near, seeking the lost and comforting His children. We look back to the Middle Ages in “The Medieval Knight” and “Champion in Truth,” where the days of knights and chivalry come alive once again. The England of Charles Dickens’s day is illuminated in “Oliver Twist,” and the hardships of modern-day Bosnia are recounted in “Dream of Light.” “The Sparrow Hawk” and “Worth More Than Sparrows” tell of the God-given instincts of those in the animal realm. The antics of animals, both real and fanciful in distant realms, are enjoyed in “Blotto” and “The Open Road.”

Materials

- Teaching Visual 21: *Setting the Mood*

Background information

Mood—The mood of a story is the emotion the author wants the reader to share with a character. Mood can be established through the setting of the story along with the author’s choice of words.

SETTING AND MOOD

1 Introduction

Read the following paragraph aloud. Direct the students to listen for words that describe the setting of the paragraph.

Lydian slipped into the shadows of the great hall as she pulled her warm cloak tightly around her. Muffled sounds escaped from the kitchen. Yawning servants shuffled about, beginning their daily tasks. Fearing she would be seen, Lydian pressed herself against the rough stone wall, feeling its jutting edges dig into her back. But her discomfort was nothing compared to what she would experience if she were found out. The duke and his duchess were not known for their kindness, and young as she was, Lydian had already tasted their wrath and was not hungry for more. The draft in the hall stirred up the fire, its flickering tongues throwing light over her. She glanced about for a better hiding place. The weighty tapestry close by would offer a suitable covering for her.

- What time of day is it? (*early in the morning*) How do you know? (*The servants are starting their daily tasks and are yawning.*)

Where is Lydian? (*in the great hall of a duke’s castle*)

What time of year is it? (*winter*) How do you know? (*It is cold, Lydian is wearing a warm cloak, and there is a fire.*)

- The *setting*, the place and time of a story, influences the mood of the story. The mood causes the reader to share the feelings of a character. The setting is instrumental in transporting the reader into a story by establishing the mood.

- How do you think Lydian feels? (*possible answers: sad; scared; discouraged; afraid*)

What is the mood of this story? (*possible answers: gloomy; sad; dismal; depressing; mysterious*)

What details of the setting help to establish the mood of this story? (*the descriptions of the hall; the secretiveness of Lydian; her fear of the duke and duchess; and the description of the firelight over her*)

Lesson	Worktext pages
98	260–61

OBJECTIVES

LESSON 98

The student will

- Recognize the effects of setting and the author’s word choice on mood.
- Identify words and phrases that reflect the mood of a story.
- Draw a scene to illustrate a setting.

2 Skill development:

Visual 21—Setting the Mood

Display the visual and read the paragraph to the students. Call attention to the underlined words in the first three sentences.

- ▶ What do you notice about these underlined words? (Elicit that the word *looked* is used three times, *big* is used twice, and the words are common and unimaginative.)

When your mom prepares a meal, her goal is to make food that tastes delicious. She doesn't use bland ingredients that have no flavor. In the same way, when you write, you shouldn't use words that are bland and uninteresting. The words you choose should add flavor to your writing. Use adjectives, adverbs, and action verbs that burst with description.

- ▶ What are some descriptive words we can use to replace the underlined common words in this paragraph?

Take the students' suggestions and write a new descriptive word above each underlined word. Read the paragraph aloud again, replacing the underlined words with the descriptive words.

Possible answers for Teaching Visual 21:

Jason *peered* into the *ancient* barn. He *hated* the *daunting* looks of it. The windows always *appeared* like *giant* eyes to him, and the open doorway *loomed* like a *cavernous* mouth. Jason decided he had to *venture* in to look for his dog, Grey. So he *advanced*. It was *dreadfully gloomy*. There was a *minute* sound from the corner. It *petrified* him. He *whirled* to see where it came from. He couldn't tell what the *murky* shadows were over in the corner. They *vaguely resembled* people. He *desired* to leave, but he had to find Grey. He heard the *chilling noise* again. Jason *cautiously crept* toward it. It came again, only this time it was a *dismal* sound.

A Bad Mood

An Unusual Night

Sue scurried down the dimly lit street. The biting wind rushed around her, pushing her closer and closer to the darkened house. Why hadn't her family left the lights on? Had they left? They wouldn't go somewhere without telling her. Sue wished she had accepted Mrs. Simm's offer to drive her home. She forgot that it got dark earlier now. She turned into her yard and ran up to the porch. Why did she feel as though someone was chasing her? She was suddenly fearful. Sue searched her pockets for the key. "I've read too many mystery books," she said to herself. She flung open the door. The room was pitch black and silent. Where was everyone? The door creaked shut behind her.

Answer the questions.

1. What is the mood in the first part of the story? *dark and scary*
2. What elements in the setting contribute to this mood? *the weather, the dark house, the dim street, and the screeching branches*
3. What is the mood at the end of the story? *bright and cheerful*
4. What elements contribute to the new mood? *light, family, friends, singing*

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21 Setting the Mood

Jason looked into the old barn. He didn't like the scary looks of it. The windows always looked like big eyes to him, and the open doorway looked like a big mouth. Jason decided he had to go in to look for his dog, Grey. So he did. It was very dark. There was a small sound from the corner. It scared him. He turned to see where it came from. He couldn't tell what the dark shadows were over in the corner. They sort of looked like people. He wanted to leave, but he had to find Grey. He heard the scary sound again. Jason moved slowly toward it. It came again, only this time it was a sad sound.

The setting and the author's word choice work together to convey mood.

3 Skill application: Worktext page 260

- ▶ The setting of a story is strengthened by the author's choice of words. Words that describe sights, sounds, smells, textures, and tastes contribute to the setting and the mood of a story.

Direct the students to note how the author's choice of words affects the mood as they silently read the story at the top of the page. Guide a discussion of the questions below the story.

4 Skill practice: Worktext page 261

Jim's cabin is not so lonely after Blotto, the bear cub, comes to stay. Blotto quickly learns not to eat the soap or bat the teakettle when it hisses at him—but other lessons are harder in coming. How thankful Jim is that Blotto learned the lesson “Pump!” for it saved the mountain train from a terrible crash!

Materials

- A peppershaker, full of pepper
- Bar of soap
- Map of North America
- Vocabulary sentences for display. Use the prepared sentences from page 574 to introduce the vocabulary words in context at the beginning of the lesson.
- Teaching Visual 7: *More Accents and Arrows*

Background information

Railroad inspectors—Some train stations are only small outposts or houses far away from a settlement. The railroad inspector who cares for the station also makes sure that the trains go to the right destination. To do this, he shifts the *points* (electrical contacts) in the *shunt line* (a mechanism used to direct the train to a different section of track). If the train needs to stop at the station, he shunts it off to a *siding*—a short section of track connected to the main line. He also checks the track for any problems and makes sure that the barriers alongside the track—the *buffers*—are secure. Among other things, his tools include a shovel, a sledgehammer, and a large *spanner* or wrench.

Black bears—Black bears are generally harmless unless surprised, threatened, or underfed. Although students may enjoy this story about a pet bear, they should recognize the potential dangers. Warn students that they should avoid encounters with all bears.

INTRODUCTION

Only once

Display the bar of soap and the peppershaker.

- ▶ Have you ever been tempted to find out what pepper smells like or what soap tastes like?

If you have sniffed pepper or chewed on soap, will you ever do it again?

- ▶ Today you will read about a pet that learns some lessons about pepper and soap.

Display the map of North America.

- ▶ Where is British Columbia? ([in western Canada](#))

Help the students locate British Columbia on the map.

- ▶ What do you think it would be like to live in the forests of British Columbia?
- ▶ The story you will read today takes place in the forests of British Columbia.

Lesson	Reader pages	Worktext pages
99	416–23	163–64

OBJECTIVES

LESSON 99

The student will

- Identify and enjoy humor.
- Identify the narrator of a story.
- Make judgments about a character’s decisions.
- Interpret an illustration.
- Make judgments about reality versus fantasy.
- Read orally with varied voice inflection to convey humor and emotion.
- Relate story content to biblical truth: God wants us to be dependable workers.
- Apply elements of a tall tale to a realistic story.

Correlated Activities

- Vocabulary Notebook, Activity 5: Category Capers
- Creative Writing, Activity 5: Genre Objects

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

VOCABULARY

Houses and cars were buried under the **avalanche** of snow that came down the mountain. (p. 421)

Sam **ambled** down the road, forgetting that he was late for supper. (p. 423)

Before silent reading: pages 416–20

Motivation

- How does Jim acquire a pet bear cub?

After silent reading

Overview discussion: pages 416–20

- [literal] How does Jim get a bear cub as a pet? (An Indian carrying the bear cub visits Jim's cabin after having caught the cub by accident, and Jim decides to keep the cub.)

[appreciative] Try to imagine the scene in which the Indian surprised Blotto's mother. What would you have done if you had seen this incident? (possible answer: laughed)

Locate and read aloud the paragraph in which the Indian describes how he caught Blotto. Make us laugh (page 417).

- [literal] What is Jim Standing's job? (He is a railroad inspector.)

[critical] If Jim had a different kind of job, would it have been as easy to keep a bear cub? (no) Why or why not? (Answers will vary, but elicit that Blotto could not have lived in a city or town or in a situation in which Jim had to leave him alone all day while working elsewhere.)

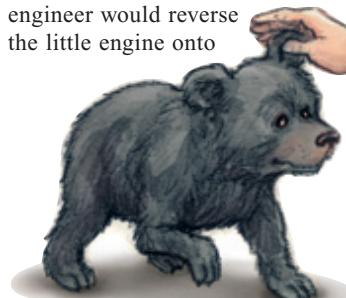
Blotto

adapted from original version
illustrated by Timothy N. Davis

by H. Mortimer Batten

Of all the wild animal pets I have ever known, Jim Standing's bear cub Blotto was the most amusing. I met Jim when I was forest-ranging in British Columbia, and he was inspector of a long stretch of railway line.

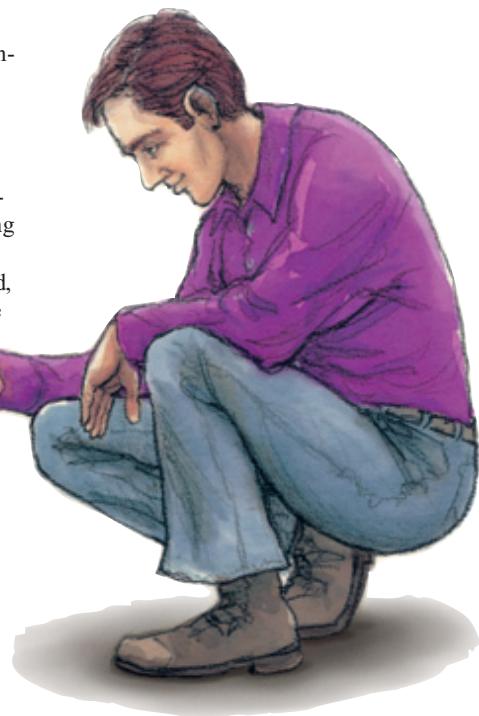
Jim's cabin stood alongside the railway line. You could hardly call Jim's place a railway station, since day after day the great transcontinental trains thundered right past his cabin. Only one train stopped there each week—if you could call it a train. It had a single coach and an engine which puffed over the mountains for the sole purpose of bringing mail, papers, and food to the men working on the line. When it arrived, Jim would pull a long lever, and the engineer would reverse the little engine onto



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Jim's private siding.¹ Jim would be supplied with all he needed from the coach, and after the midday regular had gone roaring past, he would pull the lever again, and the little engine would go snorting off to the cabin of the next man.

¹siding—a short length of railroad track that goes off the main track



Follow-up discussion: page 416

- [interpretive] Who is telling this story? (a forest ranger who knows Jim)

Read aloud the paragraph in which the forest ranger tells how he met Jim. Read as though it is a fond memory.

- [literal] What kind of train makes stops at Jim's cabin? (only one kind of train—a small train with only a single coach and an engine. This train brings supplies to Jim and other railroad inspectors. The transcontinental trains never stop there.)

[interpretive] What kind of dangers might there be in having a pet bear? (Answers will vary, but elicit that bears are wild animals and are not meant to be pets. As they grow in size and strength, they can become very dangerous because it is in their nature to be aggressive in order to survive. See the background information at the beginning of this lesson.)

[interpretive] Do you think that Blotto will become dangerous for Jim to have as a pet? Why or why not? (Answers will vary.)

Jim had no signals to mind, but he always carried a red flag under his arm when he made the daily rounds of the tracks. He might find something wrong with one of the bridges that spanned the roaring rivers, or possibly in the dry heat the railway ties might be smoldering. Every day he tapped out messages on the telegraph in his cabin, relaying the times at which trains passed and the number of coaches they pulled—to make sure none had dropped off during the steep ascent of the mountains. Thus, Jim had plenty to do and was satisfied with his lot.

Among Jim's visitors early one summer was an Indian carrying a black bear cub. When Jim asked him how he had caught the little creature, the Indian explained that he had crept up on its mother while she was drinking and had suddenly shouted a ringing "Whoop!" The mother bear had fallen headfirst into the river and had swum across, and the cub, having lost sight of her, had run to the Indian by mistake. Jim was touched by the animal's amusing ways and offered to keep the bear cub.

Why Jim called him Blotto, I do not know. Perhaps it was because he was as much like a blot of ink as anything else when he first arrived. He was fed on evaporated milk,

sugar, bread, and scraps of bacon fat, and he grew fast. He was always thirsty. He would drink milk and water till he was blown up like a balloon and could do nothing but lie flat on the ground, whimpering because he could drink no more.

As he became more active, no puppy could have been more amusing. At first when the trains came thundering by, Blotto did not like them. The cub would run into the cabin and hide his head under the worn wolfskin mat beside Jim's bed. But Blotto soon got used to the trains and would sit up at the cabin door to watch them pass.

Day after day Blotto got into mischief and was spanked, but he was a wise bear, for there were certain things he never did twice. Only once did he eat the soap, crying and foaming all the time he munched it.



Blotto 417

Follow-up discussion: page 417

► [critical] Do you think it would be better for Blotto to be taken care of by his mother or to be taken care of by humans? (Answers will vary, but elicit that it probably would have been better for him to have stayed with his mother; but if he wasn't able to find his mother, he was probably too young to survive on his own.)

► [literal] Why had Jim wanted to keep the bear cub? (He was touched by its amusing ways.)

[interpretive] What makes Blotto seem like an enjoyable pet to have? (Possible answers: He is amusing like a puppy; he is mischievous.)

[appreciative] Do you think the illustrator, Timothy Davis, wants you to like Blotto? (yes) How can you tell? (He makes him look like a cute teddy bear; he chose to use a cartoon style for Blotto rather than a more realistic style.)

Follow-up discussion: pages 417–18

► [literal] Which lessons did Blotto learn after only one experience? (not to eat soap; not to play with pepper; not to hit the teakettle)

[interpretive] How does Blotto learn not to eat soap, play with pepper, or hit the teakettle anymore? (There were negative consequences to those actions: the soap tasted awful, the pepper made him sneeze, and the kettle burned his paw.)

► [critical] Do you think a man can really teach a bear cub the lessons that its mother would teach it? Why or why not? (Answers will vary, but elicit that he can teach a cub some lessons, but probably not as well as the cub's mother can.)

► [literal] What is Blotto's favorite pastime? (pumping the tree trunk)

Read aloud the paragraph that describes Blotto's favorite pastime. Help us enjoy the humor of the situation.

Only once did he amuse himself by batting the pepper pot around, pretending it was a ball; and only once did he hit the teakettle because it hissed steam at him.

When Blotto's spirits became too high, Jim had only to offer the cub soap or show him the pepper pot or point to the kettle, and Blotto would suddenly remember an important appointment outside.

Realizing that someday Blotto might have to look after himself, Jim set to work to teach him the lessons he would have learned from his mother. He showed Blotto how to hunt ants and slugs by turning over stones and dead logs, and how to hunt beetles by tearing up moss. Jim hissed a warning at Blotto when the cub tried to catch a little red snake but urged him to go as hard as he could after the fat black ones. Then one morning Jim found a bees' nest full of honey in a hollow tree and called, "Hi, Blotto! Honey! Come quick! Hurry!"

It did not take Blotto long to smell the honey, and it did not take Jim long to smash open the tree with his hammer, leaving Blotto to enjoy that feast.

After that, Blotto spent a good deal of his time hunting honey. When he found a nest he could not reach, he would yell for Jim. Then



after dark they would go back to the honey tree armed with a lantern and an ax, for Jim liked honey too.

But of all his pastimes, Blotto loved one better than any other. Near the cabin a sun-dried tree trunk stood up from the earth. It was five feet long, tough, hard, and as thick as a man's wrist. Blotto would take the trunk between his forepaws and pump it backward and forward, grunting in time with his movements. Whenever Jim passed the trunk, he would point to it and shout, "Pump, Blotto! Pump!" And the louder Jim urged, the harder Blotto pumped, till often they finished up with Jim pumping wildly in the air in time with Blotto's pumping. Then the cub would lose his grip on the trunk and go somersaulting backward in a cloud of dust, while the trunk sprang back, trembling.

Blotto was a born mimic, and Jim would often find the cub clumsily imitating something his master had done. For example, each morning while the bacon was sizzling, Jim would wash in a bucket by the cabin door. Looking around, he would see Blotto going through the motions of washing his face and neck, patting himself just as Jim did. One day Jim discovered how Blotto got the strange idea of pumping the tree trunk.

On this particular day Jim was expecting the relief train, so he went to the shunt² line early to check the points. Gripping the long lever that worked the points,³ Jim threw it backward and forward a time or two to make sure it was working properly. The cub watched him, and as Jim walked away, he turned to see Blotto pumping away at the point lever just as he had done!

This was terribly dangerous! If Blotto pumped the point lever on his own, he might leave the points in the wrong position and shunt one of the

trains onto the siding, which was only a hundred yards long, and cause a terrible accident.

Jim dashed up, shouting angrily, and as Blotto darted aside, Jim took a kick at his hindquarters to teach him a lesson. But Blotto dodged the kick, and all that happened was that one of Jim's shoes went soaring into the air and fell close to Blotto. The cub dutifully picked up the shoe and ran for home, and Jim had to expose one foot to the cinders all the way back to the cabin.

Jim was determined to teach Blotto a lesson about those points. Taking him back to the shunt line, Jim sprinkled the lever with pepper. Holding the cub by his neck over the point lever, Jim said, "Now don't you do that again!"

As soon as Blotto was free, he ran home sneezing. When Jim reached the cabin, there was Blotto



Follow-up discussion: page 419

► [interpretive] Where does Blotto get the idea to pump the tree trunk? (He is mimicking Jim's pumping the point lever.)

[interpretive] Does Blotto realize what the point lever's function really is? (Elicit that he probably does not understand why Jim pumps the lever.)

[literal] What could be the danger of Blotto's pumping the point lever? (He might leave the points in the wrong direction, misaligning the tracks and causing a train accident.)

Read aloud Jim's forceful words as he holds Blotto's neck over the point lever, which is sprinkled with pepper.

Follow-up discussion: page 420

► [literal] Why does the ranger believe that Blotto could be a danger to Jim? (Bears do not know their own strength, and Blotto might hurt Jim unintentionally.)

Read aloud the ranger's earnest words as he explains what may happen to Jim someday when he pats Blotto.

[interpretive] Do you think that Blotto will wander off into the woods on his own when autumn comes? Why or why not? (Accept any answer.)

pumping the branch and sneezing every time he pumped.

Soon after the pumping episode, two forest rangers came to visit Jim. They were met at the door of the cabin by Blotto. He stared at them curiously and then turned two somersaults and ran into the cabin. The rangers found him with his head hidden under the wolfskin, yelling at the top of his voice. However, one of the rangers had a bag of raisins, so it did not take him long to make friends with Blotto.

Soon Jim turned up, and that evening the three men laughed at Blotto's antics. But at suppertime one of the rangers suddenly looked grave. "Look here, Jim," he said. "What do you intend to do with that bear? The railway people won't let you keep him after he grows up, and already he's big enough to be dangerous."

Jim laughed heartily. "Dangerous!" he scoffed. "Did you ever hear of a dangerous black bear? They're the softest, silliest old things in all the woods. Blotto will just stay with me."

The ranger shook his head. "That may be true as far as it goes," he answered. "Bears are good-natured and well-meaning, but they do not know their own strength. One day you will pat Blotto affectionately, and in re-

turn he'll give you a pat that will send you to the hospital."

Again Jim laughed. "Blotto will never hurt me," he replied. "He loves me too much."

But the ranger was serious. "Well, that may be your point of view, but I shall have to report him all the same. The railway company will forbid your keeping him. What will become of Blotto then?"

Jim did not really know. It was a point which, in the back of his mind, had puzzled him for a long time. That was why he had taught Blotto to hunt for himself. Jim hoped that eventually Blotto would wander back into the woods and join the free, wild creatures. Jim was disturbed until the other ranger spoke up.

"Look here, Jim," he said. "You just carry on with your bear cub, but do everything you can to make Blotto wander off into the woods. We'll not report him yet. I think he'll go off on his own when autumn comes. Henry and I will be on our way now, before the light goes. It was a swell supper, Jim. Good-bye, and we wish you well!"

As the rangers left on their long journey through the wilderness, they looked back and saw Blotto on his hind legs next to Jim at the cabin door.

After that, Jim watched the growth of his bear cub rather sadly, knowing that before long Blotto would be too big and powerful for a household pet. He realized this fully one evening when the bear cub carried a huge boulder into the cabin in order to eat three ants that were clinging to it. He evidently expected Jim to eat at least one of the ants, for he slunk away with a pained expression when Jim told him to carry out the rock. It was all Jim could do to lift the stone.

Another evening a pack rat appeared in the cupboard, and Jim and Blotto set to work to hunt it out. Suddenly the rat ran across the floor. Blotto aimed a blow at it that would have knocked a cow off its feet. He missed the rat, but he knocked Jim's legs out from under him and sent him sprawling. Yet Blotto was so well-meaning and good-natured that except for his size and strength he was a most desirable companion.

One day Jim decided that the points of the shunt line needed oiling, so he went out with his oil can and spanner,⁴ leaving Blotto to hunt bees. Arriving at the points, he found them clogged with rust.

There was one big nut Jim could not move, and as he pulled with all his weight on the long-handled spanner, the bolt suddenly broke. Jim fell

over backward, caught his heels on the rail, and went somersaulting down the embankment toward the river—an avalanche⁵ of stones bounding after him.

Jim landed on a ledge. But when he tried to get on his feet, he found he couldn't. His right hip seemed to be out of place, and his leg was useless to him. He knew that he had really injured himself.

What a situation, thought Jim. But he decided it might have been much worse. When the men down the line got no message from his telegraph, they would know that something was wrong and would hurry to rescue him. Then suddenly Jim realized with horror that the next train was due to arrive within an hour. Jim looked at his watch—no, it was due within thirty minutes! He must have been unconscious!

Then a terrible question flashed into his mind. How had he left the points? With a mighty effort he was able to raise himself so that he could see the end of the long lever. It was pointed in the wrong direction! When the train came along, it would be thrown into the siding to crash over the buffers,⁶ then down into the river!

⁴spanner—wrench

⁵avalanche—a large mass of rocks sliding down a hill

⁶buffers—things that separate and protect

Blotto 421

Follow-up discussion: page 421

- [literal] What will happen to the oncoming train if the lever isn't switched? (It will crash over the buffers and fall into the river.)

[appreciative] How would you have felt, realizing that the people onboard the train were in danger and you were powerless to help them?

Read aloud the paragraph that describes Jim's thoughts as he realizes that the lever is pointed in the wrong direction. Read it with a frantic voice.

[appreciative] Think about the great responsibility of Jim's job. Could

you be counted on to carry out such a great responsibility? (Answers may vary, but point out that although the job seems easy, it is one that Jim can never leave undone; no matter what else is going on, he can never just "forget" to do something or feel lazy one day. Many peoples' lives depend upon him, and he has to be exceptionally dependable.) [BATS: 2c Faithfulness; 2e Work]

Before silent reading: pages 421–23

Motivation

- Does Jim send Blotto into the woods?

After silent reading

Overview discussion: pages 421–23

- [literal] How does Blotto end up leaving and going into the woods? (He follows Jim's train for many miles after Jim's accident and finally gets distracted and wanders off on his own.)

[interpretive] Do you think Blotto had any trouble adjusting to his new life in the wilderness? Why or why not? (Answers will vary. Elicit that Jim taught him some important skills, and God has provided animals with natural instincts, but the adjustment still may have been difficult.)

[interpretive] How much longer do you think Blotto could have lived with Jim? (Answers may vary, but elicit that Jim was realizing that Blotto's size was already a problem. He would have had to drive the cub off soon.)

[critical] Do you think Jim should have searched for Blotto? (Elicit that it was wise for Jim to leave Blotto in his natural habitat where he belongs.)

Locate and read aloud the paragraphs that describe Blotto's following the train and eventually wandering off (page 423).

- [critical] Do you think this story could have really happened? Why or why not? (Answers will vary, but elicit that it is very likely that it could be a true story. There are no fanciful or impossible elements in it.)

NOTE Refer to the background information about bears at the beginning of this lesson. Be sure to warn students that although the story is realistic, it is very unusual.

Follow-up discussion:
pages 422–23

► [critical] Do you think Jim made a wise decision to call for Blotto to pump the lever? Why or why not? (Answers will vary, but elicit that it was a very clever decision.) Can you think of any other way Jim could have saved the train? (Accept any answer.)

Read aloud the paragraph that describes Blotto pumping the lever. Though it is somewhat humorous, help us see the urgency of the situation as you read.

Jim tried to struggle up, but he was quite helpless. Within minutes a railway accident was bound to occur unless a miracle of some kind happened.

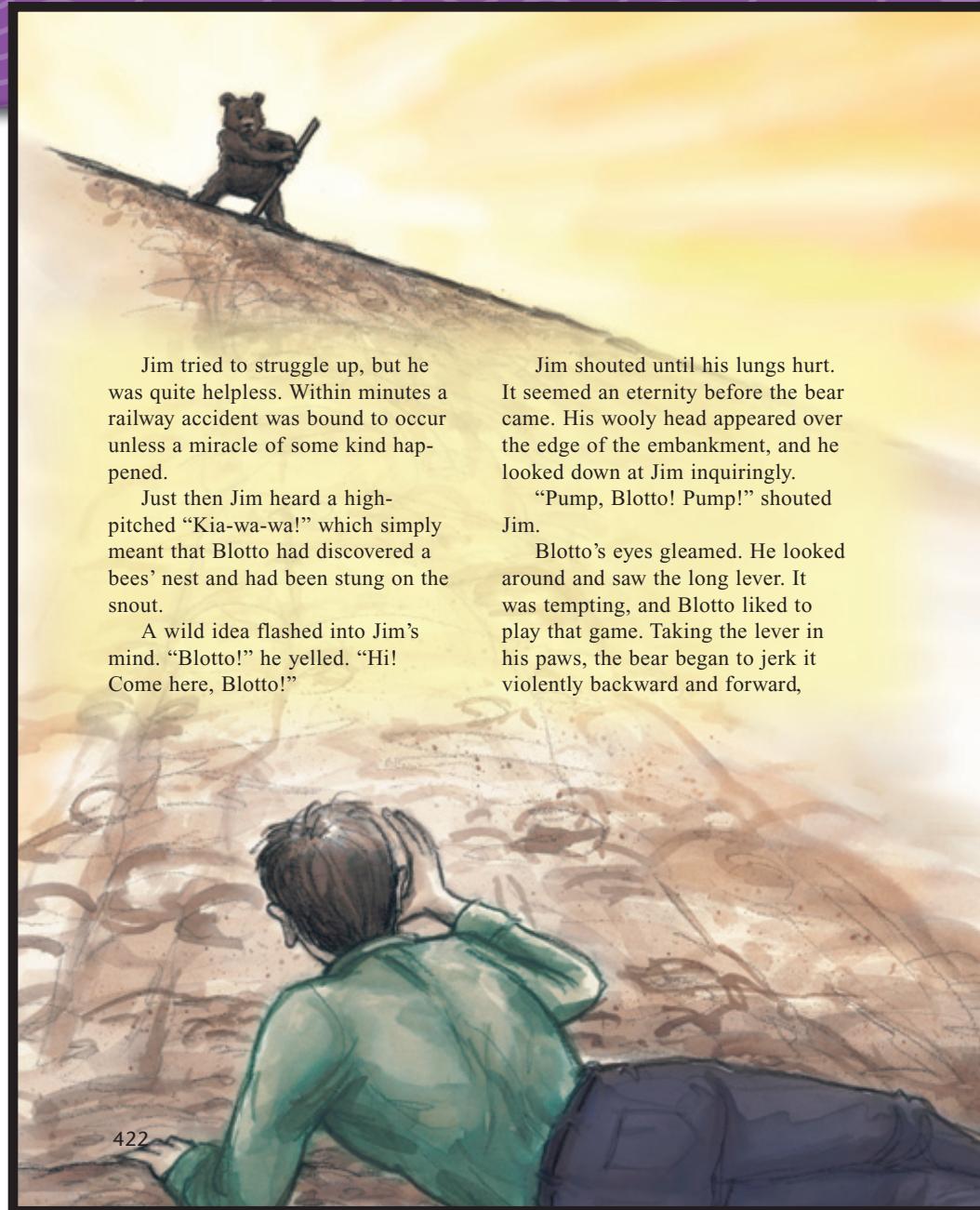
Just then Jim heard a high-pitched “Kia-wa-wa!” which simply meant that Blotto had discovered a bees’ nest and had been stung on the snout.

A wild idea flashed into Jim’s mind. “Blotto!” he yelled. “Hi! Come here, Blotto!”

Jim shouted until his lungs hurt. It seemed an eternity before the bear came. His wooly head appeared over the edge of the embankment, and he looked down at Jim inquiringly.

“Pump, Blotto! Pump!” shouted Jim.

Blotto’s eyes gleamed. He looked around and saw the long lever. It was tempting, and Blotto liked to play that game. Taking the lever in his paws, the bear began to jerk it violently backward and forward,



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while the points engaged and disengaged with a clicking sound. At length he looked down at Jim as much as to say, "That enough?" Jim could hear the far-off thunder of the train, and he saw that the lever was still in the wrong position.

"Pump, Blotto! Pump!" he shrieked. The train was coming. Nearer and nearer it came. "Blotto, pump! Pump!" Jim yelled.

Blotto grunted, then put one paw over his nose, as if he still remembered the pepper. But with the other paw he gave the lever a good yank, and over went the points to the "safe" position.

"Ants, Blotto!" Jim howled. "Ants—honey—slugs—soap—come here quick!" And Blotto, all curiosity, forgot about the lever and ambled⁷ down the slope toward Jim, as the train sped safely on its way overhead.

Somehow, by painfully dragging himself along on his left side, Jim made it to the cabin where he reported his accident by telegraph.

The next train stopped to take Jim to the hospital. Blotto looked on helplessly, but when the train steamed out, the bear fell in behind the train and followed it. If Jim was going, so was he!

⁷ambled—walked unhurriedly; strolled

An hour later an outpost railway man saw the bear cub ambling down the tracks past his cabin, still in pursuit of the train, now fifty miles ahead. Later in the day the men at Cracardo Sawmills saw Blotto still chasing the train, which was now speeding down the opposite slope of the Rockies. They saw him go to the stream and drink gallons of water, after which he went on more slowly, looking like a fur-clad barrel, a cloud of flies about his head. That was the last ever heard of him.

Somewhere along that stretch of tracks through the wilderness the black bear's interest probably turned from Jim to the matter of food. He must have wandered off the right of way.

Blotto returned to the wild with honor to his name. And in a freight-yard job far from his lonely cabin, Jim often thought of the black bear with many chuckles and a warm spot in his heart.



Blotto 423

WORKTEXT OBJECTIVES

The student will

- Identify foreshadowing.
- Predict outcomes.
- Apply accent rule 5.
- Determine word meaning in context.

Literature:

Worktext page 163



Structural analysis:

Worktext page 164



Accent rule 5 was presented in Lesson 94.

Use Teaching Visual 7, *More Accents and Arrows*, to review the second part of "Shift in accent (Rule 5)" before the students complete the worktext page.

Follow-up discussion: page 423

- [interpretive] Why does Blotto put his paw over his nose when Jim tells him to pump? (He remembers the consequence of pepper on his nose when he pulled the lever before, and he is a little skeptical about receiving that consequence again.)

[interpretive] Does Blotto understand that the train is in danger? (Elicit that he does not understand that the train is in danger; he thinks that pumping the lever is a fun game.)

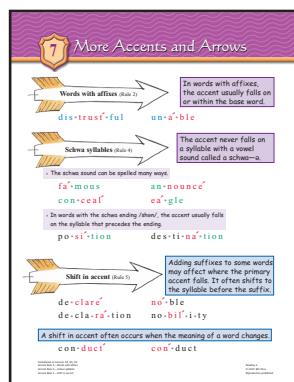
Read aloud Jim's words rapidly as he calls Blotto to come to him.

- [interpretive] Why do you think Blotto gave up following the train? (Accept any answer, but elicit that no one can ever really know.)

► [interpretive] What is a tall tale? (It is a fanciful story in which the characters have extraordinary strengths and abilities.)

[appreciative] How could the story of Blotto become a tall tale? (Accept any answer. Review elements of tall tales as the students share their ideas: main character is a hero; impossible, exaggerated feats or acts; colorful descriptions; humor.)

NOTE Tall tale was presented in Lesson 72.



SOMETHING EXTRA

Write It: A tall tale

Encourage the student to use the story of “Blotto” to create a tall tale with Blotto as the main character. Point out that as the main character of the tall tale, Blotto will be the hero, accomplishing exaggerated and impossible acts. Remind the student to use other elements of tall tales—colorful descriptions and humor. The following are some possible titles and impossible feats:

“Blotto Saves the Town” (Blotto pumps the town water pump to stop a fire.)

“Blotto Fixes the Bridge” (Blotto carries rocks.)

“Blotto Stops the Flood” (Blotto drinks the creek dry.)

THE MEDIEVAL KNIGHT

First a page, then a squire, ultimately a knight with all the honors and acclaim of the hard-earned title. This informational piece explores the journey to knighthood and its subsequent duties and privileges.

Lesson	Reader pages	Worktext pages
100	424–27	165–66

Materials

- Teaching Visual 16: *PQ3R*
- A sheet of writing paper for each student

Background information

PQ3R—This lesson uses the PQ3R study method presented in Lesson 43 and used in Lesson 44. 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, and italicized and bold words that might be answered in the section of the article.

Read—Find the answer 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.

Modern knights—In modern times, a knight earns his title through great accomplishments in various fields that bring honor to his country. Some examples of “modern” knights include Sir Alexander Fleming, who was knighted for his accomplishments in the field of medicine; Sir Arthur Conan Doyle, who was knighted for his accomplishments in literature; and Sir Laurence Olivier, an actor known for his roles in Shakespearean and other classic films, who was knighted in 1947 for his accomplishments in the field of acting.

INTRODUCTION

PQ3R—Preview (skim):

pages 424–27

Use Teaching Visual 16, *PQ3R*, to read and discuss the article “The Medieval Knight.” Direct the students to use worktext page 165 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, italicized and bold words*)

- Take a quick look at the selection “The Medieval Knight” on pages 424–27. Notice the title, the subheadings, the illustrations, the captions, and the italicized words.

Direct the students to read the first question on worktext page 165, answer it, and check the box in front of the question.

OBJECTIVES

LESSON 100

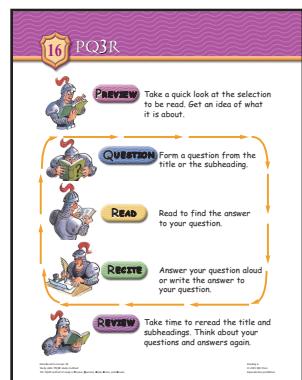
The student will

- Recognize a purpose for reading: for information.
- Recall facts and details.
- Use the PQ3R study method to read informational text.
- Identify the genre *nonfiction*.
- Interpret word meaning from context.



HERITAGE STUDIES Connection

Lesson 100 can be linked to the study of the Middle Ages.



Correlated Activities

- Connections, Activity 1: Party Planner
- Word Work, Activity 5: Watch What You Say

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:

"Becoming a Knight" pages 424–25

- What is the second step in the PQ3R study method? (*Question*)

Find the title of the article on page 424. Reword it as a question. (*Possible answers: What was a medieval knight like? What did a medieval knight do?*)

Write your question after number 2 and put a check mark in the box on worktext page 165.

- Look at the heading of the first section of the article on page 424. What question can you make from the heading title? (*Possible answer: How did a boy become a knight?*)

Write your question after number 3 and put a check mark in the box.

- Look at the captions under the illustrations on pages 424 and 425. What question can you make from these captions? (*Possible answers: What did a page and a squire do with their time? What were the responsibilities of a page and a squire?*)

Write your question after number 4 and put a check mark in the box.

Find the italicized words *page* and *squire* on page 424. Make a question from the words. (*Possible answer: What are pages and squires?*)

Write your question after number 5 and put a check mark in the box.

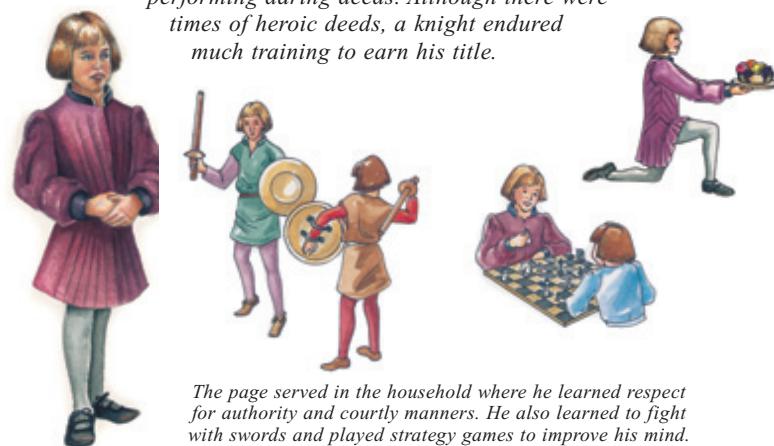
- Find the italicized word *bachelor* on page 425. Make a question from the word. (*Possible answer: What was a bachelor's duty?*)

Write your question after number 6 and put a check mark in the box.

The Medieval Knight

Amy Miller
illustrated by Kathy Pflug

When we hear of knights, we typically think of courageous men such as King Arthur who have been portrayed in the famous legend about the Knights of the Round Table. We remember the tales of brave knights defending beautiful ladies and performing daring deeds. Although there were times of heroic deeds, a knight endured much training to earn his title.



The page served in the household where he learned respect for authority and courtly manners. He also learned to fight with swords and played strategy games to improve his mind.

Becoming a Knight

As the role of the medieval¹ knight developed, it became common for landowners to send their sons at a young age to the home of a nobleman to be trained as a knight. Often leaving home at eight years of age, a boy served in household duties as a *page*. As a result of serving his master and the ladies of the house, the boy learned at an early age about courtly manners.

At about fourteen years of age, the *page* was then apprenticed to a knight. During the teenage years, the boy learned to fight and was called a *squire*. The squires spent almost all of their time in rigorous physical training. All day long they exercised, wrestled one another, learned acrobatics, and built their strength. In times of war or battle, the squire served the knight to which he was

¹medieval—applying to anything in the Middle Ages (A.D. 500–1500)

424

Find the italicized word *joust* on page 425. Make a question from the word. (*Possible answer: What is a joust?*)

Write your question after number 7 and put a check mark in the box.

PQ3R—Read:

"Becoming a Knight"

- What is the next step in the PQ3R method? (*Read*)

Looking for the answers to your questions while you are reading helps you to remember more. Read the section "Becoming a Knight" silently.

- Put a check mark in the box in front of number 8 on the worktext page.

PQ3R—Recite:

"Becoming a Knight"

- Did you find the answers to your questions?

What is the next step in the PQ3R study method? (*Recite*)

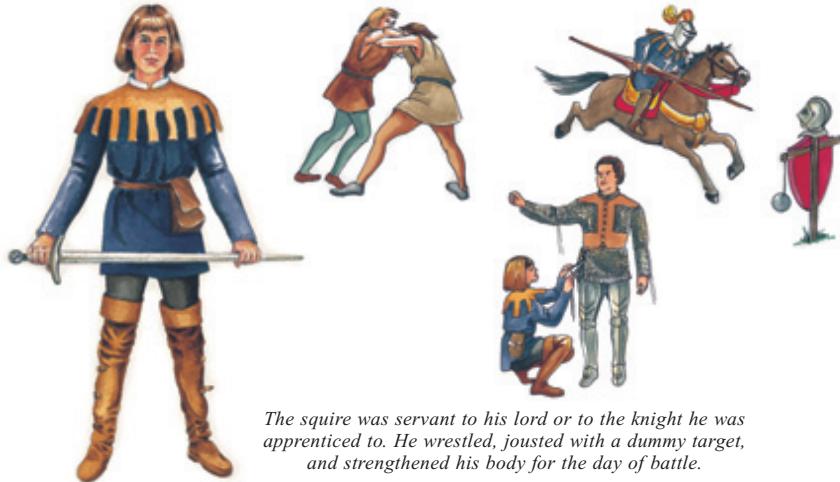
Allow several students to share one of the questions they wrote and the answer they found while reading.

- Put a check mark in the box in front of number 9 on the worktext page.

apprenticed, carrying the knight's armor and aiding him in battle. If the knight was unhorsed, the squire helped the knight to his feet (since the armor was very hard to move around in), helped him remount his horse, and provided him with new weapons.

In the late teen years, the *squire* might become a *bachelor* who served as a leader of the squires. Often, a nobleman would have a dormitory full of young squires training to become knights, with only one or two seasoned knights to train them. Thus, the bachelors were given overseer duties.

Finally, at about age twenty or twenty-one, a successful squire was eligible to be knighted. However, the knight had first to prove himself in



The squire was servant to his lord or to the knight he was apprenticed to. He wrestled, jousting with a dummy target, and strengthened his body for the day of battle.

The Medieval Knight 425

battle or in *joust* before he could become a knight. Not all squires would become knights just because they were a certain age.

The ceremony that took place could be either very lengthy or very short, depending on the situation. Another knight, a prince, or even the king himself knighted a man on the battlefield when one had proved himself worthy of becoming a knight. During times of peace, the ceremony of knighthood might have included ritual bathing, all-night prayer ceremonies, or even a specific haircut style. Often a great feast of celebration accompanied the ceremony. To be knighted by the king was a great honor not bestowed on many knights.

Follow-up discussion: “Becoming a Knight” pages 424–25

► [literal] What did a page learn as a result of serving the master and ladies of the house? ([courtly manners](#))

[interpretive] What do you think courtly manners are? ([Answers may vary, but elicit that they are rules of how to conduct oneself or standards of proper behavior for those at court](#))

► [interpretive] What do you think it means to be *apprenticed* to someone? ([Answers will vary, but elicit that it means to be an assistant to someone while learning his trade or profession](#).)

[interpretive] What was the main duty of a squire? ([serving the knight he was apprenticed to](#))

[critical] How important do you think the squire was to the knight and the knight's success in fighting? Why? ([Answers may vary, but elicit that the squire was very important because he helped the knight with his armor and aided him during battle](#).)

► [literal] How old did a squire usually have to be before he could become a knight? ([twenty or twenty-one](#))

[interpretive] Was age the only factor that determined whether or not a squire could become a knight? ([no](#)) Explain your answer. ([The knight had to prove himself—prove that he was capable of fighting—before he could become a knight, regardless of his age](#).)

► [interpretive] Was it common for a man to be knighted by the king? ([no](#)) How do you know? ([Elicit that it was not common because the article says it was a great honor to be knighted by the king](#).)

Read aloud the section that describes the knighting ceremonies.

PQ3R—Question:

"Practicing for Battle"

page 426

- ▶ Look at the next section of the article on page 426.

Reword the subheading as a question.
(Possible answers: How did knights practice for battle?)

Write your question on a sheet of paper.

NOTE You may point out to the students that the illustrations and caption on page 426 are related to the information given on page 425. Elicit that any question that would be formed about this caption likely was already answered during the follow-up discussion of pages 424–25.

PQ3R—Read:

"Practicing for Battle"

- ▶ What is the next step in the PQ3R method? *(Read)*

Look for the answer to your question as you read silently the section "Practicing for Battle."

PQ3R—Recite:

"Practicing for Battle"

- ▶ Did you find the answer to your question?

Allow the students to share one of the questions they wrote and the answer they found while reading.

Follow-up discussion:

"Practicing for Battle"

page 426

- ▶ **[literal]** How did knights practice their skills after they left the structure of dormitory life? *(Answers may vary, but elicit that the knights had tournaments, mock battles, and jousts.)*

Read aloud the description of the knights' tournaments.

[interpretive] Why did the lack of rules and regulations at the tournaments cause problems? *(Answers may vary, but elicit that by not having rules and regulations, the tournaments were chaotic and dangerous, with many knights being killed.)*



Some men were knighted on the battlefield, others in formal ceremony. The knight received his weapons and armor from the nobleman whom he served.

Practicing for Battle

After leaving the structure of the dormitory life, knights still needed to practice their skills in order to keep in good shape for the day of battle. This practice came in the form of tournaments. Originally, the tournaments took the form of mock battles. The knights would form two teams and meet on the battlefield—without rules or regulations. They did not even blunt the ends of their sharp weapons. As a result, many valuable knights were killed in practice. Eventually, rules were made to keep the tournaments safe.

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Another form of the tournament involved knights practicing one-on-one in a *joust*. Special lances with blunt or rounded tips protected the knights from killing one another in practice, but many were still wounded. The object of this tournament was to either break your lance when striking the opponent, or to knock him off his horse—or “unhorse” him—with one blow. In some tournaments, the contest continued on foot with swords or other smaller weapons after one knight had been unhorsed.

PQ3R—Question:

"The Tradition of Titles"

page 427

- ▶ Look at the last section of the article on page 427.

Reword the subheading as a question. *(Possible answer: What was traditional about titles?)*

Write your question on a sheet of paper.

- ▶ Look at the labels on the illustrations of the medieval armor on page 427. What is one question you could make about these labels? *(Possible answer:*

(continued at bottom of next page)

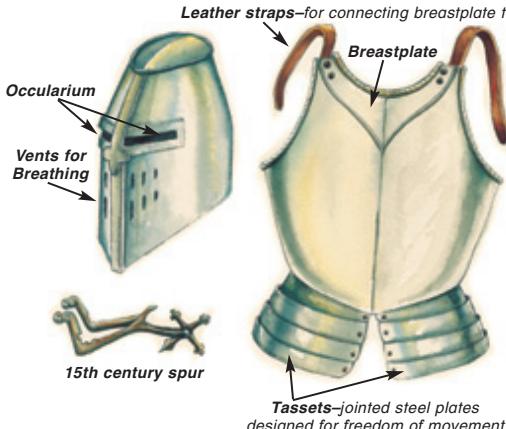
The Tradition of Titles

Upon becoming a knight, the young man was given the title "Sir." This is different from our use of the word today in that it became a part of his name so that people knew what position he held. It was a title like "Doctor." It came with a position that was earned. In this way, the knight was different from the nobility. Noblemen had titles, such as "prince" or "earl," that were usually given to them at birth.

The titles and levels of nobility have changed over the years in England, but in the Middle Ages, the earl was of the highest rank just below the prince. Earls owned more land than anyone except the king and his immediate family. Owning land also gave them great power.

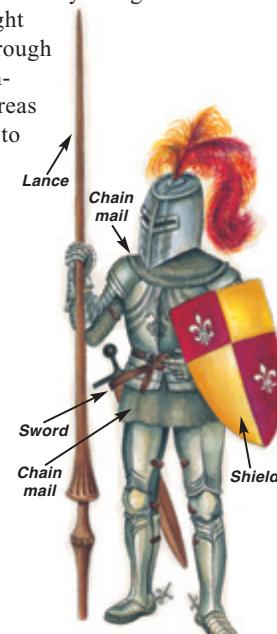
²estate—property in land and buildings

Armor of the medieval knight



While the king was always called "His Majesty," the earl was commonly addressed in two different ways. As with other noblemen, the earl's title was joined to the name of his estate.² If his estate was named Kenilworth, he might be called "The Earl of Kenilworth." If his family name was Fairfax, he might be called "Lord Fairfax." Both names could be used to refer to the same person.

Today there are still knights, kings, and earls. Kings and earls are born into their position with these titles. In times past the honor given to a knight was for military recognition. Now, a knight earns his title through great accomplishments in many areas that bring honor to his country.



The Medieval Knight 427

(Conduct this discussion after the Question, Read, and Recite sections below.)

Follow-up discussion: "The Tradition of Titles" page 427

- [interpretive] What is the difference between a knight's title and a nobleman's title? (A knight earns his title, but a nobleman is given his title at birth.)

[literal] What were the two ways an earl was addressed? (by his title joined to the name of his estate or by his family name)

NOTE This explanation will help the students as they read about the earl of Mackworth in "Champion in Truth," Lessons 101–2.

Read aloud the explanation of an earl's different titles.

- [literal] How do knights today differ from knights of the past? (Answers may vary, but elicit that in the past, a knight's honor was given to him for military recognition, but today a knight can earn his title through great accomplishments in different areas.)

- [interpretive] Which genre do you think this piece of literature about knights is? (Answers may vary, but elicit that it is a nonfiction article because it gives facts about knights.)

(continued from previous page)

What armor and weapons did a medieval knight use in battle?

Write your question on the sheet of paper.

PQ3R—Read:

"The Tradition of Titles"

- What is the next step in the PQ3R method? (Read)

Look for the answers to your questions as you read the section "The Tradition of Titles" silently.

PQ3R—Recite:

"The Tradition of Titles"

- Did you find the answers to your questions?

Allow several students to share one of the questions they wrote and the answer they found while reading.

- Put a check mark in the box in front of number 10 on the worktext page.

PQ3R—Review:

pages 424–27

- 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 medieval knights.

- Put a check mark in the box in front of number 11 on the worktext page.

WORKTEXT OBJECTIVES

The student will

- Use the PQ3R method of study.
 - Determine word usage from context clues.
 - Write a paragraph to establish mood and setting.
-

Study skills: Worktext page 165

This worktext page is used as you teach the lesson.



Composition: Worktext page 166

Setting and mood were presented in Lesson 98.



SOMETHING EXTRA

Write It: Courtly customs

Invite the student to research the rules of court in the Middle Ages. After the manner of an etiquette book, direct the student to write about the rules of court that a page learned and that a knight was expected to follow.

Could this message be true? He, Squire Myles Falworth, was to be knighted by the king and then face the Sieur de la Montaigne—the most seasoned champion in France! True it was, and noble the contest in which the young man earned the knightly honor to go with the title “Sir Myles.”

Lesson	Reader pages	Worktext pages
101	428–35	167–68
102	436–43	169–70

Materials

- A certificate, award, or diploma
- Vocabulary sentences for display. Use the prepared sentences from pages 590 and 598 to introduce the vocabulary words in context at the beginning of each lesson.

Background information

Men of Iron—“Champion in Truth” is adapted from the novel *Men of Iron* by Howard Pyle, published by BJU Press.

The Order of the Bath—Knights of the Order of the Bath belonged to a special order of knights. The name of the order arises from ritual washing or bathing, which is traced to the washing of baptism. The washing symbolized spiritual purification.

Pronunciations—The following are names of characters in this story.

Gascoyne (găs' koin')

Sieur de la Montaigne (seeyō duh lah mohntehnyuh)

Comte de Vermoise (kohnt duh vairmwaz)

INTRODUCTION

Rising to the occasion

Display the certificate, award, or diploma.

- Have you ever earned an award or received an honor?
Did you have to work hard to earn it?
- The story you will begin reading today will help you understand what is involved in earning the title of “knight.”

Head note

- Read the head note on reader page 428 silently to find out who will become a champion.
- Whose care is Myles currently under? ([the earl of Mackworth](#))

Why is Myles in the care of the earl? ([Myles's father has been forced into hiding because he was wrongfully outlawed, and the earl is a distant relative under whom Myles can train to become a knight.](#))

Who is teaching Myles the skills required of a knight? ([Sir James Lee](#))

OBJECTIVES

LESSON 101

The student will

- Identify the elements of setting in the story.
- Describe how the author creates the mood of the story.
- Relate historical events to modern events.
- Develop a historical perspective of medieval England, kings, and knights.
- Discern character traits.

LESSON 102

The student will

- Identify suspense.
- Make predictions.
- Relate historical events to modern events.
- Contrast the traits of story characters.
- Evaluate character attitudes.
- Relate the story to the article “The Medieval Knight.”
- Relate story content to personal experience.



Heritage Studies Connection

Lessons 101 and 102 can be linked to the study of the Middle Ages.

Correlated Activities

- Vocabulary Notebook, Activity 1: Word Hunt
- Spelling Practice, Activity 1: Spell Check

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

VOCABULARY

I was unable to answer questions about my fifth birthday because I had only a **vague** memory of it. (p. 429)

Autumn is an **opportune** time to take a family trip, since the vacation sites are not as crowded. (p. 430)

The campers in my cabin decided to **venture** to take the roughest hiking trail on the campsite. (p. 430)

Before silent reading: pages 428–31

Motivation

- What amazing thing have the noblemen come to tell Myles about?

After silent reading

Overview discussion: pages 428–31

- [literal] What is the unusual meeting in Sir James's office about? (giving Myles the opportunity to be knighted by the king)

[interpretive] What makes this opportunity especially important to Myles? (Possible answers: The king will be there; Myles is to fight a champion knight; with his father in exile, he would not be expected to be given such an opportunity. See the head note on reader page 428.)

Locate and read aloud the paragraph in which the earl of Mackworth explains to Myles what he plans to do for him and Myles's response (page 430).

- [interpretive] What is the setting of the story? (a castle during the Middle Ages)

**CHAMPION IN
TRUTH**

from Men of Iron by Howard Pyle,
adapted by Amy Miller
illustrated by Johanna Ehnis

Myles Falworth, the son of a wrongfully outlawed nobleman, has been sent to a powerful kinsman¹ to learn the arts of knighthood. While under the silent watch of the earl of Mackworth, Sir James Lee, a seasoned one-eyed knight, undertakes the task of bringing Myles from boyhood to the strength of manhood required of a true knight. Myles does not fully understand the reason that his blind father has been forced into hiding for the past twelve years, but he has recently come to understand that the great earl of Mackworth in his silence has always been on his side. Myles, being modest, though fearless, does not recognize the strength of his skill and ability that has been acknowledged by Sir James and the earl. Myles is destined to rise above his fellow squires and be used greatly to right the wrongs of an evil enemy.

Hero of the Hour

That same afternoon the squires' quarters were thrown into such an uproar of excitement as had, perhaps, never before stirred them. About one o'clock in the afternoon, the earl himself and Lord George came walking slowly across the Armory Court wrapped in

428

[interpretive] What mood does the author create at the beginning of the story? (an excited, hurried one)

[interpretive] How does the author create this mood? (Elicit that he uses words and phrases that picture movement and excitement, such as *uproar, stirred, intense half-suppressed excitement, fever beat*. See reader pages 428–29.)

Follow-up discussion: page 428

- [literal] What causes all the excitement at the squires' quarters? (The earl himself and Lord George have come to visit Sir James Lee.)

[interpretive] Do you think that the earl and Lord George realize the effect that their coming has on the surroundings? (no) Why not? (They are involved in their conversation and probably do not notice the others around them.)

James's office, the lads and young men gathered in knots, discussing with awe-filled interest what that visit might signify.

After some time Sir James Lee came to the door at the head of the long flight of stone steps and, whistling, beckoned one of the smaller pages to him. He gave a short order that sent the little fellow flying on some mission. In the course of a few minutes he returned, hurrying across the stony court with Myles Falworth, who presently entered Sir James's office. It was at this sight that the intense half-

suppressed excitement reached its height of fever heat. What did it all mean? The air was filled with a thousand vague,² wild rumors—but the very wildest imaginations fell short of the real truth.

Myles entered, pale-faced, to find the earl, Lord Mackworth, sitting at the table in the seat that Sir James Lee usually occupied. Lord George, the earl's brother, half-sat, half-leaned in the window place. Sir James, the hardy one-eyed knight, stood with his back to the empty

²vague—not clear



Champion in Truth 429

Follow-up discussion: page 429

- [interpretive] Why are the squires so curious about the two noblemen's visit to Sir James's office? (It seems that it is very rare for the earl and Lord George to visit Sir James's office.)

[interpretive] What ideas do you think the squires have about Myles being sent to Sir James's office? (Accept any answer, but elicit that they know it must be very important. They might think he is either in serious trouble or that something very good is about to happen to him. Since Myles is still young, they probably would not guess that he is going to be knighted.)

NOTE At this point in the novel, *Men of Iron*, Myles is nineteen years old. The earl had been planning to wait at least another year before making him a knight.

Read aloud the sentences that describe the excitement of the squires when they see Myles going into Sir James's office.

- [interpretive] Why do you think Myles is "pale-faced" as he enters Sir James's office? (Elicit that he is nervous about the earl calling him in; he doesn't know why he is being called, and he might think he is in trouble.)

Follow-up discussion: page 430

► [literal] Why is Myles afraid to face the Sieur de la Montaigne? (Myles is only a young man who has had little experience; the Sieur de la Montaigne is France's greatest knight.)

[interpretive] Do you think that Myles is afraid of the physical danger of facing such a skilled opponent? (Elicit that it does not appear that he is; his fear is that he will be laughed at for attempting to defeat such a strong opponent.)

Read aloud Myles's words with uncertainty in your voice as he tells the earl why he is afraid to face the Sieur de la Montaigne.

[appreciative] How would you feel if you were in Myles's situation and had been given the honor that Myles has been given? (Accept any answer, but elicit that Myles's response of humility and gratitude are appropriate as opposed to one who would be proud and boastful.) [BAT: 7e Humility]

► [interpretive] How does Lord George show his confidence in Myles? (Lord George assures Myles that they would not ask him to undertake something that they didn't think he was capable of accomplishing.)



fireplace, his hands clasped behind him. All three were very serious.

With great purpose, the earl of Mackworth explained to Myles that as he knew, the king was making a most *opportune*³ visit to his household. The earl planned to take advantage of the occasion to have young Myles Falworth knighted with full honors. In order to prove his worth as a knight, he must face a renowned champion in a jousting match. The Comte⁴ de Vermoise, visiting from France, was travelling with the king. In the company of the Comte was his greatest knight.

"Hast thou ever heard of the Sieur de la Montaigne?" asked the earl.

The stunned Myles indicated that he had with much astonishment and trembling as he realized this was his intended opponent.

Sensing Myles's unaccustomed fear, the earl questioned, "Speak from thy heart, Myles; why art thou afraid?"

"Because," said Myles, "I am so young, sir. I am but a raw boy. How should I dare be so hardy as to *venture*⁵ to set lance against such a one as the Sieur de la Montaigne?

What would I be but a laughing stock for all the world who would see me so foolish as to venture against one of such ability and skill?"

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Lord George, who had openly shown favor towards Myles, spoke in his behalf, "Nay, Myles, thou thinkest not well enough of thine own skill and ability. Thinkest thou we would undertake to set thee against him, if we did not think that thou couldst hold thine own fairly well?"

Warmed by the approval of his esteemed friend, Myles responded to the honor of such a challenge, "If thou bid me do so, I will fight him."

"There spake my brave lad!" cried Lord George heartily.

"I give thee joy, Myles," said the earl, extending his hand, which Myles took and kissed. "And I give thee double joy. I have talked with the King concerning thee this morning, and he hath consented to knight thee—yea, to knight thee with all honors of the Bath—provided thou wilt match thee against the Sieur de la Montaigne for the honor of England and Mackworth."

The conversation concluded, the earl gave Myles into the hands of Lord George to prepare him with garments and all readiness for the upcoming ceremonies. Lord George told Myles of the appointed time to meet in his apartment to be outfitted and dismissed him.

Then Myles went out stupefied, dazed, bewildered. His first thought,

³opportune—taking place at a good time
⁴Comte—high-ranking noble in the French court
⁵venture—to dare to

as always, was to tell his long-time loyal friend, Francis Gascoyne, of this great event. Not seeing him, he said not a word in answer to the eager questions poured upon him by his fellow squires but walked straight away. He hardly knew where he went, but by and by he found himself in a grassy angle below the end of the south stable, a spot overlooking the outer wall and the river beyond. He looked around. No one was near, so he flung himself at length, burying his face in his arms. How long he lay there he did not know, but suddenly someone touched him upon the shoulder, and he sprang up quickly. It was Gascoyne.

"What is to do, Myles?" said his friend anxiously. "What is all this talk I hear concerning thee up yonder at the armory?"

"Oh, Gascoyne!" cried Myles, with a husky choking voice. "I am to be knighted—by the king—by the king himself, and I—I am to fight the Sieur de la Montaigne."

They stood for a while quite silent, and when at last the stillness was broken, it was Gascoyne who spoke, in a choking voice.

"Thou art going to be great, Myles," said he. "I always knew that it must be so with thee, and now the time hath come. Yea, thou wilt be great and live at court amongst noble folk, and kings perhaps. Presently

thou wilt not be with me anymore and wilt forget me by and by."

"Nay, Gascoyne, never will I forget thee!" answered Myles. "I will always love thee better than anyone in the world, saving only my father and my mother."

Gascoyne shook his head and looked away, swallowing at the dry lump in his throat. Suddenly he turned to Myles. "Wilt thou grant me a boon?"

"Yea," answered Myles. "What is it?"

"That thou wilt choose me for thy squire."

"Nay," said Myles, "how canst thou think to serve me as squire? Thou wilt be a knight thyself someday, Gascoyne, and why dost thou wish now to be my squire?"

"Because," said Gascoyne, with a short laugh, "I would rather be in thy company as a squire than in mine own as a knight, even if I might be a banneret."

Myles flung his arm around his friend's neck. "Thou shalt have thy will," said he, "but whether knight or squire, thou art mine own true friend."

Then they went slowly back together to the castle world again.

⁶boon—benefit; blessing



Follow-up discussion: page 431

► [critical] Why do you think Myles doesn't answer the questions asked him by the other squires? (Possible answers: He wants to tell Gascoyne first; he is still so surprised that he cannot speak; he doesn't consider the other squires to be close friends; he doesn't know how the others will react to the news.)

► [interpretive] Describe the friendship between Myles and Gascoyne. (They are very close friends. Myles wants to tell Gascoyne about his discussion with the earl before telling anyone else, and he says that he loves Gascoyne better than anyone else besides his mother and father. Gascoyne is a faithful, supportive friend.)

[interpretive] What request does Gascoyne ask of Myles? (for Myles to allow him to be his squire) What does this suggest about Gascoyne's character? (Elicit that he is humble and faithful.) [BATs: 2c Faithfulness; 7e Humility]

Choose two students to read aloud the conversation between Myles and Gascoyne as Gascoyne earnestly asks to be Myles's squire.

Before silent reading: pages 432–35

Motivation

- ▶ Why does Lord George quietly tell Myles to conceal his identity?

After silent reading

Overview discussion: pages 432–35

- ▶ [interpretive] Why is Myles instructed not to let the king know who his father is? (He is told that it is for his father's sake; Myles's father has been banished from the kingdom; perhaps Lord George is afraid the king will not grant knighthood to Myles if the king knows who Myles's father is.)

[interpretive] Why is Myles's bestowal of knighthood even more honorable than that of most knights? (Most knights were knighted by other knights, nobles, or officers of the crown; Myles was knighted by the king, with the honors of the Bath.)

[appreciative] Is it an ordinary event for the president of the United States to visit your hometown and give honors to young men or women for their achievements? (Elicit that it does happen, but it is not at all ordinary; it is a great honor.) How do you think Myles's honor compares to this?

[interpretive] How will being honored by the king help Myles in the future? (Elicit that he will now be recognized because of this honor, which will allow him many opportunities that he would never have otherwise. In medieval England, one could not advance in recognition and power unless one was a member of an important family or knew important people.)

- ▶ [interpretive] How would you describe Myles's character? (possible answers: brave, honorable, loyal, thankful, humble) [BAT: 7e Humility]



At two o'clock Myles went to Lord George's apartments. There his friend and patron⁷ dressed him out in a costume better fitted for the ceremony of presentation. Myles had never worn such splendid clothes in his life, and he could not help feeling that they became him well.

"Sir," said he, as he looked down at himself, "sure it is not lawful for me to wear such clothes as these."

In those days there was a law, known as a sumptuary law, which regulated by decree the clothes that each class of people were privileged to wear. It was, as Myles said, against the law for him to wear such garments as those in which he was clad—either velvet, crimson stuff, fur, or silver or gold embroidery—nevertheless such a solemn ceremony as presentation to the king excused the temporary overstepping of the law, and so Lord George told him. As he laid his hand upon the lad's shoulder and held him off at arm's length, he added, "And I pledge thee my word, Myles, that thou art as sturdy and handsome a lad as ever mine eyes beheld."

"Thou art very kind to me, sir," said Myles.

Lord George laughed and then, giving him a shake, let go his shoulder.

⁷patron—a person who helps or supports another by giving him money or things

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Follow-up discussion: page 432

- ▶ [literal] What is the sumptuary law regarding clothes? (It prescribes dress regulations for each class of people.)

[interpretive] Why do you think this sumptuary law was instituted in England at this time? (to enforce the social distinctions between the classes of people)

[critical] What do you think about a law that regulates the kinds of clothes that a person is allowed to wear? (Accept any answer.)

Read aloud Lord George's proud compliments to Myles when Myles is dressed in the luxurious clothes.

It was about three o'clock when little Edmond de Montefort, Lord Mackworth's favorite page, came with word that the King was then walking in the earl's private garden.

"Come, Myles," said Lord George, and then Myles arose from the seat where he had been sitting, his heart throbbing wildly.

At the wicket⁸ gate of the garden, two gentlemen-at-arms stood guard in half armor. They saluted Lord George and permitted him to pass with his charge. As he laid his hand upon the latch of the wicket, he paused for a moment and turned.

"Myles," said he, in a low voice, "thou art a thoughtful and cautious lad. For thy father's sake be thoughtful and cautious now. Do not speak his name or betray that thou art his son." Then he opened the wicket gate and entered.

Following the lead of Lord George, Myles was brought before the king.

"Thou art a right champion in truth," he said, looking Myles over with smiling eyes. "Such was Sir Galahad when he came to Arthur's court. And so they tell me, thou hast the stomach to brook⁹ the Sieur de la Montaigne, that tough old boar of Dauphin. Hast thou in truth the courage to face him? Knowest thou what a great thing it is that thou hast set upon thyself—to do battle, even in sport, with him?"

"Yea, Your Majesty," answered Myles; "well I know it is a task perhaps beyond me. But gladly would I take upon me even a greater undertaking, and one more dangerous, to do Your Majesty's pleasure!"

The king looked pleased. "Now that was right well said, young man," said he, "and I like it better that it came from such young and honest lips." The king turned and introduced Myles to the Sieur de la Montaigne. Each measured his opponent hastily. The contrast between the two was very great—the one a young novice, the other a seasoned warrior.

The meeting over, Myles withdrew under the charge of Lord George. Myles paused to talk with the gentlemen attendants, finding himself, with a certain triumphant exultation,¹⁰ the peer of any and the hero of the hour.

That night was the last that Myles and Gascoyne spent lodging in the dormitory in their squirehood service. The next day they were assigned apartments in Lord George's part of the house and thither they transported themselves and their belongings, amid the awestruck wonder and admiration of their fellow squires.



Follow-up discussion: page 433

► [interpretive] How do you know Myles is excited as he is about to meet the king? (Elicit that Myles's heart is throbbing wildly when he is summoned by the king's page.)

► [interpretive] What does it mean that Myles is the "peer of any"? (In this type of society, everyone is ranked by class, and those of the upper classes generally do not associate with those of lower classes. Myles, however, is everyone's hero, and everyone, despite social ranking, is accepting of him at this time. He has even the king's favor.)

Read aloud the paragraph that describes Myles's emotion after his meeting with the king.

Follow-up discussion: page 434

► [literal] What are some of the things involved in the knighting ceremony for Myles? (special clothing and grooming, a night spent in prayer, an appearance before the king and the court)

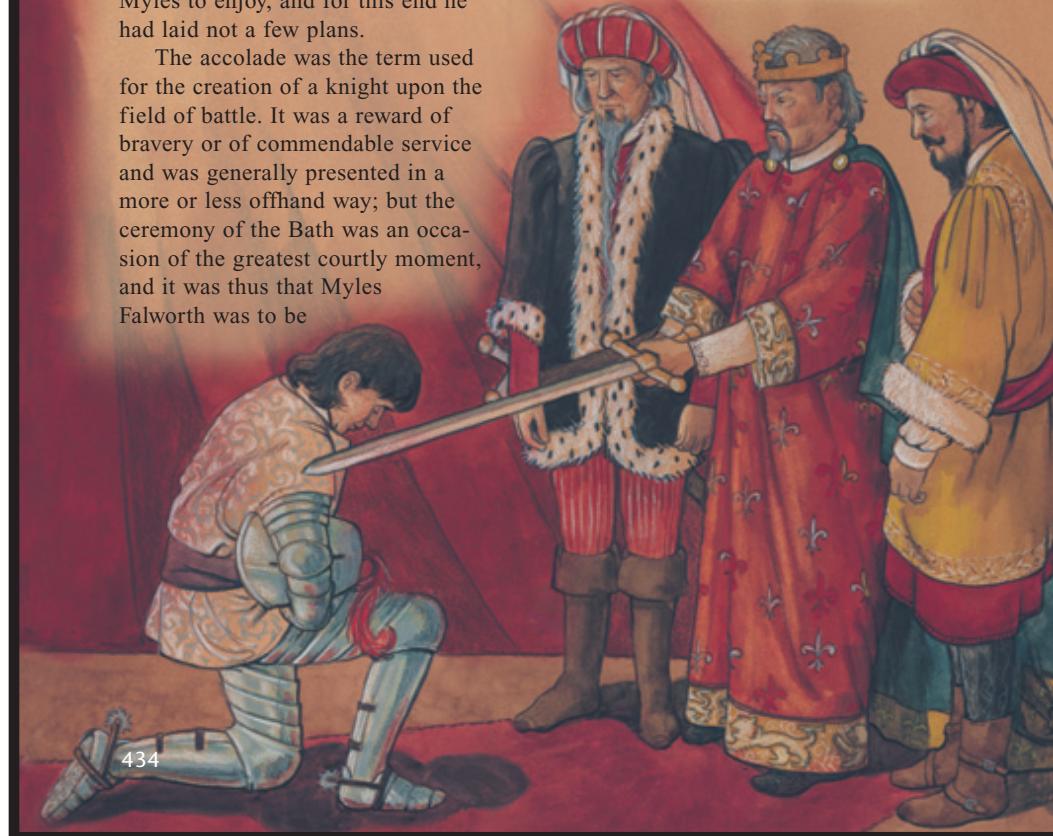
Read aloud the sentences that describe the importance of Myles's ceremony.

In Myles Falworth's day, one of the greatest ceremonies of courtly life was that of the bestowal of knighthood by the king, with the honors of the Bath. By far the greater number of knights were at that time created by other knights, or by nobles, or by officers of the crown. To be knighted by the king in person distinguished the recipient for life. It was this signal honor that the earl, for his own purposes, wished Myles to enjoy, and for this end he had laid not a few plans.

The accolade was the term used for the creation of a knight upon the field of battle. It was a reward of bravery or of commendable service and was generally presented in a more or less offhand way; but the ceremony of the Bath was an occasion of the greatest courtly moment, and it was thus that Myles Falworth was to be

knighted in addition to the honor of a royal belting.

After following all of the ceremonial details in clothing, grooming, and a night spent in prayer in the dark and mysterious castle chapel, the time came for Myles to appear before the king and all witnesses gathered in the Great Hall. Myles knew that he was very pale; he felt rather than saw the restless crowd of faces upon either side, for his eyes were fixed directly



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before him, upon the platform whereon sat the king. The earl of Mackworth stood at the king's right hand, the Comte de Vermoise upon the left, and the others ranged around and behind the throne. It was with the same tense feeling of dreamy unreality that Myles walked slowly up the length of the hall, measuring his steps by those of Gascoyne. Suddenly he felt Lord George touch him lightly upon the arm, and almost instinctively he stopped short—he was standing just before the covered steps of the throne.

He saw Gascoyne mount to the third step, stop short, kneel, and offer the sword and the spurs he carried. The king took the weapon and laid it across his knees. Then the squire bowed low and, walking backward, withdrew to one side, leaving Myles facing the throne. The king unlocked the spur chains from the sword hilt, and then, holding the gilt¹¹ spurs in his hand for a moment, he looked Myles straight in the eyes and smiled. Then he turned and gave one of the spurs to the earl of Mackworth.

The earl took it with a low bow, turned, and came slowly down the steps to where Myles stood. Kneeling upon one knee, and placing Myles's foot upon the other, Lord Mackworth set the spur in its place and latched the chain over the instep. He drew the sign of the cross upon

Myles's bended knee, set the foot back upon the ground, rose with slow dignity, and bowing to the king, drew a little to one side.

As soon as the earl had fulfilled his duty, the king gave the second spur to the Comte de Vermoise, who set it on Myles's other foot with the same ceremony that the earl had observed, withdrawing as he had done to one side.

An instant pause of motionless silence followed, and then the king slowly arose and began deliberately to unwind the belt from around the scabbard of the sword he held. As soon as he stood, the earl and the count advanced and, taking Myles by either hand, led him forward and up the steps to the platform above. As they drew a little to one side, the king stooped and buckled the sword belt around Myles's waist; then rising again, he lifted his hand and struck him upon the shoulder, crying in a loud voice, "Be thou a good knight!"

Instantly a loud sound of applause filled the whole hall, in the midst of which the king laid both hands upon Myles's shoulders and kissed him upon the right cheek. So the ceremony ended. Myles was no longer Myles Falworth, but Sir Myles Falworth, Knight by Order of the Bath and by the grace of the king!

¹¹gilt—covered in gold or gold in color



Follow-up discussion: page 435

► [appreciative] Why do you think the author uses so much detail to describe the ceremony of Myles's knighting? (Elicit that it helps us to understand what a great honor this is.)

[interpretive] Why do you think Myles has a "tense feeling of dreamy unreality" as he walks across the hall? (Answers will vary, but elicit that he probably can't believe that this is happening to him.)

[literal] What command does the king give Myles? ("Be thou a good knight!")

Read aloud the reaction of the court to Myles's knighting.

Looking ahead

► Will Myles retain his honor in his contest with the Sieur de la Montaigne?

WORKTEXT OBJECTIVES

The student will

- Locate Bible verses.
 - Infer conclusions.
 - Recall and infer facts and details.
 - Determine a title for an article.
-

Comprehension:

Worktext pages 167–68



COMPREHENSION

VOCABULARY

Pastor Tipton did not **disclose** to us the amount of money the donor gave for the building project. (p. 436)

The referee and the coach had an **encounter** to discuss the call that was just made. (p. 436)

My footsteps **reverberated** as I walked down the concrete hallway. (p. 438)

Before silent reading: pages 436–40

Motivation

- What happens in the first two rounds of the joust?

After silent reading

Overview discussion: pages 436–40

- [appreciative] What is the atmosphere like on the day of the joust? (possible answers: exciting; bright and sunny; intense)

[literal] What happens to Myles during the first two rounds of the joust? (He breaks his lance both times and is praised both times; the second time, his opponent warns him that he won't be as easy on him.)

- [literal] Why does the Sieur de la Montaigne not try to unhorse Myles the first two times? (He at first considers Myles to be but a boy, and he is being easy with him.)

[interpretive] Had the Sieur de la Montaigne expected Myles to break his lance in the first two rounds? (no) What does he decide to do on the last round? (try to unhorse Myles as he would an experienced knight)

Locate and read aloud the Sieur de la Montaigne's warning to Myles and Myles's response (page 440).



Young Heart of Iron

And now, at last, had come the day of days for Myles Falworth. This was the day when he was to put to the test all that he had learned in the three years of his training, the day that was to **disclose**¹² what promise of future greatness there was in his strong young body. And it was a noble day, one of those in late September when the air seems sweeter and fresher than at other times and the sun bright and as yellow as gold.

At either end of the lists¹³ stood the pavilions¹⁴ of the knights. That of Myles was at the southern extremity and was hung, by the earl's desire, with cloth of the Beaumont colors, black and yellow, and displaying the crest of the house of Beaumont. Myles, partly armed, stood at the doorway of the pavilion, watching the folk gathering at the temporary wooden stands.

The ladies of the house were already seated, and the ushers were bustling hither and thither, assigning the others their places. A considerable crowd of common folk from the town had already gathered at the barriers opposite;

¹²disclose—to make known
¹³lists—stadium for jousting
¹⁴pavilions—fancy or elaborate tents
¹⁵encounter—a brief meeting

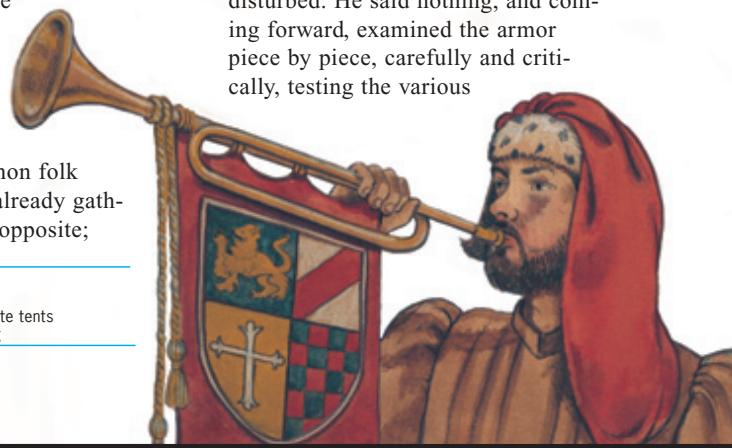
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and as he looked at the restless and growing multitude, Myles felt his heart beat quickly and his flesh grow cold with a nervous anxiety.

Suddenly there came a loud blast of trumpets. A great gate at the farther boundary of the lists was thrown open, and the king appeared, riding upon a white horse, preceded by the king-at-arms and the heralds, attended by the earl and the Comte de Vermoise, and followed by a crowd of attendants. Just then Gascoyne, who was lacing some of the armor plates with new thongs, called Myles, and he turned and entered the pavilion.

As the squires were adjusting these last pieces, strapping them in place and tying the thongs, Lord George and Sir James Lee entered the pavilion. Lord George took the young man by the hand and with a pleasant smile wished him success in the coming **encounter**.¹⁵

Sir James seemed anxious and disturbed. He said nothing, and coming forward, examined the armor piece by piece, carefully and critically, testing the various



[critical] What does Sir James advise Myles to do? (to aim for the helmet) Do you think this is good advice? Why or why not? (Answers will vary, but elicit that it is very dangerous. Sir James must have a lot of confidence in Myles's ability.)

[appreciative] Why is "Young Heart of Iron" a good title for this chapter?

Follow-up discussion: page 436

- [interpretive] How long has Myles trained to be a knight? (only three years) Is this the normal period of time, according to the article on reader pages 424–27, "The Medieval Knight"? (Elicit that it is not normal

since many knights began their training as young boys. Encourage students to read the novel, *Men of Iron*, to find out why Myles's case is different.)

[interpretive] How is this jousting match similar to a modern-day sporting event? How is it different? (Possible answers: In both events there are crowds of spectators, ushers seat people, and there are rules to be followed; jousting events involved much more honor and more danger than modern-day sporting events.)

Read aloud the description of Myles's pavilion at the lists.

(continued at bottom of next page)

straps and leather points and thongs to make sure of their strength.

"Sir," said Gascoyne, who stood by watching him anxiously, "I do trust that I have done all properly and well."

"I see nothing amiss, sirrah,"¹⁶ said the old knight, half grudgingly. "So far as I may know, he is ready to mount."

Myles mounted and rode out to meet his opponent to hear the challenge read. The marshal bade the speaker read the challenge of the Sieur de la Montaigne, which, unrolling the parchment, he began to do in a loud, clear voice so that all might hear. As soon as the speaker had ended, the marshal bade him call the defendant of the other side.

After repeating his challenge, Myles drew back to where Gascoyne awaited him. Mounting upon a stool, Gascoyne covered his friend's head with the great jousting helmet, fastening the leather points that held it to the iron collar.

As he was tying the last thong, a messenger came from the herald, saying that the challenger was ready, and then Myles knew the time had come. Reaching down and giving Sir James a grip of the hand, he drew on his armored gloves, took the jousting lance that Gascoyne handed him, and turned his horse's head toward his end of the lists.

As Myles took his place at the south end of the lists, he found the Sieur de la Montaigne already at his station. Myles peered through the peephole in the face of the huge helmet; a crosswise slit known as the ocularium. Through it, he could see, like a strange narrow picture, the farther end of the lists, where the spectators upon either side were moving and shifting. In the center of all, his opponent sat with spear point directed upward, erect. The Sieur de la Montaigne was as motionless as a statue of iron, the sunlight gleaming and flashing upon his polished plates of steel, and the ornamental harness of his horse swaying and fluttering in the rushing of the fresh breeze.

Upon that motionless figure Myles's sight gradually centered, with every sense keenly in tune. He knew that in the next moment the signal would be given that was to bring him either glory or shame from that iron statue. He ground his teeth together with stern resolve to do his best in the coming encounter and murmured a brief prayer in the hollow darkness of his huge helmet. Then with a shake he settled himself more firmly in his saddle, slowly raised his spear point until the shaft reached the exact angle, and there allowed it to rest

¹⁶sirrah—term used to address a person of lower status



Follow-up discussion: page 437

► [interpretive] Why is Gascoyne so careful with the straps, points, and thongs of Myles's armor? (Elicit that if he isn't careful something may go wrong, causing Myles to lose the joust or be in danger.)

Choose two students to read aloud the conversation between Gascoyne and Sir James, contrasting Gascoyne's anxious voice with Sir James's gruff voice.

► [appreciative] Why do you think the author is giving so many details and drawing out the time before the joust starts? (Elicit that he is building suspense and excitement.)

[interpretive] Do you think Myles is afraid as he faces the Sieur de la Montaigne? (probably) Why or why not? (possible answers: because he knows the knight has much more experience than he does; because he doesn't have much confidence in himself)

(continued from previous page)

[interpretive] Why do you think Sir James is anxious and disturbed? (Possible answers: He is nervous because he wants Myles to win; he knows the outcome is very important for Myles and his family; he feels responsible since he is Myles's trainer.)

Follow-up discussion: page 438

► [interpretive] What is the significance of a broken spear in a joust? (Elicit that this is one of the goals in a joust; it means the knight has scored, although to unhorse the opponent is the ultimate win. See reader page 426.)

[appreciative] Although it looks simple, what do you think it is like to ride a horse with so much armor on and be struck by a spear with the force of a running horse behind it?

Read aloud the description of what Myles hears, sees, and feels after he breaks his spear against his opponent.

motionless. There was a moment of dead, tense, breathless pause; then he felt rather than saw the marshal raise his baton. He gathered himself together, and the next moment a bugle sounded loud and clear. In one blinding rush he drove his spurs into the sides of his horse and in answer felt the noble steed spring forward with a bound.

Through all the clashing of his armor reverberating¹⁷ in the hollow depths of his helmet, he saw the mail-clad figure from the other end of the lists rushing towards him, looming larger and larger as they came together. He gripped his saddle with his knees, clutched the stirrups with the soles of his feet, and bent his body still more forward. In the instant of meeting, with almost the blindness of instinct, he dropped the

point of his spear against the single red fleur-de-lis¹⁸ in the middle of the oncoming shield.

There was a thunderous crash that seemed to rack every joint. He heard the crackle of splintered wood. He felt the momentary trembling recoil of the horse beneath him, and in the next instant he had passed by. As he reined in the rushing horse at the far end of the course, he heard faintly in the dim hollow recess¹⁹ of the helmet the loud shouts and the clapping of those who looked on. He found himself gripping the end of a broken spear with nervous intensity, his mouth clammy with excitement, and his heart thumping in his throat.

¹⁷reverberating—echoing

¹⁸fleur-de-lis (flür' də-lēz)—the symbol of the French king

¹⁹recess—a small hollow place or indentation



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Then he realized that he had met his opponent and had carried out the meeting well. As he turned his horse's head towards his own end of the lists, he saw the other trotting slowly back towards his station, also holding a broken spear shaft in his hand.

As he passed the iron figure, a voice issued from the helmet, "Well done, Sir Myles; nobly done!" and his heart bounded in answer to the words of praise from his opponent. When he had reached his own end of the lists, he flung away his broken spear, and Gascoyne came forward with another.

When, in answer to the command of the

marshal, he took his place a second time, he found himself calmer and more collected than before, but every sense no less intensely fixed than it had been at first. Once more the marshal raised his baton, once more the horn sounded, and once more the two rushed together with the same thunderous crash, the same splinter of broken spears, the same momentary trembling recoil of the horse, and the same onward rush past one another. Once more the spectators applauded and shouted as the two knights turned their horses and rode back towards their station.

This time as they met midway, the Sieur de la Montaigne reined in his



Follow-up discussion: page 439

- [interpretive] How do you think Myles feels after he realizes he has done a good job in the first round? (Answers will vary, but elicit that he is probably amazed, thankful, and excited that he did so well.)

Read aloud the paragraph that tells how Myles responds to the Sieur de la Montaigne's praise.

- [interpretive] Why is Myles calmer and more collected as he gets ready for the second round? (Elicit that since he knows what to expect he is not as nervous but more prepared to face the next round.)

Follow-up discussion: page 440

► [interpretive] Why do you think Myles warns the Sieur de la Montaigne that his saddle has sprung its stitches?

(Myles wants to be fair.) What does this show about Myles? (This shows his good character—he is fair and honest.) [BAT: 4c Honesty]

[critical] Should the Sieur de la Montaigne heed Myles's advice? Why or why not? (Elicit that he should since the sprung stitches put him at a disadvantage.)

[interpretive] Why doesn't the Sieur de la Montaigne heed Myles's advice? (He thinks it won't affect his performance at all.)

► [interpretive] How does Myles bring honor to Sir James? (Elicit that Sir James is the knight who trained Myles, so when Myles does well, it is evidence of Sir James's good teaching.)

Read aloud Sir James's jubilant comment when he greets Myles.



horse. "Sir Myles," said his muffled voice, "I had not thought to meet in thee such an opponent as thou dost prove thyself to be. I had thought to find in thee a raw boy, but I find instead a Paladin.²⁰ Until now I have been easy with thee, as I would give grace to any mere lad. I thought only of giving thee opportunity to break thy lance. Now I shall do my best to unhorse thee as I would any experienced knight. Nevertheless, because of thy youth, I give thee this warning, so that thou mayst hold thyself in readiness."

"I thank thee for thy courtesy, my lord," answered Myles, "and I will strive to encounter thee as best I may. Pardon me if I seem forward in so saying, but were I in thy place, my lord, I would change yon breast piece and overgirth²¹ of my saddle. They are sprung in the stitches."

"Nay," said the Sieur de la Montaigne, laughing, "breast piece and overgirth have carried me through more tilts than one and shall through this. If thou give me a blow so true as to burst breast piece and overgirth, I will own myself fairly conquered by thee." So saying, he saluted Myles with the end of the spear he still held and passed by to his end of the lists.

"My dear boy," Sir James greeted him, gripping the hand he held,



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"never could I hope to be so overjoyed in mine old age as I am this day. Thou dost bring honor to me, for I tell thee truly thou dost ride like a knight seasoned in twenty tournaments."

"It doth give me tenfold courage to hear thee so say, dear master," answered Myles. "And truly," he added, "I shall need all my courage in this bout,²² for the Sieur de la Montaigne telleth me that he will unhorse me this time."

"Did he indeed say so?" said Sir James. "Then no doubt he meaneth to strike at thy helmet. Thy best chance is to strike also at his. Doth thy hand tremble?"

"Not now," answered Myles.

"Then keep thy head cool and thine eye true. Set thy trust in God, and perhaps thou wilt come out of this bout honorably in spite of the rawness of thy youth."

The charge that Sir James Lee had given to Myles to strike at his opponent's helmet was a piece of advice he probably would not have given to so young a knight, excepting as a last resort. A blow perfectly delivered upon the helm was of all others the most difficult for the recipient to recover from, but then a blow upon the helm was not one time in fifty perfectly given.

²⁰Paladin—a knightly hero; renowned champion

²¹overgirth—strap that holds a saddle on a horse

²²bout—attack; session

As Myles raised the point of the fresh spear to rest, his opponent took his station at the farther boundary of the list, and again there was a little space of breathless pause. Myles was surprised at his own coolness. Every nervous tremor was gone. Before, he had been conscious of the critical multitude looking down upon him; now it was a conflict of man to man, and such a conflict had no terrors for his young heart of iron.

The spectators had somehow come to the knowledge that this was to be a more serious encounter than the two which had preceded it, and breathless silence fell for the moment or two that the knights stood in place.

Once more he breathed a short prayer. Then again, for the third time, the marshal raised a baton and the horn sounded, and for the third time Myles drove his spurs into his horse's flanks.

Again he saw the iron figure of his opponent rushing nearer, nearer, nearer. He centered, with a straining intensity, every one of his senses upon one point—the cross of the ocularium, the mark he was to strike. He braced himself for the tremendous shock which he knew must meet him, and then in a flash he dropped the lance point straight and true. The next instant there was a deafening stunning crash—a crash like the stroke of a thunderbolt.

There was a dazzling blaze of blinding light, and a myriad sparks danced and flickered and sparkled before his eyes. He felt his horse stagger under him with the recoil, and hardly knowing what he did, he drove his spurs deep into its sides with a shout.

At the same moment there resounded in his ears a crashing rattle and clatter, he knew not of what, and then, as his horse recovered and sprang forward, and as the stunning bewilderment passed, he found that his helmet had been struck off. He heard a great shout arise from all and thought, with a sickening, bitter disappointment, that it was because he had lost. At the farther end of the course he turned his horse, and then his heart gave a leap and a bound as though it would burst; the blood leaped to his cheeks tingling, and his bosom²³ thrilled with an almost agonizing pang of triumph, of wonder, of amazement.

There, in a tangle of his horse's harness and of embroidered trappings, the Sieur de la Montaigne lay stretched upon the ground, with his saddle nearby and his riderless horse trotting aimlessly about at the farther end of the lists.

Myles saw the two squires of the fallen knight run

²³bosom—chest

Champion in Truth 441



Follow-up discussion: page 441

- [literal] Why does Myles think he has lost? (He doesn't really believe he has won and assumes that the crowd is cheering for the Sieur de la Montaigne.)

[critical] How do you think Myles would have responded if he had lost? (Elicit that he probably would have accepted it graciously.)

Read aloud the paragraph that shows Myles's change of emotion as he realizes the people are cheering for him.

(Overview discussion continued)

[interpretive] What are some contrasting character traits of Myles and the Sieur de la Montaigne? (possible answers: humility/pride; unselfishness/selfishness; honorable/dishonorable)

[critical] Which is more important: winning or having an honorable character? (Elicit that having an honorable character is more important.) [BAT: 4c Honesty]

Before silent reading: pages 441–43

Motivation

- How does Myles show that he has a heart of iron?

After silent reading

Overview discussion: pages 441–43

- [critical] Do you think the outcome of the fight would have been different if the Sieur de la Montaigne had not warned Myles that he intended to unhorse him before the last round? Why or why not? (Answers will vary. Allow students to speculate about whether Myles would have been strong enough to withstand a blow to the helmet.)

[interpretive] Why does the author describe Myles as having a heart of iron? (Myles is steadfast and unafraid in the face of a challenge; he is as strong as iron.)

- [literal] How does the Sieur de la Montaigne react to his defeat? (He makes excuses for his loss, saying that Myles did not fairly unhorse him, but that he fell off because his saddle broke; he tries to claim victory because he knocked Myles's helmet off.)

Look back at page 440 and read aloud the Sieur de la Montaigne's laughing reply to Myles's warning. ("Nay . . . I will own myself fairly conquered by thee.")

[critical] Does the Sieur de la Montaigne stay true to his own words? (no) How should he have reacted? (He should have admitted that he had been fairly warned and that Myles had won fairly.)

Locate and read aloud the Sieur de la Montaigne's enraged claims about his defeat (page 442).

[appreciative] Is it hard for you to admit defeat by someone younger, smaller, or less experienced than you? [BAT: 7e Humility]

Follow-up discussion: page 442

► [interpretive] Why does the Sieur de la Montaigne claim that he has not been rightly unhorsed? (He is humiliated that he has been defeated and tries to make an excuse to retain his honor.) [BAT: 4c Honesty]

[interpretive] How does Myles show himself to be worthy of the title "knight"? (He admits that the Sieur de la Montaigne is right in his claim and that Myles himself had seen the faulty armor and warned the knight about it even though he knew it could mean a loss for himself.)

across to where their master lay; he saw the ladies waving their kerchiefs and veils and the castle people swinging their hats and shouting in an ecstasy of delight. Then he rode slowly back to where the squires were now aiding the fallen knight to arise. The senior squire drew his dagger, cut the leather points, and drew off the helm, disclosing the knight's face—a face white as death and twisted with rage, mortification,²⁴ and bitter humiliation.

"I was not rightly unhorsed!" he cried hoarsely, enraged, to the marshal and his attendants, who had ridden up. "I unhelmed him fairly enough, but my overgirth and breast strap burst and my saddle slipped. I was not unhorsed, I say, and I lay claim that I unhelmed him. I do affirm,²⁵ and will make my affirma-

tion good with my body, that I fell only by the breaking of my girth. Who says otherwise lies!"

"It is the truth he speaketh," said Myles. "I myself saw that the stitches were somewhat burst and warned him thereof before we ran this course."

"Sir," said the marshal to the Sieur de la Montaigne, "how can you now complain of that thing which your own enemy advised you of and warned you against? Was it not right knightly for him so to do?"

The Sieur de la Montaigne

stood quite still for a little while, leaning on the shoulder of his chief squire, looking moodily upon the ground; then, without making answer, he turned and walked away to his pavilion, still leaning on his squire's shoulder, whilst the other

²⁴mortification—extreme embarrassment; shame

²⁵affirm—to insist



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attendant followed behind, bearing his shield and helmet.

Gascoyne had picked up Myles's fallen helmet as the Sieur de la Montaigne moved away, and Lord George and Sir James Lee came walking across the lists to where Myles still sat. Then, the one taking his horse by the bridle rein, and the other walking beside the saddle, they led him before the raised platform where the king sat.

Even the Comte de Vermoise, mortified and amazed as he must have been at the overthrow of his best knight, joined in the praise and congratulation that poured upon the young conqueror.

Returning to the pavilion, Gascoyne had just removed Myles's breastplate and gorget, when Sir James Lee burst in. All his grim coldness was gone, and he flung his arms around the young man's neck, hugging him heartily and kissing him on either cheek.

"Mine own dear boy," he said, holding him off at arm's length and winking his one keen eye rapidly, as though to wink away a dampness of which he was ashamed—"Mine own dear boy, I do tell thee truly this is as sweet to me as though thou wert mine own son; sweeter to me than when I first broke mine own lance in triumph and felt myself to be a right knight."

"Sir," answered Myles, "what thou sayest doth rejoice my heart. But it is only just to say that both his breast piece and overgirth were burst in the stitches before he ran his course, for so I saw with mine own eyes."

"Burst in the stitches!" snorted Sir James. "Thinkest thou he did not know in what condition was his horse's gearing? I tell thee he went down because thou didst strike fair and true, and he did not so strike thee. Had he been Guy of Warwick, he had gone down all the same under such a stroke and in such a case."

Now that Myles has proven himself to be an able and noble knight, the real test lies ahead. Under the direction of his friend, the earl of Mackworth, Myles spends six months in France with the Prince of Wales. There he gains experience in battle and returns mature and confident, yet still noble in character. The battle between his father's and the earl's enemy awaits him. Myles has the chance to see justice brought to his friends and family after many long years of silent injustice being borne by his loved ones. Myles demonstrates true knighthood by championing his father in the case which could easily take his life.

Champion in Truth 443



Follow-up discussion: page 443

► [literal] How does the Comte de Vermoise show his kindness even though he has been humiliated by Myles defeating his best knight? (He praises Myles.)

[interpretive] What does the author mean when he says that Sir James winks "his one keen eye rapidly, as though to wink away a dampness of which he was ashamed"? (Sir James had tears in his eyes because of Myles's success, but he is embarrassed to show emotion.)

[interpretive] How does Myles show his humility at Sir James Lee's compliments? (Myles makes little of his own skill, insisting that the only reason he defeated the Sieur de la Montaigne was because the breast piece and overgirth were burst in the stitches.)

Read aloud Myles's humble response to Sir James's praise.

[interpretive] How does Sir James confirm Myles's victory in spite of Myles's humility? (He says that Myles's strike was fair and true and even had the Sieur de la Montaigne been Guy of Warwick, he would have gone down under the blow.)

Epilogue

► What does Myles gain as he spends time with the Prince of Wales? (experience in battle)

How does Myles later show true knighthood? (by championing his father in a case which could easily take his life)

NOTE Encourage the students to read the novel *Men of Iron* to find out what Myles does next.

WORKTEXT OBJECTIVES

The student will

- Compare and contrast characters' traits.
- Determine and describe mood.
- Match words and definitions.

Comprehension: Worktext page 169



Mood was presented in Lesson 98.

Vocabulary: Worktext page 170



SOMETHING EXTRA

Write It: A knight haiku

Invite the student to brainstorm and then write on a sheet of paper words and phrases related to knighthood. Display and explain an example of a haiku—a type of Japanese poem with three lines—five syllables in the first line, seven in the second, and five in the third—that does not need to rhyme. Tell him to use the words that he has brainstormed to write his own haiku. He may illustrate his haiku if he wishes.

Example:

Tall, rugged, mighty
Standing against the vast foe
Fighting for the right

SKILL DAY

Materials

- Teaching Visual 22: *Let's Get Organized*

Background information

Graphic organizer—A graphic organizer shows the relationships between pieces of information. Learning how to organize information in this visual manner will aid the student in mastering the information. This skill is also helpful when outlining information. Graphic organizers were introduced in Lesson 93.

GRAPHIC ORGANIZERS II

1 Skill development: Visual 22—*Let's Get Organized*

Display the visual.

- Graphic organizers, such as the one we will complete, can be used with many subject areas. Listen while I read aloud a paragraph. Then we will organize the information in this paragraph.

Read the following paragraph to the students.

The United States government is made up of three parts or branches. The purpose for having three parts is so that no one person or office will control the entire country. The executive branch includes primarily the president and his staff. The vice president and the cabinet advise the president on various important matters. Another part of the government is the legislative branch. The Legislature, also called the Congress, includes two parts: the House of Representatives and the Senate. The third branch is the judicial branch. This is headed by the Supreme Court, the highest court of the land.

Fill in the boxes of the graphic organizer as the students answer the questions.

- What is the topic of the paragraph? ([United States government](#))

What are the three branches? ([executive, legislative, judicial](#))

What positions are part of the executive branch?
([president, with the vice president and cabinet to advise him](#))

What are the two parts of the legislative branch?
([House of Representatives, Senate](#))

What is the highest court of the judicial branch?
([Supreme Court](#))

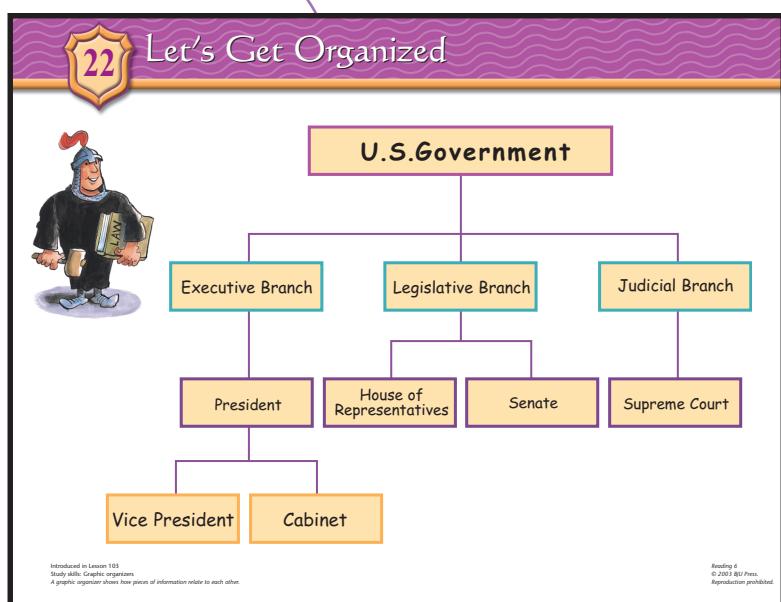
Lesson	Worktext pages
103	262–63

OBJECTIVE

LESSON 103

The student will

- Organize information using a graphic organizer.



LESSON 103

SKILL DAY

2

Skill application:

Worktext page 262



- ▶ Look at the web at the top of worktext page 262. Fill it in while we discuss the story, "The Adventures of Alexander Selkirk."
- ▶ What are some major needs that Selkirk had to provide for himself on the island? (possible answers: food, clothing, shelter, tools, protection, companionship)

Instruct the students to write four of the major needs in the four heading ovals.

After the students have filled in the four ovals, brainstorm together about some examples from the story that show how Selkirk met each of these needs. Direct them to write each example near the appropriate need and to draw an oval around it and a line connecting it to the need that it met.

- ▶ We have just taken information from a story and made a web. Now let's take the information we have organized from the story and put it into another type of graphic organizer.

Direct the students to fill in the boxes as you guide the following discussion.

- ▶ What should we write in the box at the top? (Elicit that it would be *Alexander Selkirk* because the whole story is about him.)

Where should we write the four major needs of Alexander Selkirk? (in the next level of boxes as major headings)

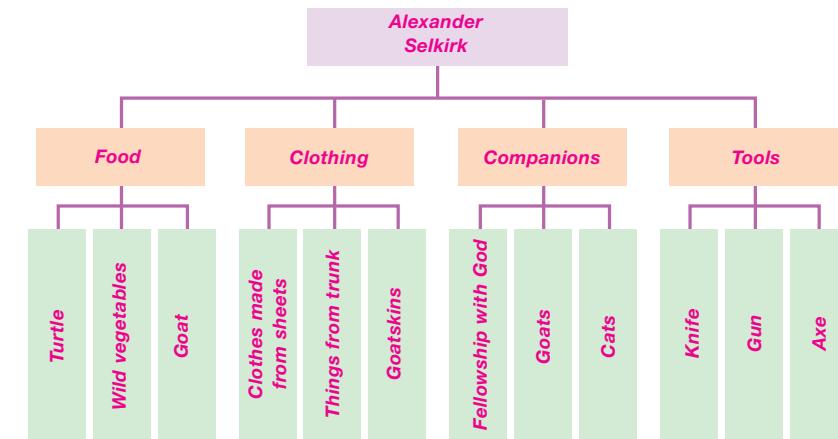
What should we write in the three boxes below each major heading? (three examples of how Selkirk met each need)

- ▶ Webs and other graphic organizers organize information that you need to study or write about.

Get Organized

► Make two graphic organizers showing how Alexander Selkirk's needs were met on the island.

Possible answers are given.



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3

Skill practice:

Worktext page 263



Instruct the students to read the paragraph at the top of the worktext page and arrange the information in the graphic organizer below it.

Oliver is orphaned and homeless. That's why he welcomes the Dodger's offer to take him to Fagin, whom Oliver thinks is a kindly man who takes in orphans. In reality, Fagin teaches the boys he takes in to be pickpockets and thieves. Oliver doesn't catch on until one day he is blamed for a crime he didn't commit.

Lesson	Reader pages	Worktext pages
104	444–51	171
105	452–59	172–74

Materials

- An item that has been monogrammed
- Vocabulary sentences for display. Use the prepared sentences from pages 610 and 618 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 104)

Background information

Monograms—Oliver Twist has to “pick marks” out of handkerchiefs that have been stolen. These marks are the monogrammed initials of the people that owned them. In Dickens’s time, it was very common for people to monogram things with their initials to show ownership, especially the wealthy who had possessions of high quality.

INTRODUCTION

Initially

Display the monogrammed item.

- Do you have something with your initials on it?

What items have you seen with initials on them?

Why would someone want to have an item monogrammed?

- In the story you will begin reading today, you will read about some people who have an unusual use for monogrammed items.

OBJECTIVES

LESSON 104

The student will

- Describe how the author appeals to the reader’s senses to create an image.
- Generalize about a character from his actions.
- Note elements of setting.
- Interpret irony.
- Read orally to convey character traits and emotions.

LESSON 105

The student will

- Contrast characters.
- Generalize about a character from his actions.
- Read orally to convey character traits and emotions.
- Make judgments about realistic versus unrealistic elements.
- Recognize irony.
- Recognize the author’s message: The orphans should be cared for, and the court system should be improved.



HERITAGE STUDIES Connection

Lessons 104 and 105 can be linked to the study of England.

Correlated Activities

- Connections, Activity 3: You’re the Expert
- Recreational Reading, Activity 4: Board Game

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

VOCABULARY

My dad is a **staunch** supporter of the university where he received his education. (p. 445)

It was **ludicrous** to think that the six-foot-tall man expected to fit in the kiddie bumper cars. (p. 447)

With the **meagre** supply of bullets, he knew the battle could not last long. (p. 450)

Head note

- ▶ Read the head note (all of reader page 444) silently to find out one of the reasons Charles Dickens wrote stories like *Oliver Twist*.
- ▶ What did Dickens use his stories to do? (to reflect social and political problems of his time)
- ▶ How does Fagin lead young boys astray? (by teaching them to steal)

What social and political problems do you think Dickens was trying to reflect in this story? (Answers will vary, but elicit that he was dealing with the social problem of orphans being neglected so that they were easy prey for people like Fagin, and with the political/social problems of the justice system which allowed magistrates such as Mr. Fang to hold office.)

NOTE The students will learn more about nineteenth-century England, its problems, and Dickens's views in Lesson 106.

Before silent reading: pages 445–48

Motivation

- ▶ Read the chapter title. What makes the games played in Fagin's home "curious"?

—Oliver Twist—

from the novel by Charles Dickens illustrated by Jim Hargis

Charles Dickens wrote his novels column by column for the newspapers. He told a little more each day, spinning the book out as long as possible. After several months, the chapters were collected and put into book form. Dickens used his stories to reflect social and political problems of his time. You will notice in this story the number of children being taught to pick pockets and rob from stores. The most famous of these young criminals is the Artful Dodger, chief of child pickpockets. The Dodger is the prize student of a man called Fagin. You will also meet Mr. Fang, the picture of a bullying petty¹ magistrate² who has nobody over him to make sure he rules his courtroom fairly. This part of Oliver Twist comes after the Dodger has delivered Oliver to Fagin to be cared for and taught burglary. Mistakenly, Oliver thinks Fagin is a kindly man who takes in orphans.

¹petty—of low rank

²magistrate—a judge with limited authority



444

After silent reading

Overview discussion: pages 445–48

- ▶ [interpretive] Why does Oliver think the game played by Fagin, the Dodger, and Charley Bates is "curious and uncommon"? (It is probably unlike any game he has ever seen; he doesn't realize what they are really doing is practicing picking pockets.)
- ▶ [literal] What does Fagin say to explain the jewels to Oliver? (He calls himself a miser.)

[interpretive] What do you think the truth is about why Fagin hides the jewels and lives in poverty and filth? (Elicit that he is a thief and

he might get caught if he tries to sell the jewels.)

Locate and read aloud the conversation between Fagin and Oliver, beginning when Fagin realizes Oliver is watching him and he excuses himself as being a miser. Show the contrast from Fagin's threatening, scared voice at first to the soothing tone he uses later (page 446).

[interpretive] Why do you think Oliver doesn't recognize the truth about Fagin and the other boys? (Answers may vary, but elicit that he is young and has been sheltered; he is not "street-smart.")

(continued at bottom of next page)

Curious Games

It was late next morning when Oliver awoke from a sound, long sleep. There was no other person in the room but the old man, who was boiling some coffee in a saucepan for breakfast, and whistling softly to himself as he stirred it round and round with an iron spoon. He would stop every now and then to listen when there was the least noise below: and when he had satisfied himself, he would go on, whistling and stirring again, as before.

Although Oliver had roused himself from sleep, he was not thoroughly awake. He saw the old man with his half-closed eyes, heard his low whistling, and recognized the sound of the spoon grating against the saucepan's sides; and yet his selfsame senses were mentally engaged at the same time in busy action with dreams of everybody he had ever known.

When the coffee was done, the old man drew the saucepan to the hob. He turned round and looked at Oliver, who was to all appearance asleep.

After satisfying himself upon this head,³ the old man stepped gently to the door which he fastened. He then drew forth, from some trap in the floor, a small box, which he placed carefully on the table. His eyes glistened as he raised the lid and looked in. Dragging an old chair to

the table, he sat down and took from it a magnificent gold watch, sparkling with jewels.

"Aha!" said the old man, with a hideous grin. "Clever dogs! Clever dogs! Staunch⁴ to the last! Never told the old judge where they were. Never peached⁵ upon old Fagin! And why should they? It wouldn't have loosened the knot of the noose a minute longer. No, no, no! Fine fellows! Fine fellows!"

The old man once more deposited the watch in its place of safety. At least half a dozen more were severally⁶ drawn forth from the same box and surveyed with equal pleasure; besides rings, brooches, bracelets, and other articles of jewelry, of magnificent materials, and costly workmanship.

Having replaced these trinkets, and leaning back in his chair, he muttered:

"What a fine thing capital punishment⁷ is! Dead men never repent; dead men never bring awkward stories to light. Ah, it's a fine thing for the trade! Five of 'em strung up in a row, and none left to share booty,⁸ or turn white-livered!"

³head—critical point

⁴staunch—loyal

⁵peached—tattled

⁶severally—one at a time

⁷capital punishment—penalty of death

⁸booty—stolen possessions

Oliver Twist 445

(continued from previous page)

► [interpretive] What details of setting are provided at the opening of this story? (possible answers: coffee in a saucepan; iron spoon; noises below, indicating that they are upstairs; breakfast; Oliver awakening, indicating that it is morning)

[appreciative] What senses does the author appeal to in the opening of the story that draw us into the story? Give examples of each.

(sound: iron spoon stirring coffee—“grating against the saucepan's sides,” whistling, listening; sight: “sparkling with jewels,” “hideous grin”)

Follow-up discussion: page 445

► [interpretive] Why does Fagin stop and listen when there is the slightest noise? (He is probably afraid of the law and is very suspicious when he hears any sound; he has something to hide.)

[interpretive] Where did Fagin get all the watches and other valuables? (Elicit that they are things that he and others have stolen.)

[interpretive] What does Fagin mean when he talks of others being “staunch to the last” and “it wouldn't have loosed the knot of the noose a minute longer”? (Others died because they were caught stealing, but they didn't tell on Fagin because they still would have been hanged.)

Read aloud Fagin's pleased comment about the loyalty of his followers.

[interpretive] Why does Fagin approve of capital punishment? (Possible answers: Dead men can't turn him in for his crimes; Fagin won't have to share the stolen items with them.)

Follow-up discussion: page 446

► [interpretive] Why is Fagin flustered when he sees Oliver looking at him? (He is afraid Oliver saw all his valuable things and where he hides them.)

[interpretive] How does Fagin try to explain his threatening looks and voice? (He tries to appear as if he is joking and says that he is only trying to scare Oliver.)

As the old man uttered these words, his bright dark eyes, which had been staring vacantly before him, fell on Oliver's face; the boy's eyes were now fixed on his in silent curiosity. It was enough to show the old man that he had been observed. He closed the lid of the box with a loud crash; and, laying his hand on a bread knife which was on the table, started furiously up. He trembled very much though; for even in his terror, Oliver could see that the knife quivered in the air.

"What's that?" said the old man. "What do you watch me for? Why are you awake? What have you seen? Speak out, boy! Quick—quick! For your life!"

"I wasn't able to sleep any longer, sir," replied Oliver, meekly. "I am very sorry if I have disturbed you, sir."

"You were not awake an hour ago?" said the old man, scowling fiercely on the boy.

"No! No, indeed!" replied Oliver.

"Are you sure?" cried the old man with a still fiercer look than before and a threatening attitude.

"Upon my word I was not, sir," replied Oliver, earnestly. "I was not, indeed, sir."

"Tush, tush, my dear!" said the old man, abruptly resuming his old manner, and playing with the knife a little, before he laid it down; as if he had caught it up, in mere sport. "Of

course I know that, my dear. I only tried to frighten you. You're a brave boy. Ha! ha! You're a brave boy, Oliver." The old man rubbed his hands with a chuckle, but glanced uneasily at the box, notwithstanding.

"Did you see any of these pretty things, my dear?" said the old man, laying his hand upon it after a short pause.

"Yes, sir," replied Oliver.

"Ah!" said the old man, turning rather pale. "They—they're mine, Oliver; my little property. All I have to live upon, in my old age. The folks call me a miser,⁹ my dear. Only a miser; that's all."

Oliver thought the old gentleman must be a decided miser to live in such a dirty place, with so many watches; but, thinking that perhaps his fondness for the Dodger and the other boys cost him a good deal of money, he only cast a deferential¹⁰ look at the old man, and asked if he might get up.

"Certainly, my dear, certainly," replied the old gentleman. "There's a pitcher of water in the corner by the door. Bring it here, and I'll give you a basin to wash in, my dear."

Oliver got up, walked across the room, and stooped for an instant to raise the pitcher. When he turned his head, the box was gone.

⁹miser—a stingy person who lives like a poor person to save money

¹⁰deferential—respectful

He had scarcely washed himself and made everything tidy by emptying the basin out of the window, when the Dodger returned, accompanied by a very sprightly young friend, whom Oliver had seen on the previous night, and who was now introduced to him as Charley Bates. The four sat down to breakfast on the coffee and some hot rolls and ham which the Dodger had brought home in the crown of his hat.

"Well," said the old man, glancing slyly at Oliver, and addressing himself to the Dodger, "I hope you've been at work this morning, my dears?"

"Hard," replied the Dodger.

"As nails," added Charley Bates.

"Good boys, good boys!" said the old man. "What have *you* got, Dodger?"

"A couple of pocket books," replied that young gentleman.

"Lined?" inquired the old man, with eagerness.

"Pretty well," replied the Dodger, producing two pocketbooks, one green, and the other red.

"Not so heavy as they might be," said the old man, after looking at the insides carefully; "but very neat and nicely made. Ingenious workman, ain't he, Oliver?"

"Very, indeed, sir," said Oliver. At which Mr. Charles Bates laughed, very much to the amazement of Oliver, who saw nothing to laugh at.

"And what have you got, my dear?" said Fagin to Charley Bates.

"Wipes," replied Master Bates, at the same time producing four pocket handkerchiefs.

"Well," said the old man, inspecting them closely; "they are very good ones, very. You haven't marked them well, though, Charley; so the marks shall be picked out with a needle, and we'll teach Oliver how to do it. Shall us, Oliver, eh? Ha! ha! ha!"

"If you please, sir," said Oliver.

"You'd like to be able to make pocket handkerchiefs as easy as Charley Bates, wouldn't you, my dear," said the old man.

"Very much indeed, if you'll teach me, sir," replied Oliver.

Charley Bates saw something so ludicrous¹¹ in this reply, that he burst into another laugh.

"He is so jolly green!"¹² said Charley when he recovered, as an apology to the company for his impolite behavior.

The Dodger said nothing, but he smoothed Oliver's hair over his eyes, and said he'd know better, by and by; upon which the old gentleman changed the subject by asking whether there had been much of a crowd at the execution¹³ that morning. This made him wonder more and more; for it was plain from the

¹¹ludicrous—absurd or ridiculous

¹²green—inexperienced

¹³execution—event of putting to death

Oliver Twist 447

Follow-up discussion: page 447

► [interpretive] How do you think the Dodger got the ham and rolls? (Elicit that since he brought them home in his hat and not in a normal package, he probably stole them.)

[interpretive] What does Fagin mean when he asks if the pocketbooks are lined? (He wants to know if they have a lot of money in them.)

[interpretive] Why does Fagin talk as if the other boys made the pocketbooks and handkerchiefs? (He doesn't want Oliver to realize that they are stealing these things.)

Read aloud Fagin's careful inspection of the handkerchiefs.

[interpretive] What does Charley Bates mean by calling Oliver "green"? (He is saying the Oliver is inexperienced and doesn't know much.)

[critical] Compare in your mind a young green branch on a tree to an old, gnarled, dried-up branch. Do you think the comparison Charley Bates makes is appropriate? (Answers may vary.)

Follow-up discussion: page 448

► [literal] Describe the game Fagin, the Dodger, and Charley Bates play. (Fagin loads his pockets with items, and the boys try to take them from Fagin without his knowing it.)

[interpretive] What is ironic about this curious game that Oliver is laughing at? (Fagin is using the "game" to give the boys practice and to teach Oliver how to pick pockets.)

NOTE Irony was defined in Lesson 28 as "suggesting something different from what is actually meant." In an ironic situation, a character says something that the reader knows is the opposite of what will happen.

[critical] Do you think Oliver would laugh at this game if he really knew what it was? (probably not) Explain your answer. (Accept any answer. As the students read further, they will see Oliver's reaction when he realizes the truth.)



replies of the two boys that they had both been there; and Oliver naturally wondered how they could possibly have found time to be so very busy.

When the breakfast was cleared away, the merry old gentleman and the two boys played at a very curious and uncommon game, which was performed in this way. The merry old gentleman, placing a snuffbox in one pocket of his trousers, a note-case in the other, and a watch in his waistcoat pocket, with a guard-chain round his neck, and sticking a mock diamond pin in his shirt, buttoned his coat tight round him, and putting his spectacle-case and handkerchief in his pockets, trotted up and down the room with a stick, in imitation of the manner in which old gentlemen walk about the streets any hour in the day.

Sometimes he stopped at the fireplace, and sometimes at the door, making believe that he was staring with all his might into shop-win-

dows. At such times, he would look constantly round him, for fear of thieves, and would keep slapping all his pockets in turn, to see that he hadn't lost anything, in such a very funny and natural manner, that Oliver laughed till the tears ran down his face.

All this time, the two boys followed him closely about: getting out of his sight, so nimbly, every time he turned round, that it was impossible to follow their motions. At last, the Dodger trod upon his toes, or ran upon his boot accidentally, while Charley Bates stumbled up against him behind; and in that one moment they took from him, with the most extraordinary rapidity, snuffbox, note-case, watch-guard, chain, shirt-pin, pocket handkerchief, even the spectacle case. If the old gentleman felt a hand in any one of his pockets, he cried out where it was; and then the game began all over again.

At length, Charley Bates expressed his opinion that it was time to pad the hoof. This, it occurred to Oliver, must be French for going out; for, directly afterwards, the Dodger and Charley went away together, having been kindly furnished by the amiable¹⁴ old man with money to spend.

"There, my dear," said Fagin. "That's a pleasant life, isn't it? They have gone out for the day."

"Have they done work, sir?" inquired Oliver.

"Yes," said the old man; "that is, unless they should unexpectedly come across any, when they are out; and they won't neglect it if they do, my dear, depend upon it. Make 'em your models, my dear. Make 'em your models," tapping the fire-shovel on the hearth to add force to his words; "do everything they bid you, and take their advice in all matters—especially the Dodger's, my dear. He'll be a great man himself, and will make you one too, if you take pattern by him—is my handkerchief hanging out of my pocket, my dear?" said the old man, stopping short.

"Yes, sir," said Oliver.

"See if you can take it out, without my feeling it, as you saw them do, when we were at play this morning."

Oliver held up the bottom of the pocket with one hand, as he had seen the Dodger hold it, and drew the

handkerchief lightly out of it with the other.

"Is it gone?" cried the old man.

"Here it is, sir," said Oliver, showing it in his hand.

"You're a clever boy, my dear," said the playful old gentleman, patting Oliver on the head approvingly. "I never saw a sharper lad. Here's a shilling for you. If you go on in this way, you'll be the greatest man of the time. And now come here, and I'll show you how to take the marks out of the handkerchiefs."

Oliver wondered what picking the old gentleman's pocket in play had to do with his chances of being a great man. But, thinking that the old man, being so much his senior, must know best, he followed him quietly to the table, and was soon deeply involved in his new study.

For many days Oliver remained in the old man's room, picking the marks out of the pocket-handkerchiefs (of which a great number were brought home) and sometimes taking part in the game already described which the two boys and the old man played, regularly, every morning. At length, he began to want fresh air, and took many occasions of earnestly begging the old gentleman to allow him to go out to work with his two companions.

¹⁴amiable—friendly and good-natured

Oliver Twist 449

Follow-up discussion: page 449

- [interpretive] In what sense will Oliver become a great man if he stays with Fagin? (Elicit that he will be a great thief if he turns out the way Fagin wants him to.)

Read aloud Fagin's glowing account of Oliver's future if Oliver stays with him.

- [interpretive] What are the marks in the handkerchiefs that Oliver has to pick out? (Elicit that they are the monogrammed initials of the people who once owned the handkerchiefs.)



Refer to the background information about monograms on page 609 of this teacher's edition.

[interpretive] Why would Fagin want the marks picked out of the handkerchiefs? (possible answers: so he can sell them; so no one will know that the handkerchiefs are stolen)

Before silent reading: pages 449–51

Motivation

- How does Oliver discover the truth about Fagin and the Dodger?

Will Oliver become a thief like the others?

After silent reading

Overview discussion: pages 449–51

- [interpretive] When does Oliver finally realize the truth about Fagin and the Dodger? (when he sees the boys pick the pocket of the gentleman at the bookstall)

[interpretive] By Oliver's reaction, do you think he is the type of person who would become a thief under the influence of people like Fagin and the Dodger? (Answers will vary, but elicit that by his shocked reaction, you can assume he does not approve of the action.) [BAT: 4c Honesty]

Locate and read aloud the description of Oliver's reaction as he sees the crime take place. Show us how horrified Oliver is (page 451).

Follow-up discussion: page 450

► [interpretive] What behavior of the boys is disturbing to Oliver? (the way the boys saunter lazily down the street) Why? (Oliver suspects that they are deceiving Fagin and not going to work at all.)

[interpretive] Why does the Dodger's behavior change so suddenly as the boys saunter down the street? (He sees an old gentleman at the book-stall.)

[interpretive] What does Charley mean when he says the man is "a prime plant"? (Possible answers: The man is a good target for having his pockets picked; he is like a plant that has fruit ripe for picking.)

Choose three students to read aloud the whispered conversation between the boys, contrasting the innocent voice of Oliver with the sly voices of the Dodger and Charley.

At length, one morning, Oliver obtained the permission he had so eagerly sought. There had been no handkerchiefs to work upon for two or three days, and the dinners had been rather meagre.¹⁵ Perhaps these were reasons for the old gentleman's giving his assent;¹⁶ but, whether they were or no, he told Oliver he might go, and placed him under the joint guardianship of Charley Bates and his friend the Dodger.

The three boys sallied out; the Dodger with his coat-sleeves tucked up, and his hat cocked, as usual; Charley Bates sauntering along with his hands in his pockets; and Oliver between them, wondering where they were going, and what branch of manufacture he would be instructed in, first.

The pace at which they went was such a very lazy saunter that Oliver soon began to think his companions were going to deceive the old gentleman by not going to work at all. The Dodger had a vicious habit, too, of pulling the caps from the heads of small boys and tossing them down, while Charley Bates pilfered¹⁷ apples and onions from the open stalls on the street and thrust them into pockets which were surprisingly big. Oliver was on the point of declaring his intention of seeking his way back, when his thoughts were suddenly directed into another channel, by a very mysterious change of behavior on the part of the Dodger.

They were just emerging from a narrow court not far from the open square when the Dodger made a sudden stop; laying his fingers on his lip, he drew his companions back again, with the greatest caution.

"What's the matter?" demanded Oliver.

"Hush!" replied the Dodger. "Do you see that old cove¹⁸ at the book-stall?"

"The old gentleman over the way?" said Oliver. "Yes, I see him."

"He'll do," said the Dodger.

"A prime plant," observed Master Charley Bates.

Oliver looked from one to the other, with the greatest surprise; but he was not permitted to make any inquiries. The two boys walked stealthily¹⁹ across the road and slunk close behind the old gentleman. Oliver walked a few paces after them and stood looking on in silent amazement.

The old gentleman was a very respectable-looking person, with a powdered head and gold spectacles. He was dressed in a green coat with a black velvet collar, wore white trousers, and carried a cane under his arm. He had taken up a book from the stall, and there he stood, reading away, as hard as if he were

¹⁵meagre—lacking in quantity; poor

¹⁶assent—consent; agreement

¹⁷pilfered—stole

¹⁸cove—(British) man

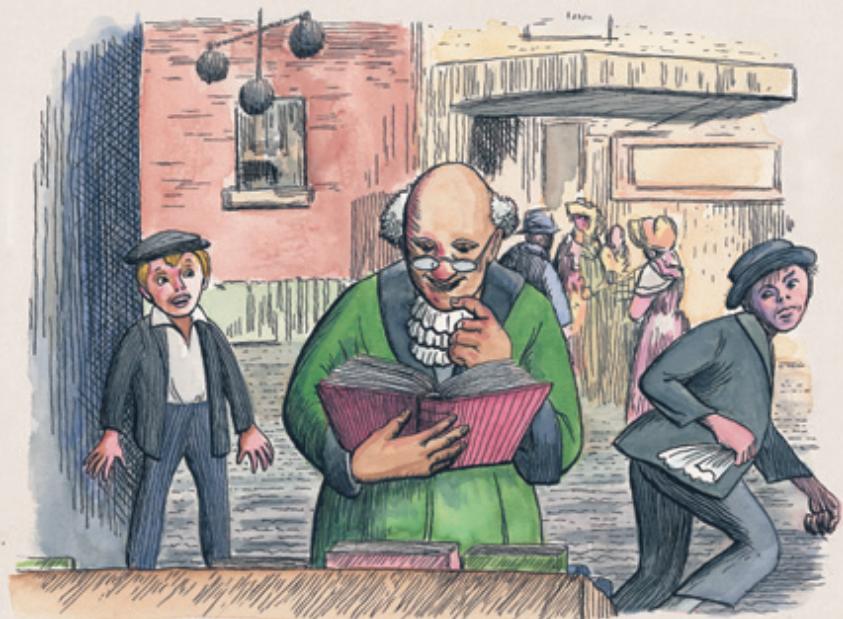
¹⁹stealthily—moving cautiously or sneakily

in his chair, in his own study. It is very possible that he fancied himself there, indeed; for it was plain that he saw not the bookstall, nor the street, nor the boys, nor anything but the book itself, which he was reading straight through, slowly turning over each page with the greatest interest and eagerness.

What was Oliver's horror and alarm as he stood a few paces off, looking on with his eyelids as wide open as they would possibly go, to see the Dodger plunge his hand into the old gentleman's pocket, and draw

from thence a handkerchief! To see him hand the same to Charley Bates; and finally to behold them, both, running away round the corner at full speed!

In an instant the whole mystery of the handkerchiefs, and the watches, and the jewels, and the old man, rushed upon the boy's mind. He stood, for a moment, with the blood tingling through all his veins from terror; then, confused and frightened, he took to his heels; and, not knowing what he did, made off as fast as he could lay his feet to the ground.



Oliver Twist 451

WORKTEXT OBJECTIVES

The student will

- Paraphrase sentences.
- Apply syllable division rules 1–4 and accent rules 1–4.

Structural analysis: Worktext page 171

 Syllable division rules 1–4 were presented in Lessons 11, 32, and 91; accent rules 1–4 were presented in Lessons 11, 32, and 45.

Use Teaching Visuals 4, 5, 6, and 7, *Syllables and Swords, Accents and Arrows, More Syllables and Swords*, and *More Accents and Arrows*, to review syllable division rules 1–4 and accent rules 1–4.

Follow-up discussion: page 451

► [interpretive] What makes the man at the bookstall so easy to steal from? (He is absorbed in his book and not paying any attention to those around him.)

[literal] How does Oliver react to the crime? (He watches, wide-eyed with horror and alarm, and then runs away.)

[interpretive] Why does Oliver run? (He is confused and frightened by what just happened; he is with the Dodger and Charley, and he sees them run.)

[critical] What would have been better for Oliver to do instead of running? (Answers will vary, but elicit that it would have been better for him to stay and tell the man who the thieves were.)

Looking ahead

► Will Oliver get away with the Dodger and Charley Bates?

COMPREHENSION

VOCABULARY

The **insolent** girl argued with her mother after being reprimanded.
(p. 456)

We **loitered** in the living room after the guests arrived, not sure whether Mom and Dad wanted us to stay.
(p. 458)

The play director demanded that our words be loud and **coherent**.
(p. 459)

Before silent reading: pages 452–54

Motivation

- What happens because Oliver runs away?

After silent reading

Overview discussion: pages 452–54

- [literal] What effect does Oliver's flight from the scene of the crime have? (A whole crowd of people start chasing him.)

[appreciative] What mood does Dickens create during the chase? (possible answers: confusion; panic; hurry)

[critical] Do you think the chase is realistic? (Answers may vary, but elicit that Dickens often exaggerated characters and situations to make a point.)

[appreciative] What is Dickens saying about people in general by his description of the crowd's treatment of a helpless little boy? (Elicit that he is pointing out the willingness of people to think the worst of others and to join in a good chase.)

Instruct the students to locate the description of people leaving their jobs and running after Oliver. Choose one student to read as the narrator and

Young Pickpocket

This was all done in a minute's space. In the very instant when Oliver began to run, the old gentleman, putting his hand to his pocket, and missing his handkerchief, turned sharp round. Seeing the boy scudding away at such a rapid pace, he very naturally concluded him to be the culprit; and, shouting "Stop thief!" with all his might, made off after him, book in hand.

But the old gentleman was not the only person who raised the hue-and-cry. The Dodger and Charley Bates had merely hidden in the very first doorway round the corner. They no sooner heard the cry and saw Oliver running than they issued forth, shouting "Stop thief!" and joined in the pursuit like good citizens.



Oliver went like the wind, with the old gentleman and the two boys roaring and shouting behind him.

"Stop thief! Stop thief!"

There is a magic in the sound. The tradesman leaves his counter, and the car-man his wagon; the butcher throws down his tray; the baker his basket; the milkman his

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pail; the errand boy his parcels; the schoolboy his marbles; the paviour²⁰ his pickaxe; the child his battledore.²¹ Away they run, pell-mell, helter-skelter, slap-dash: tearing, yelling, screaming, knocking down the passengers as they turn the corners, rousing up the dogs, and astonishing the fowls; and streets, squares, and courts re-echo with the sound.

"Stop thief! Stop thief!" The cry is taken up by a hundred voices, and the crowd grows at every turning. Away they fly, splashing through the mud, and rattling along the pavements: up go the windows, out run the people, onward bear the mob, and, joining the rushing throng, swell the shout, and lend fresh vigor to the cry, "Stop thief! Stop thief!"

There is a passion for *hunting* something deeply implanted in the human heart. One wretched²² breathless child, panting with exhaustion, terror in his looks, agony in his eyes, large drops of perspiration streaming down his face, strains every nerve to make head upon his pursuers. And as they follow on his track and gain upon him every instant, they hail his decreasing strength with still louder shout, and

²⁰paviour—man who paves streets

²¹battledore—a flat wooden paddle used in an early form of badminton

²²wretched—very unhappy or unfortunate

allow the other students to shout "Stop thief!" in the appropriate places (pages 452–53).

[interpretive] Does Dickens have you believing that all men are evil and heartless and that life is hopeless? (no) Who does Dickens use to show that there are kind people in the world? (The old gentleman who has been robbed; he behaves in a gentlemanly and compassionate manner.)

Follow-up discussion: page 452

- [literal] Why does the old gentleman call Oliver a thief? (He sees Oliver running away after he realizes his

handkerchief is gone, so he assumes that the thief is Oliver.)

[interpretive] Why do the Dodger and Charley Bates join in the chase after Oliver? (to appear innocent)

[interpretive] What does Dickens mean when he says that there is magic in the words "Stop thief"? (Those words have the power to stop everyone from what they are doing and to cause them to join the chase because they are so hungry to see another suffer and be brought to justice.)

[interpretive] What does Dickens compare the chase to? (hunting down an animal)

whoop and scream with joy. "Stop thief!" Ay, stop him, were it only in mercy.

Stopped at last! A clever blow. He is down upon the pavement, and the crowd eagerly gather round him: each newcomer, jostling and struggling with the others to catch a glimpse. "Stand aside!" "Give him a little air!" "Nonsense! He don't deserve it." "Where's the gentleman?" "Here he is, coming down the street." "Make room there for the gentleman!" "Is this the boy, sir?" "Yes."

Oliver lay, covered with mud and dust, and bleeding from the mouth, looking wildly round upon the heap of faces that surrounded him, when the old gentleman was officially²³ dragged and pushed into the circle by the foremost of the pursuers.

"Yes," said the gentleman, "I am afraid it is the boy."

"Afraid!" murmured the crowd. "That's a good 'un!"

"Poor fellow!" said the gentleman. "He has hurt himself."

"I did that, sir," said a great lubberly²⁴ fellow, stepping forward; "I cut my knuckle agin' his mouth. I stopped him, sir."

The fellow touched his hat with a grin, expecting something for his pains; but, the old gentleman, eyeing him with an expression of dislike, looked anxiously round, as if he contemplated running away himself. But a police officer at that moment made

his way through the crowd, and seized Oliver by the collar.

"Come, get up," said the man, roughly.

"It wasn't me indeed, sir. Indeed, indeed, it was two other boys," said Oliver, clasping his hands passionately, and looking round. "They are here somewhere."

"Oh no, they ain't," said the officer. He meant this to be ironical,²⁵ but it was true besides; for the Dodger and Charley Bates had fled off down the first convenient alley they came to. "Come, get up!"

"Don't hurt him," said the old gentleman, compassionately.

"I won't hurt him," replied the officer. "Come, it won't do. Stand upon your legs."

Oliver made a shift to raise himself on his feet, and was at once lugged along the streets by the jacket-collar, at a rapid pace. The gentleman walked on with them by the officer's side; and as many of the crowd as could achieve the feat, got a little ahead, and stared back at Oliver from time to time. The boys shouted in triumph, and on they went.

The crowd had only the satisfaction of accompanying Oliver through two or three streets, and down a place called Mutton Hill, when he

²³officially—overly eager to perform one's duties

²⁴lubberly—clumsy

²⁵ironical—sarcastic

Follow-up discussion: page 453

► [interpretive] How is Oliver stopped? (A man knocks him down with his fist.) Why does the "lubberly" fellow expect "something for his pains"? (He honestly believes he has done the gentleman a favor and thinks he should be paid for it.)

[interpretive] How does the old gentleman show his concern for Oliver? (He feels sorry for Oliver and looks with an expression of dislike at the man who hit Oliver.)

Read aloud the conversation between the old gentleman and the unruly crowd after Oliver is first caught.

[interpretive] If it were up to the crowd, what would happen to Oliver? (Possible answers: He would be shown no pity; he would be treated badly; he would be sent to prison.)

Follow-up discussion: page 454

► [literal] Where is Oliver taken? (to a jail cell)

[appreciative] How would you feel if you were Oliver?

[interpretive] Why does the old gentleman look rueful when Oliver is locked up? (Elicit that he is sorry for Oliver's problems and he doesn't believe Oliver is guilty.)

Read aloud the old gentleman's troubled thoughts as he walks away from Oliver's cell.

NOTE In today's court system, one party has to press charges in order for another party to be tried. If the accusing party drops the charges, there is no trial. The court system that Dickens portrays is one that was overzealous and that often employed judges who seemed to enjoy others' sufferings.

was led beneath a low archway, and up a dirty yard, into a police court, by the back way. It was a small paved yard into which they turned; and here they encountered a stout man with a bunch of whiskers on his face and a bunch of keys in his hand.

"What's the matter now?" said the man carelessly.

"A young pickpocket," replied the officer who had Oliver in charge.

"Are you the party that's been robbed, sir?" inquired the man with the keys.

"Yes, I am," replied the old gentleman; "but I am not sure that this boy actually took the handkerchief. I—I would rather not press the case."

"Must go before the magistrate now, sir," replied the man. "His worship will be disengaged in half a minute. Now, young gallows!"²⁶

This was an invitation for Oliver to enter through a door which the man unlocked as he spoke and which led into a stone cell. Here Oliver was searched; and nothing being found upon him, locked up.

This cell was in shape and size something like a cellar, only not so



light. It was most intolerably dirty, for it was Monday morning; and it had been occupied by six drunken people, who had been locked up, Saturday night.

The old gentleman looked almost as rueful²⁷ as Oliver when the key grated in the lock. He turned with a sigh to the book, which had been the innocent cause of all this disturbance.

"There is something in that boy's face," said the old gentleman to himself as he walked slowly away, tapping his chin with the cover of the book, in a thoughtful manner; "something that touches and interests me. *Can he be innocent?* He looked like he was."

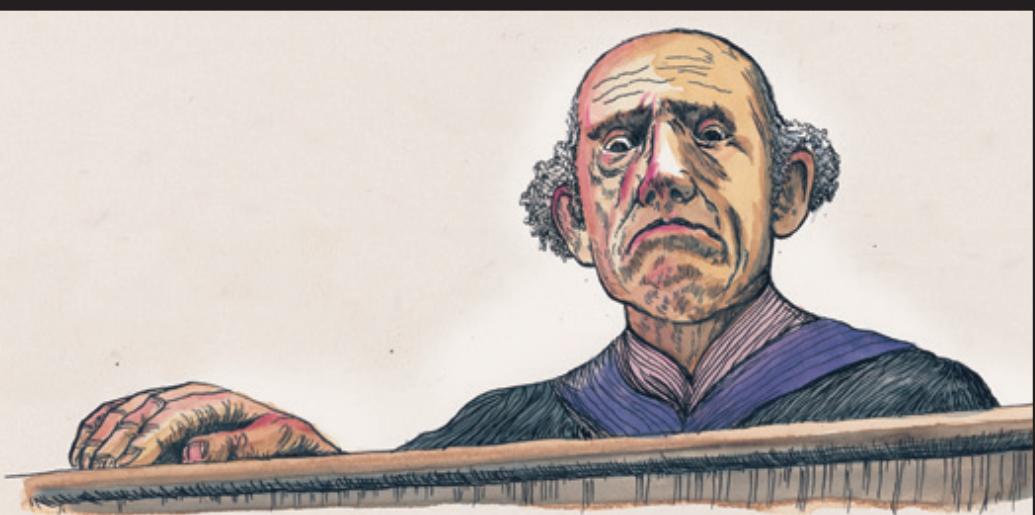
So he heaved a sigh and being, happily for himself, an absent-minded old gentleman, buried himself again in the pages of the musty book.

He was roused by a touch on the shoulder and a request from the man with the keys to follow him into the office. He closed his book hastily and was at once ushered into the imposing²⁸ presence of the renowned magistrate, Mr. Fang.

²⁶gallows—a person destined to be hanged on a gallows or wooden frame

²⁷rueful—regretful; sorry

²⁸imposing—awe-inspiring



The office was a front parlor, with a paneled wall. Mr. Fang sat behind a bar, at the upper end; and on one side was a sort of wooden pen in which poor little Oliver was already deposited, trembling very much at the awfulness of the scene.

Mr. Fang was a lean, long-backed, stiff-necked, middle-sized man, with no great quantity of hair, and what he had, was growing on the back and sides of his head. His face was stern and much flushed.

The old gentleman bowed respectfully; and advancing to the magistrate's desk, gave him his card and said, "That is my name and address, sir." He then withdrew a pace or two; and, with another polite and gentlemanly inclination of the head, waited to be questioned.

Now, it so happened that Mr. Fang was at that moment out of tem-

per; and he looked up with an angry scowl.

"Who are you?" said Mr. Fang.

The old gentleman pointed, with some surprise, to his card.

"Officer!" said Mr. Fang, tossing the card contemptuously²⁹ away like a newspaper. "Who is this fellow?"

"My name, sir," said the old gentleman, speaking *like* a gentleman, "my name, sir, is Brownlow. Permit me to inquire the name of the magistrate who offers an unprovoked³⁰ insult to a respectable person, under the protection of the bench."³¹ Saying this, Mr. Brownlow looked around the office as if in search of some person who would afford him the required information.

²⁹contemptuously—scornfully; with disdain

³⁰unprovoked—without cause

³¹bench—judge or position of a judge

Oliver Twist 455

Follow-up discussion: page 455

► [interpretive] What does Dickens mean when he says that Mr. Fang is "at that moment out of temper"? (Elicit that he is in a bad mood.)

[interpretive] How does Mr. Brownlow respond to Mr. Fang's insults? (as a gentleman, though he is firm)

[appreciative] How does Dickens let you know that Brownlow is a true gentleman? (He labels him "the old gentleman" and describes his way of speaking as "like a gentleman.")

Read aloud the gentlemanly way in which Mr. Brownlow responds to Mr. Fang's insults. Read the dialogue tag and the description with emphasis.

(Overview discussion continued)

Choose five students to read the following parts aloud: the court officer, Mr. Fang, Mr. Brownlow, the policeman, and the narrator (for the entire scene on page 456). Encourage the students to convey the tones of the unreasonable Mr. Fang, the gentlemanly Mr. Brownlow, the polite court officer, the groveling policeman, and to read the lines of narration between the dialogue like a news report.

Before silent reading: pages 455–59

Motivation

- Will anyone believe that Oliver is innocent?

After silent reading

Overview discussion: pages 455–59

► [interpretive] How are Mr. Fang, the judge, and Mr. Brownlow, the man who has been robbed, different? (Possible answers: Mr. Fang is cruel and rude, while Mr. Brownlow is kind and gracious; Mr. Fang assumes Oliver is guilty, while Mr. Brownlow seems to believe Oliver is innocent.)

[interpretive] What is a judge's purpose? (to uphold justice) Is Mr. Fang interested in justice? (no) Explain your answer. (If he were interested in justice, he would listen to the people who are trying to explain the situation. Instead, he seems only interested in being harsh to people.)

[appreciative] What problems of society do you think Dickens is revealing in this story? (possible answers: the neglect of poor, orphaned children; the corrupt condition of the court system)

► [literal] Who does Mr. Fang listen to instead of Mr. Brownlow? (the policeman)

[critical] Dickens describes the policeman as behaving with "becoming humility." Do you think the policeman is really humble? (Elicit that "becoming humility" means that it is "attractive" in some way. This is another instance of Dickens's sarcasm. The policeman probably had dealt with Mr. Fang often and knew how to behave in order to stay in his good favor.)

Follow-up discussion: page 456

► [interpretive] Why is it ironic that Mr. Fang insists that Mr. Brownlow is bullying him? (because the opposite is true; Mr. Fang is really bullying Mr. Brownlow.)

[interpretive] Why does Mr. Brownlow control his temper? (so he won't make things any worse than they already are for Oliver) What does this say about his character that cannot be said about Mr. Fang? (Elicit that Mr. Brownlow is a wise man who knows how to control his temper.) [BAT: 5d Communication]

[critical] What does Mr. Fang threaten to do to Mr. Brownlow? (punish him for disrespect) Do you think Mr. Brownlow is being disrespectful? (Answers will vary.)

► [literal] According to Mr. Brownlow and the police officer, had anyone seen Oliver take the handkerchief or is the handkerchief found on Oliver? (no)

[interpretive] In light of the fact that Oliver was not seen stealing and the handkerchief is not found on him, what should the verdict be? (not guilty)

"Officer!" said Mr. Fang, throwing the paper on one side, "What's this fellow charged with?"

"He's not charged at all, your worship," replied the officer. "He appears against the boy, your worship."

His worship knew this perfectly well; but it was a good annoyance, and a safe one.

"Appears against the boy, does he?" said Fang, surveying Mr. Brownlow contemptuously from head to foot. "Swear him!"

"Before I am sworn, I must beg to say one word," said Mr. Brownlow: "and that is, that I never could have believed—"

"Hold your tongue, sir," said Mr. Fang.

"I will not, sir!" replied the old gentleman.

"Hold your tongue this instant, or I'll have you turned out of the office," said Mr. Fang. "You're an insolent³² impudent³³ fellow. How dare you bully a magistrate!"

"What!" exclaimed the old gentleman, reddening.

"Swear this person!" said Fang to the clerk. "I'll not hear another word. Swear him."

Mr. Brownlow's indignation was greatly roused; but reflecting perhaps, that he might only injure the boy by giving vent to it, he suppressed his feelings and submitted to be sworn at once.

"Now," said Fang, "what's the charge against this boy? What have you got to say, sir?"

"I was standing at a bookstall—" Mr. Brownlow began.

"Hold your tongue, sir," said Mr. Fang. "Policeman! Where's the policeman? Here, swear this policeman. Now, policeman, what is this all about?"

The policeman, with becoming humility, related how he had taken the charge; how he had searched Oliver and found nothing on his person; and how that was all he knew about it.

"Are there any witnesses?" inquired Mr. Fang.

"None, your worship," replied the policeman.

Mr. Fang sat silent for some minutes, and then, turning round to Mr. Brownlow, said in a towering passion.

"Do you mean to state what your complaint against this boy is, man, or do you not? You have been sworn. Now, if you stand there, refusing to give evidence, I'll punish you for disrespect to the bench; I will—"

With many interruptions and repeated insults from the magistrate, Mr. Brownlow stated his case; observing that, in the surprise of the moment, he had run after the boy

³²insolent—rude and disrespectful

³³impudent—impolite and insulting

because he had seen him running away. He expressed his hope that the magistrate would deal as leniently³⁴ with him as justice would allow.

"He has been hurt already," said the old gentleman in conclusion. "And I fear," he added, with great energy, looking towards the bar, "I really fear that he is ill."

"Oh! Yes, I dare say!" said Mr. Fang, with a sneer at Oliver. "Come, none of your tricks here, you young vagabond; they won't do. What's your name?"

Oliver tried to reply, but his tongue failed him. He was deadly pale, and the whole place seemed turning round and round.

"What's your name, you hardened scoundrel?" demanded Mr. Fang. "Officer, what's his name?"

This was addressed to a bluff old fellow, in a striped waistcoat, who was standing by the bar. He bent over Oliver and repeated the inquiry; but finding him really incapable of understanding the question, and knowing that his not replying would only infuriate the magistrate the more and add to the severity³⁵ of his sentence; he hazarded³⁶ a guess.

"He says his name's Tom White, your worship," said the kindhearted thief-taker.

"Oh, he won't speak out, won't he?" said Fang. "Very well, very well. Where does he live?"

"Where he can, your worship," replied the officer, again pretending to receive Oliver's answer.

"Has he any parents?" inquired Mr. Fang.

"He says they died in his infancy, your worship," replied the officer, hazarding the usual reply.

At this point of the inquiry, Oliver raised his head and, looking round with imploring eyes, murmured a feeble prayer for a drink of water.

"Stuff and nonsense!" said Mr. Fang. "Don't try to make a fool of me."

"I think he really is ill, your worship," remonstrated the officer.

"I know better," said Mr. Fang.

"Take care of him, officer," said the old gentleman, raising his hands instinctively. "He'll fall down."

"Stand away, officer," cried Fang. "Let him, if he likes."

Oliver availed himself of the kind permission and fell to the floor in a faint. The men in the office looked at each other, but no one dared to stir.

"I knew he was shamming,"³⁷ said Fang, as if this were proof of the fact. "Let him lie there; he'll soon be tired of that."

³⁴leniently—not strictly or severely

³⁵severity—strictness and harshness

³⁶hazarded—attempted

³⁷shamming—faking

Follow-up discussion: page 457

► [interpretive] Does Mr. Fang listen to or care to believe the facts? (no) What does he say that demonstrates how he views Oliver? (He calls Oliver a "vagabond" and a "hardened scoundrel.")

[critical] Is it wise to label someone with harmful names when you don't know anything about them? (no) [BAT: 5d Communication]

► [interpretive] Why do you think Oliver can't answer the questions? (Answers may vary, but elicit that he is probably too weak and afraid to answer.)

[appreciative] Have you ever been so scared and confused that you couldn't talk?

[literal] How does the officer try to help Oliver? (by making up answers for him)

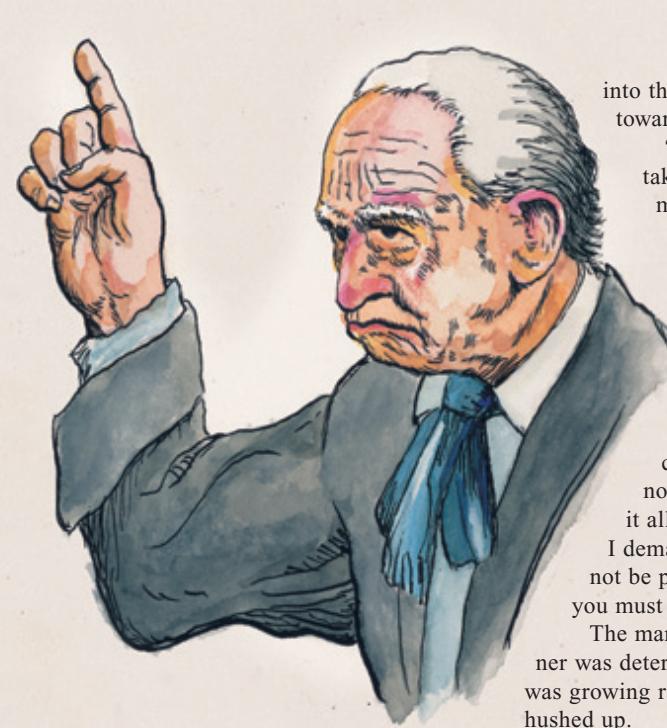
Read aloud Mr. Fang's cruel words after Oliver faints on the floor.

Follow-up discussion: page 458

- [literal] Why can the bookseller help Oliver? (He saw the whole situation when Mr. Brownlow was robbed.)
- [interpretive] What does the bookseller mean when he says that Oliver was "perfectly amazed" at the theft? (He means that Oliver was shocked to see the boys steal.)

[interpretive] What does Oliver's amazement by the crime tell you about Oliver's character? (Answers may vary, but elicit that it is evidence that he is innocent of the crime and not the type of person who would condone or commit such a crime.)
[BAT: 4c Honesty]

Read aloud the bookseller's stubborn demand to testify.



"How do you propose to deal with the case, sir?" inquired the clerk in a low voice.

"Summarily,"³⁸ replied Mr. Fang. "He stands committed for three months—hard labour of course. Clear the office."

The door was opened for this purpose, and a couple of men were preparing to carry the insensible boy to his cell; when an elderly man of decent but poor appearance, clad in an old suit of black, rushed hastily

into the office, and advanced towards the bench.

"Stop! Stop! Don't take him away! Stop a moment!" cried the newcomer, breathless with haste.

"What is this? Who is this? Turn this man out. Clear the office!" cried Mr. Fang.

"I will speak," cried the man; "I will not be turned out. I saw it all. I keep the bookstall. I demand to be sworn. I will not be put down. Mr. Fang, you must not refuse, sir."

The man was right. His manner was determined, and the matter was growing rather too serious to be hushed up.

"Swear the man," growled Mr. Fang, with a very ill grace. "Now, man, what have you got to say?"

"This," said the man. "I saw three boys, two others and the prisoner here, loitering³⁹ on the opposite side of the way, when this gentleman was reading. The robbery was committed by another boy. I saw it done, and I saw that this boy was perfectly amazed by it." Having by this time recovered a little breath, the worthy bookstall keeper proceeded to relate,

³⁸summarily—quickly and without care for detail
³⁹loitering—standing about in an idle manner

in a more coherent⁴⁰ manner, the exact circumstances of the robbery.

"Why didn't you come here before?" said Fang, after a pause.

"I hadn't a soul to mind the shop," replied the man. "Everybody who could have helped me had joined in the pursuit. I could get nobody 'til five minutes ago, and I've run here all the way."

"The prosecutor⁴¹ was reading, was he?" inquired Fang, after another pause.

"Yes," replied the man. "The very book he has in his hand."

"Oh, that book, eh?" said Fang. "Is it paid for?"

"No, it is not," replied the man, with a smile.

"Dear me, I forgot all about it!" exclaimed the absent old gentleman, innocently.

"A nice person to prefer a charge against a poor boy!" said Fang, with a comical effort to look humane.⁴² "I consider, sir, that you have obtained possession of that book, under very suspicious circumstances, and you may think yourself very fortunate that the owner of the property declines to prosecute. Let this be a lesson to you, my man, or the law will overtake you yet. The boy is discharged. Clear the office."

"Why you—" cried the old gentleman, bursting out with the rage he had kept down so long, "Why you! I'll—"

"Clear the office!" said the magistrate. "Officers, do you hear? Clear the office!"

The mandate was obeyed; and the indignant Mr. Brownlow was conveyed out, with the book in one hand, and the bamboo cane in the other, in a perfect frenzy of rage and defiance. He reached the yard, and his passion vanished in a moment. Little Oliver Twist lay on his back on the pavement, with his shirt unbuttoned, and his temples bathed with water; his face a deadly white; and a cold tremble convulsing his whole frame.

"Poor boy, poor boy!" said Mr. Brownlow, bending over him. "Call a coach, somebody, pray. Directly!"

A coach was obtained, and Oliver having been carefully laid on the seat, the old gentleman got in and sat himself on the other.

"May I accompany you?" said the bookstall keeper, looking in.

"Bless me, yes, my dear sir," said Mr. Brownlow quickly. "I forgot you. Dear, dear! I have this unhappy book still! Jump in. Poor fellow! There's no time to lose."

The bookstall keeper got into the coach, and away they drove.

⁴⁰coherent—understandable

⁴¹prosecutor—one who formally accuses another of a crime in court

⁴²humane—not cruel; kind

Oliver Twist 459

Follow-up discussion: page 459

► [literal] What had Mr. Brownlow forgotten to do in his haste to chase Oliver? (to put down the book that he was reading at the bookstall)

[interpretive] How does Mr. Fang turn the whole situation around on Mr. Brownlow? (He accuses Mr. Brownlow of stealing, just as he had accused Oliver at first.)

[interpretive] Why is Mr. Fang's effort to look humane "comical"? (because his behavior has been anything but humane)

Read aloud Mr. Fang's words of correction to Mr. Brownlow. Convey Mr. Fang's false attempt at being kind.

► [literal] What makes Mr. Brownlow forget his anger against the judge? (seeing Oliver, white and trembling, lying on the pavement)

[interpretive] Why does Mr. Brownlow call the book he was reading an "unhappy book"? (The book seemed to be the start of the whole problem because he was looking at it when his handkerchief was stolen.)

WORKTEXT OBJECTIVES

The student will

- Infer facts and details.
- Draw conclusions.
- Locate Bible verses.
- Apply biblical truth.
- Match words and definitions.
- Determine mood.
- Recognize the use of word choice to convey mood.

Comprehension: Worktext page 172



Vocabulary: Worktext page 173



Literature: Worktext page 174



SOMETHING EXTRA

Write It: What are you sensing?

Remind the student that Charles Dickens, the author of *Oliver Twist*, uses imagery and figurative language to describe his settings and to influence the reader to feel sorry for Oliver. Tell the student to choose a particular mood that he wants the reader to feel. Instruct him to write a descriptive paragraph relating a setting, using sensory words to convey the mood he has chosen. The following are some examples of settings the student could describe:

- The street market early in the morning when all the farmers and vendors are arriving and setting up their booths. Make it seem like a nice place to shop.
- The street market in the middle of a hot day when flies have gathered around the food and the hot sun has wilted the produce. Make it seem like an unpleasant place to shop.
- The deserted street market late at night when a beggar child might be hunting for some leftover food and a place to sleep. Make it seem like a frightening place to be.

If time permits, allow the student to trade his paragraph with another student and to try to identify the mood that the writer is trying to convey in his paragraph.

AUTHOR SCRAPBOOK

Materials

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

Background information

Charles Dickens—As Dickens wrote for the general public, not for children, many of his books are difficult for a child to read. You might want to read his books aloud, look for good children's versions of his books to recommend, or encourage students to listen to audiobooks to whet their appetite for a lifelong love of good literature.

CHARLES DICKENS

Charles Dickens

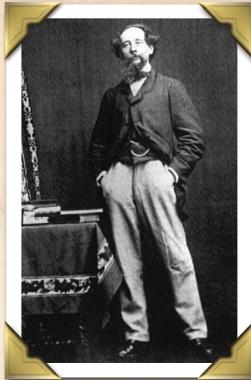


Characters from Great Expectations

Charles John Huffam Dickens was born on February 7, 1812. Dickens made his start as a journalist writing "sketches" of London life that he published under the pen name "Boz." *Sketches by Boz* became such a hit that he continued writing, but under his own name. The experiences he had in childhood were the basis for much of his writing, including the novel *Oliver Twist*. He published most of his novels serially, that is, a section at a time in a monthly or weekly periodical. His writings became extremely popular in both England and the United States. Dickens died in 1870 after a strenuous tour performing public readings of his works.

Dickens

Young children worked long hours at difficult jobs before child labor laws were written and enforced. Much of Dickens's writing reflected the hardships of children in his time.

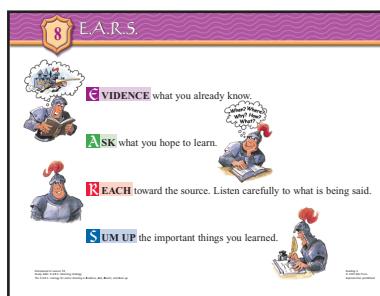


Dickens in the year he wrote Great Expectations



Reading 6: "Author Scrapbook: Charles Dickens," Lesson 106
Study skills: E.A.R.S. Listening Strategy

287



Lesson	Worktext pages
106	287–90

OBJECTIVES

LESSON 106

The student will

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

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

Display the visual and discuss each step.



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

2 Skill development: Worktext pages 287–90



Allow the students to look at the pictures and read the paragraph on worktext page 287 to find out about Charles Dickens.

- How did Dickens get his start as an author of fiction? (He wrote "sketches" and published them under the pen name "Boz.")

How were Dickens's novels published originally? (serially, in periodicals or magazines)

- On worktext page 288 you will see the E.A.R.S. listening strategy.

Be aware of what you are doing as you listen. Remember that taking notes helps you pay closer attention.

Review with the students some ways to take notes—writing facts related to the main idea or that answer your questions, writing words or phrases, and drawing sketches as reminders.

Direct attention to the titles of some books written by Charles Dickens.

LESSON 106

AUTHOR SCRAPBOOK

3 Skill application: Worktext page 289



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

- Look at the illustration on page 289.
- What is the first step in the E.A.R.S. strategy? (**Evidence what you already know.**)

Based on what you've read and heard of Charles Dickens and the picture on this page, what do you think Dickens's childhood was like?
(Accept any answer.)

Allow adequate time for students to discuss and record their ideas.

- What is the second step in the E.A.R.S. strategy? (**Ask what you hope to learn.**)

What are some things you would like to know about Charles Dickens?
(Accept any answer.)

Encourage the students to discuss and share good questions.

- What is the third step in the E.A.R.S. strategy? (**Reach toward the source.**)

As I read the story about Charles Dickens, remember to do some of the things that will help you listen and learn more.

Words at Work

Name _____

Possible answers are given.

E evidence

What do you know about Charles Dickens? _____

*His novels were published serially; he did not use his own name at first;
his childhood experiences were the basis for much of his writing.*

A sk

Write two questions about what you hope to learn about Charles Dickens.

1. *Why was he so popular?*

2. *Why did he write Oliver Twist?*

3. *What kind of childhood experiences did Dickens have?*

R each

Look and listen carefully as your teacher reads some information about Charles Dickens.



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Reading 6: "Author Scrapbook: Charles Dickens," Lesson 106
Study skills: E.A.R.S. Listening Strategy

289

9 Listen and Learn	
EVIDENCE what you already know. _____	
ASK what you hope to learn. 1. _____ 2. _____	
REACH toward the source. Listen carefully to what is being said.	
SUM UP the important things you learned. 1. Did you hear the answers to your questions? _____ 2. If so, what was the answer to one of them? _____ 3. What are the three most interesting things you learned? a. _____ b. _____ c. _____	

4

Listening story: "Child Laborer"

Read the following to the students.

In the excerpt you read from *Oliver Twist*, Oliver has already suffered in a workhouse and been apprenticed to an undertaker, from whom he runs away, only to find himself in the hands of Fagin and the Dodger. The kind Mr. Brownlow rescues Oliver this time, but Oliver's adventures are not over. When reading about the cruelty and hopelessness Oliver faces, the reader's heart is roused to passionate defiance of a system that treats humans in such a way. Such was the England Charles Dickens lived in.

Dickens knew firsthand of the hardships children were subjected to throughout the 1800s. His own father was constantly in debt and, being an able-bodied boy, Charles was sent to work in a shoe polish factory when he was twelve years old. His small salary could not keep his father out of debt, though, and Mr. Dickens was finally sent to a debtor's prison. Young Charles, left on his own and working eleven hours a day, was deeply affected, feeling that he would be caught in this awful cycle of poverty and menial work if he was not able to get an education. He knew the only way to rise above poverty was to be educated, and now that opportunity had been taken away. Charles's father was eventually released from prison and was able to send his son to school again. For two years, Charles studied and read avidly. At the age of fifteen, he dropped out of school, once again to earn money. However, he obtained a pass to the British Museum Reading Room and continued to educate himself during his free time.

These early experiences affected Dickens for the rest of his life. Through his art of making the reader live in his stories, he awakened great interest in labor reforms. Dickens passionately sought to change unhealthy, oppressive working conditions; abuse of child and adult laborers; and twelve-to-sixteen-hour workdays for children as young as six. Some have said that Dickens's books did more for labor reform than any lawmaker ever could have done.

After reading the story above and before the students complete the worktext pages, you may choose to lead the following discussion.

- ▶ Why do you think Dickens's books could do more for labor reform than lawmakers could? (Elicit that although members of the middle and upper classes would never associate themselves with the poor, they would read about the loveable characters Dickens created. In this way, people became personally involved, seeing the hardships through the eyes of a character they cared about.)
- ▶ What do you know about labor laws now that are different from those in Dickens's day? (Accept any answer, but discuss the current child labor laws and the age at which a child is allowed to work; also discuss the forty-hour workweek and the laws about overtime and holiday pay.)

5

Skill application:

Worktext page 290



- What is the last step in the E.A.R.S. listening strategy? (**Sum up the important things you learned.**)

Direct the students to answer questions 1 and 2 under the “Sum Up” step.

- What are three interesting things you learned from listening to the story about Charles Dickens?

Allow the students adequate time to discuss and record their ideas. Encourage them to work independently in forming logical sentences to sum up what they learned.

6

Time line:

Worktext page 290



Discuss the period of time in which Dickens lived. Note the time period of Dickens as it relates to the authors previously studied.



Sum Up

Answers will vary.

► Write the important things you learned.

1. Did you learn the answers to your questions?

2. If so, what was the answer to one of them?

3. What are the three most interesting things you learned about Charles Dickens?

The timeline diagram illustrates the life spans of several authors and significant historical events. The timeline starts at 1660 and ends at 2020. Key events and author life spans are marked:

- 1660-1731:** Life span of Daniel Defoe
- 1731-1800:** Life span of William Cowper
- 1812-1870:** Life span of Charles Dickens
- 1812-1889:** Life span of Robert Browning
- 1853-1911:** Life span of Howard Pyle

Historical events shown on the timeline include:

- 1812:** The War of 1812
- 1814:** Francis Scott Key wrote "The Star-Spangled Banner"
- 1861:** The Civil War began
- 1865:** The Civil War ended; slavery was abolished
- 1865:** First vacuum cleaner came into use

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Reading 6: "Author Scrapbook: Charles Dickens," Lesson 106
Study skills: E.A.R.S. Listening Strategy

630

Unit 5

Distant Realms

Toad talks Rat and Mole into accompanying him on a pleasure trip in his newly outfitted canary-colored cart. The gypsy life is the life for him! That is, until a speeding motorcar sends the canary-colored cart careening into a ditch. Then Toad's outlook changes.

Lesson	Reader pages	Worktext pages
107	460–66	175–76
108	467–73	177–78

Materials

- A live toad
- Vocabulary sentences for display. Use the prepared sentences from pages 632 and 639 to introduce the vocabulary words in context at the beginning of each lesson.
- A Bible

Background information

The Wind in the Willows—Many different versions of Kenneth Grahame's *Wind in the Willows* abound. These beautifully illustrated books will bring added pleasure to students. In some versions minor revisions in the text make it easier for the intended audience to read. However, there are versions that contain some language that might be considered unacceptable to the American Christian, though the same language is not considered vulgar in British culture. Thus, it is recommended that the teacher or parent read the book or find an edited version before making it available to the students for independent reading.

INTRODUCTION

Toad traits

Display the live toad. Allow students to touch it if they wish.

- What do you know about toads?
- If you were to give a toad a personality, what would it be like?
- Today you will read how one author used a toad and other animals to create some memorable personalities.

OBJECTIVES

LESSON 107

The student will

- Interpret irony.
- Identify the setting and the mood.
- Read orally to interpret the character's motives and emotions.
- Discern elements of animal fantasy.
- Compare and contrast characters in a story.
- Project characters beyond the plot.

LESSON 108

The student will

- Discern elements of animal fantasy.
- Note the author's use of simile.
- Describe character traits.
- Relate story character to personal experience.
- Develop a sense of history and cultural perspective.

Correlated Activities

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

See "Classroom Management for Grouping" in the Appendix.

COMPREHENSION

VOCABULARY

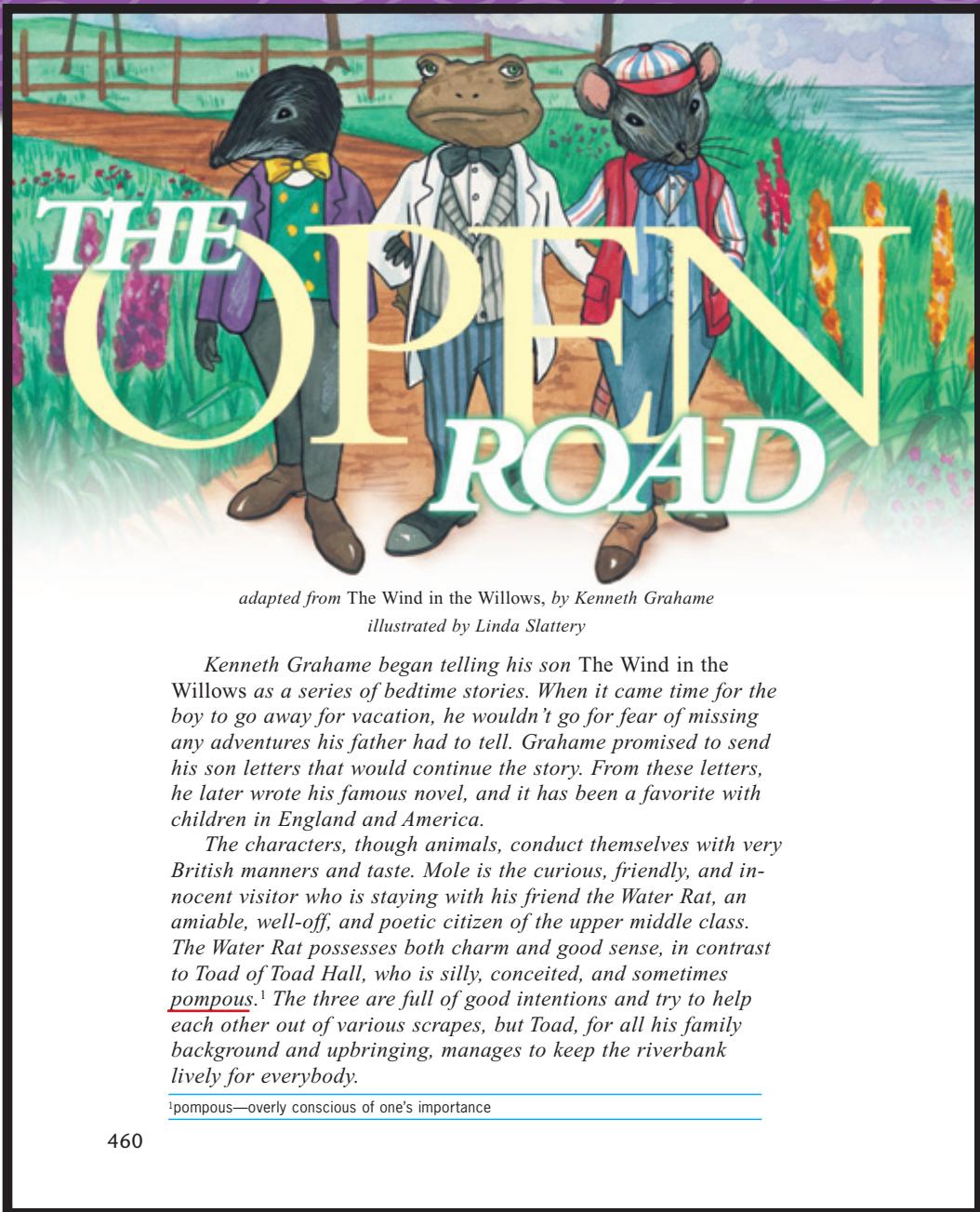
Ian strutted into the room with the **pompous** air of one who thinks he is very important. (p. 460)

Jocelyn was **preoccupied** with her knitting and did not hear my question. (p. 464)

Nicky **squandered** his money on candy and soda and had none left over to save. (p. 464)

Head note

- ▶ Read the head note (all of reader page 460) silently to find out how some letters written to a child became a book.
- ▶ How did this story originate? (Kenneth Grahame began telling the story to his son as a bedtime story. When his son went away for vacation, Grahame sent him letters that continued the story. From these letters, Grahame wrote *The Wind in the Willows*.)
- ▶ How are the animals in this story different from actual animals? (Possible answers: They have British mannerisms; they wear clothing; they behave like people.)



*adapted from The Wind in the Willows, by Kenneth Grahame
illustrated by Linda Slattery*

Kenneth Grahame began telling his son The Wind in the Willows as a series of bedtime stories. When it came time for the boy to go away for vacation, he wouldn't go for fear of missing any adventures his father had to tell. Grahame promised to send his son letters that would continue the story. From these letters, he later wrote his famous novel, and it has been a favorite with children in England and America.

The characters, though animals, conduct themselves with very British manners and taste. Mole is the curious, friendly, and innocent visitor who is staying with his friend the Water Rat, an amiable, well-off, and poetic citizen of the upper middle class. The Water Rat possesses both charm and good sense, in contrast to Toad of Toad Hall, who is silly, conceited, and sometimes pompous.¹ The three are full of good intentions and try to help each other out of various scrapes, but Toad, for all his family background and upbringing, manages to keep the riverbank lively for everybody.

¹pompous—overly conscious of one's importance

460

The Life Adventurous

"Ratty," said Mole suddenly, one bright summer morning, "if you please, I want to ask you a favor."

The Rat was sitting on the river bank, singing a little song. He had just composed it himself, so he was very taken up with it and would not pay proper attention to Mole or anything else. Since early morning he had been swimming in the river in company with his friends the ducks. And when the ducks stood on their heads suddenly, as ducks will, he would dive down and tickle their necks just under where their chins would be if ducks had chins, 'till they were forced to come to the surface again in a hurry, spluttering and angry and shaking their feathers at him, for it is impossible to say quite all you feel when your head is under water. At last they implored him to go away and attend to his own affairs and leave them to mind theirs. So the Rat went away, and sat on the riverbank in the sun, and made up a song about them, which he called

"Ducks' Ditty"

All along the backwater,
Through the rushes tall,
Ducks are a-dabbling,
Up tails all!

Ducks' tails, drakes' tails,
Yellow feet a-quiver,
Yellow bills all out of sight
Busy in the river!

Slushy green undergrowth
Where the roach swim—
Here we keep our larder,²
Cool and full and dim.

Everyone for what he likes!
We like to be
Heads down, tails up,
Dabbling free!

High in the blue above
Swifts whirl and call—
We are down a-dabbling
Up tails all!

"I don't know that I think so *very* much of that little song, Rat," observed the Mole cautiously. He was no poet himself and didn't care who knew it, and he had a candid³ nature.

"Nor don't the ducks neither," replied the Rat cheerfully. "They say, 'Why can't fellows be allowed to do what they like *when* they like and *as* they like, instead of other fellows sitting on banks and watching them all the time and making remarks and poetry and things about them? What *nonsense* it all is!' That's what the ducks say."

²larder—a place to store food

³candid—open and honest; sincere

The Open Road 461

Follow-up discussion: page 461

► [interpretive] What is the setting of this story? (a bright summer morning on the riverbank)

[interpretive] What is the mood of the story? (possible answers: happy; carefree)

[appreciative] How does the author set the mood for the story? (He describes the peaceful, enjoyable life on the river.)

► [interpretive] Why does Mole speak cautiously when stating his opinion of the poetry? (He doesn't want to hurt Rat's feelings.) [BAT: 5a Thoughtfulness]

Before silent reading: pages 461–63

Motivation

► What special talent does Rat have?

Do others enjoy Rat's talents?

After silent reading

Overview discussion: pages 461–63

► [literal] What is Rat doing on the riverbank? (singing and making up poems about ducks)

[interpretive] Does anyone seem to appreciate Rat's poetry? (no) Does this bother Rat? (no) Why do you think it doesn't bother Rat that no one likes his poetry? (He likes it himself and seems to enjoy composing poetry for his own pleasure, not the pleasure of others.)

Locate and read aloud what Rat says the ducks are saying about his song. Read it with the careless, cheerful tone Rat uses (page 461).

► [appreciative] What kind of animals are a rat and a mole in real life? (Elicit that they are both pests.) Would you like to keep a rat or a mole as a pet?

[appreciative] Does Kenneth Grahame give the rat and the mole characteristics that reflect their true animal nature? (Accept any answer.) How are they different from their true nature? (They are clean and well-behaved.) How are they like their true nature? (They live near a river in the wilderness.)

[appreciative] Why do you think the author chose a rat and a mole to be his main characters? (Answers will vary, but elicit that he might have enjoyed the fanciful idea of using such unusual animals to portray people.)

**Follow-up discussion:
page 462**

► [appreciative] Do you think that Rat and Mole's life on the river looks enjoyable? Why or why not?



"So it is, so it is," said the Mole, with great heartiness.

"No, it isn't!" cried the Rat indignantly.

"Well then, it isn't, it isn't," replied the Mole soothingly. "But what I wanted to ask you was, won't you take me to call on Mr. Toad? I've heard so much about him, and I do so want to make his acquaintance."

"Why, certainly," said the good-natured Rat, jumping to his feet and dismissing poetry from his mind for the day. "Get the boat out, and we'll paddle up there at once. It's never the wrong time to call on Toad. Early or late he's always the same fellow. Always good-tempered, always glad to see you, always sorry when you go!"

"He must be a very nice animal," observed the Mole, as he got into the boat and took the sculls,⁴ while the Rat settled himself comfortably in the stern.

"He is indeed the best of animals," replied Rat. "So simple, so good-natured, and so affectionate. Perhaps he's not very clear—we can't all be geniuses; and it may be that he is both boastful and conceited. But he has got some great qualities, has Toady."

Rounding a bend in the river, they came in sight of a handsome, dignified old house of mellowed⁵ red brick, with well-kept lawns reaching down to the water's edge.

"There's Toad Hall," said the Rat, "and that creek on the left, where the notice-board says, 'Private. No landing allowed,' leads to his boathouse, where we'll leave the boat. The stables are over there to the right. That's the banqueting hall you're looking at now—very old, that is. Toad is rather rich, you know, and this is really one of the nicest houses in these parts, though we never admit as much to Toad."

They glided up the creek, and the Mole shifted his sculls as they passed into the shadow of a large boathouse. Here they saw many handsome boats, slung from the crossbeams or hauled up on a slip,⁶ but none in the water; and the place had an unused and a deserted air.

The Rat looked around him. "I understand," said he. "Boating is played out. He's tired of it and done with it. I wonder what new fad he has taken up now? Come along and let's look him up. We shall hear all about it quite soon enough."

⁴sculls—oars

⁵mellowed—seasoned with age

⁶slip—a place to park a ship or boat

Follow-up discussion: page 463

► [interpretive] Why is it never the wrong time to call on Toad? (Elicit that he must enjoy having company at any time.)

[appreciative] Do you know anyone like Toad?

[interpretive] What is ironic about Rat's description of Toad? (He calls Toad the *best* of animals, then goes on to say that he is unclear, boastful, and conceited.)

Read aloud Rat's description of Toad in a kindhearted way.

► [interpretive] Why don't the animals tell Toad that he has one of the nicest houses around? (They don't want to encourage him in his boastfulness.) [BAT: 7e Humility]

► [interpretive] How does Rat know immediately that Toad has a new fad? (The boats, his previous fad, have not been used recently.)

Before silent reading: pages 464–66

Motivation

- ▶ What adventure does Toad have planned for his friends?

Will Rat and Mole agree to Toad's plan?

After silent reading

Overview discussion: pages 464–66

- ▶ [literal] What is Toad's latest fad? (traveling the countryside in a gypsy cart)

[interpretive] Why is Rat mistrustful of Toad's idea of traveling in the canary-colored cart? (Rat knows that Toad's adventures usually end in trouble for someone.)

[interpretive] How does Mole feel about Toad's plan? Why? (It appeals to him since "The Life Adventurous" is new to him and he has never been a part of Toad's fads before.)

Locate and read aloud Mole's uncertainty as he expresses his loyalty to Rat, yet thinks Toad's idea sounds fun (page 466).

[interpretive] How are Rat and Mole alike? (Possible answer: They both value friendship.) How are they different? (Mole is easily impressed by Toad, while Rat is wiser and more realistic about Toad's possessions and ideas.)

- ▶ [interpretive] How might Toad be different if he didn't have money to spend? (Answers will vary.)
- ▶ [appreciative] Toad likes travel and adventure, while Rat likes a quiet life at home. Are you more like Rat or Toad? Explain your answer.

They disembarked and strolled across the flower-decked lawns in search of Toad, whom they presently happened upon resting in a wicker garden-chair, with a preoccupied⁷ expression of face, and a large map spread out on his knees.

"Hooray!" he cried, jumping up on seeing them. "This is splendid!" He shook the paws of both of them warmly, never waiting for an introduction to the Mole. "How kind of you!" he went on, dancing round them. "I was just going to send a boat down the river for you, Ratty, with strict orders that you were to be fetched up here at once, whatever you were doing. I want you badly—both of you. Now what will you take? Come inside and have something! You don't know how timely it is, your turning up just now!"

"Let's sit quiet a bit, Toady!" said the Rat, throwing himself into an easy chair, while the Mole took another chair by the side of him and made some civil remark about Toad's "delightful residence."

"Finest house on the whole river," cried Toad boisterously. "Or anywhere else, for that matter," he could not help adding.

Here the Rat nudged the Mole. Unfortunately the Toad saw him do it, and turned very red. There was a moment's painful silence. Then Toad burst out laughing. "All right, Ratty," he said. "It's only my way, you know.

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And it's not such a very bad house, is it? You know you rather like it yourself. Now, look here. Let's be sensible. You are the very animals I wanted. You've got to help me. It's most important!"

"It's about your rowing, I suppose," said the Rat, with an innocent air. "You're getting on fairly well, though you splash a good bit still. With a great deal of patience, and any quantity of coaching, you may—"

"O, pooh! Boating!" interrupted the Toad, in great disgust. "Silly boyish amusement. I've given that up long ago. Sheer waste of time, that's what it is. It makes me downright sorry to see you fellows, who ought to know better, spending all your energies in that aimless manner. No, I've discovered the real thing, the only genuine occupation for a lifetime. I propose to devote the remainder of mine to it and can only regret the wasted years that lie behind me, squandered⁸ in trivialities.⁹ Come with me, dear Ratty, and your amiable friend also, if he will be so very good, just as far as the stable-yard, and you shall see what you shall see!"

He led the way to the stable-yard accordingly, the Rat following with a most mistrustful expression; and there, drawn out of the coach house

⁷preoccupied—distracted; lost in thought

⁸squandered—wasted

⁹trivialities—worthlessness; things of little importance

Follow-up discussion: page 464

- ▶ [interpretive] Why does Toad become embarrassed when Rat nudges Mole? (Toad realizes that he has been going beyond politeness in bragging about his house.)

[interpretive] What does the Bible say about boastfulness? (We should not boast about the things we have. See Proverbs 27:2; Psalm 49:6–13; James 3:5.) [BAT: 7e Humility]

- ▶ [interpretive] Does Rat really think Toad is talking about rowing when Toad asks for Rat and Mole's help? (no; Rat knows as they approach the house and see the deserted boats that Toad is no longer interested in

rowing; the author notes that Rat mentions rowing "with an innocent air," implying that Rat is pretending that he doesn't realize that Toad is up to something.)

Read aloud Toad's protest to Rat's suggestion that Toad needs help rowing. Read with a proud or disdainful voice.

into the open, they saw a gipsy¹⁰ caravan,¹¹ shining with newness, painted a canary-yellow picked out with green and red wheels.

"There you are!" cried the Toad, straddling and expanding himself. "There's real life for you, embodied in that little cart. The open road, the dusty highway, the heath, the common, the hedgerows, the rolling downs! Villages, towns, cities! Here today, up and off to somewhere else tomorrow! Travel, change, interest, excitement! The whole world before you, and a horizon that's always changing! And mind, this is the very

finest cart of its sort that was ever built, without any exception. Come inside and look at the arrangements. Planned 'em all myself, I did!"

The Mole was tremendously interested and excited and followed him eagerly up the steps and into the interior of the caravan. The Rat only snorted and thrust his hands deep into his pockets, remaining where he was. It was indeed very compact and comfortable. Little sleeping-bunks—a little table that folded up against

¹⁰gipsy or gypsy—one who moves from place to place

¹¹caravan—a large covered vehicle



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Follow-up discussion: page 465

- [appreciative] Do you think Toad's description of traveling in the cart sounds exciting? Why or why not?

Read aloud Toad's description of traveling in the cart. Read it in a way that will cause us to like the cart.

[interpretive] Do you think there may be disadvantages of that kind of a traveling life that Toad has failed to mention? What are they? (Accept any answer.)

Follow-up discussion: page 466

- [interpretive] Do you think Toad expects Rat to be able to refuse his offer? (no)

Read aloud some of the strong phrases Toad uses to persuade Rat to join him. (“talking in that stiff and sniffy sort of way”; “I can’t possibly manage without you”; “don’t argue”; “You surely don’t mean to stick to your dull fusty old river all your life, and just live in a hole in a bank, and a boat?”; “I’m going to make an animal of you, my boy!”)

[interpretive] What does Toad mean when he says that he’s “going to make an animal” out of Rat? (He means the same thing as when we say “make a man out of you,” meaning that he wants to toughen Rat and get him out of his comfortable lifestyle.)

- [interpretive] What is ironic about Toad’s statement that his motto is “Live for others”? (He has been insisting on his own way ever since the two friends arrived at his house.)

Looking ahead

- How long will Toad’s newest adventure last?

the wall—a cooking-stove, lockers, bookshelves, a birdcage with a bird in it; and pots, pans, jugs, and kettles of every size and variety.

“All complete!” said the Toad triumphantly, pulling open a locker. “You see—biscuits, potted lobster, sardines—everything you can possibly want. Soda water here, letter paper there—you’ll find,” he continued, as they descended the steps again, “you’ll find that nothing whatever has been forgotten, when we make our start this afternoon.”

“I beg your pardon,” said the Rat slowly, as he chewed a straw, “but did I overhear you say something about ‘we’ and ‘start’ and ‘this afternoon’?”

“Now, you dear good old Ratty,” said Toad imploringly, “don’t begin talking in that stiff and sniffy sort of way because you know you’ve got to come. I can’t possibly manage without you, so please consider it settled, and don’t argue—it’s the one thing I can’t stand. You surely don’t mean to stick to your dull fusty¹² old river all your life, and just live in a hole in a bank, and boat? I want to show you the world! I’m going to make an animal of you, my boy!”

“I don’t care,” said the Rat doggedly.¹³ “I’m not coming, and

that’s flat. And I am going to stick to my old river, and live in a hole, and boat, as I’ve always done. And what’s more, Mole’s going to stick to me and do as I do, aren’t you, Mole?”

“Of course I am,” said the Mole loyally. “I’ll always stick to you, Rat, and what you say is to be—has got to be. All the same, it sounds as if it might have been—well, rather fun, you know!” he added wistfully. Poor Mole! The Life Adventurous was so new a thing to him, and so thrilling; and this fresh aspect of it was so tempting; and he had fallen in love at first sight with the canary-colored cart and all its little fitments.¹⁴

The Rat saw what was passing in his mind, and wavered.¹⁵ He hated disappointing people, and he was fond of the Mole, and would do almost anything to oblige him. Toad was watching both of them closely.

“Come along in and have some lunch,” he said diplomatically,¹⁶ “and we’ll talk it over. We needn’t decide anything in a hurry. Of course, I don’t really care. I only want to give pleasure to you fellows. ‘Live for others!’ That’s my motto in life.”

¹²fusty—damp and decaying

¹³doggedly—persistently

¹⁴fitments—furnishings

¹⁵wavered—became uncertain

¹⁶diplomatically—tactfully; careful of others’ feelings

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WORKTEXT OBJECTIVES

The student will

- Identify character traits and motives.
- Project character beyond the plot.
- Determine word usage from context clues.
- Determine advantages and disadvantages of gypsy life.

Comprehension: Worktext page 175



Vocabulary: Worktext page 176



Changing Horizon

During luncheon—which was excellent, of course, as everything at Toad Hall always was—the Toad simply let himself go. Disregarding the Rat, he proceeded to play upon the inexperienced Mole as on a harp. Naturally a voluble¹⁷ animal, and always mastered by his imagination, he painted the prospects of the trip and the joys of the open life and the roadside in such glowing colors that the Mole could hardly sit in his chair for excitement. Somehow, it soon seemed taken for granted by all three of them that the trip was a settled thing; and the Rat, though still unconvinced in his mind, allowed his good nature to override his personal objections. He could not bear to disappoint his two friends, who were already deep in schemes and anticipations, planning out each day's separate occupation for several weeks ahead.

When they were quite ready, the now triumphant Toad led his companions to the paddock¹⁸ and set them to capture the old grey horse, who, without having been consulted,¹⁹ and to his own extreme annoyance, had been enlisted by Toad for the dustiest job in this dusty expedition. He frankly preferred the paddock, and took a deal of catching. Meantime Toad packed the lockers still tighter with neces-

saries, and hung nosebags, nets of onions, bundles of hay, and baskets from the bottom of the cart. At last the horse was caught and harnessed, and they set off, all talking at once, each animal either trudging by the side of the cart or sitting on the shaft, as the humor took him. It was a golden afternoon. The smell of the dust they kicked up was rich and satisfying; out of thick orchards on either side of the road, birds called and whistled to them cheerily; good-natured wayfarers, passing them, gave them "Good day," or stopped to say nice things about their beautiful cart; and rabbits, sitting at their front doors in the hedgerows, held up their forepaws and said, "O my! O my! O my!"

Late in the evening, tired and happy and miles from home, they drew up on a remote common far from habitations, turned the horse loose to graze, and ate their simple supper sitting on the grass by the side of the cart. Toad talked big about all he was going to do in the days to come, while stars grew fuller and larger all around them, and a yellow moon, appearing suddenly and silently from nowhere in particular, came to keep them company and

¹⁷voluble—able to express oneself well with words
¹⁸paddock—a fenced field
¹⁹consulted—asked for advice

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**Follow-up discussion:
page 467**

► [interpretive] What simile does the author use to describe how Toad tries to persuade Mole to join him on his journey? ("He proceeded to play upon the inexperienced Mole as on a harp.")

[interpretive] What does Mr. Grahame mean when he says Toad "play[ed] on the inexperienced Mole as on a harp"? (Just as a skilled harpist can make the harp play what he wants, Toad is skilled at getting people to do what he wants.)

[interpretive] In what way is Mole "inexperienced"? (He's never been

around Toad before and is inexperienced in Toad's ways.)

► [interpretive] How is the horse different from the other animals in this story? (Possible answers: He does not enter into the conversation; he lives in a paddock and stable while Toad lives in a house; he responds to situations as a horse, while the other animals act human.)

[critical] Why do you think the author chose to portray the horse in this way? (Answers will vary, but elicit that it would have been difficult to find a way to pull the cart without a horse, so he probably chose to portray the horse differently for this reason.)

COMPREHENSION**VOCABULARY**

Maria **consulted** her parents before accepting the part in the school play. (p. 467)

Because the Wilsons' house was **unredeemable** after the fire, they built a new one. (p. 469)

The evening art class is offered **exclusively** to those who have shown superior abilities. (p. 472)

**Before silent reading:
pages 467–69****Motivation**

- What does Toad do to convince Rat and Mole to join him?

After silent reading**Overview discussion:
pages 467–69**

► [interpretive] Why do you think Toad tries to lure Mole rather than Rat into accompanying him? (He knows that Mole will be easier to convince; he probably also knows Rat will give in and go if Mole wants to go.)

[critical] Should Rat refuse to go with Toad on his journey, even though Mole wants to go? Why or why not? (Answers will vary.)

► [interpretive] Is "The Life Adventurous" as easy as Toad thought it would be? (no) How long does his enthusiasm last? (only one day)

► [literal] What happens to bring "The Life Adventurous" to an end? (A motorcar roars by, startling the horse, who backs the cart off the road and wrecks it.)

Locate and read aloud the scene in which the car is first heard and the result of its traveling past the animals (page 469).

Follow-up discussion: page 468

- [interpretive] How do you know that Rat is homesick? (He says that he thinks about the river all the time.)

Read aloud Rat's words with a longing, pathetic voice as he tells Toad how he thinks about the river.

- [interpretive] How does Mole, once again, show his loyalty to Rat? (He assures Rat that he will run away to go back home with him if he would like.)

[critical] Do you think Rat made a wise choice to stay with Toad? Why or why not? (Answers will vary.)

[interpretive] How does Rat know that Toad's fascination with the cart won't last long? (He has had many previous experiences with Toad's fads.)

- [interpretive] Why do Mole and Rat make sure Toad does his share of the work the second day? (Possible answers: It is only fair; they don't want to wait on him again; he needs to see the realistic side of "The Life Adventurous.") [BAT: 2e Work]

listen to their talk. At last they turned in to their little bunks in the cart; and Toad, kicking out his legs, sleepily said, "Well, good night, you fellows! This is the real life for a gentleman! Talk about your old river!"

"I *don't* talk about my river," replied the patient Rat. "You *know* I don't, Toad. But I *think* about it," he added pathetically, in a lower tone: "I think about it—all the time!"

The Mole reached out from under his blanket, felt for the Rat's paw in the darkness, and gave it a squeeze. "I'll do whatever you like Ratty," he whispered. "Shall we run away tomorrow morning, quite early—*very* early—and go back to our dear old hole on the river?"

"No, no, we'll see it out," whispered back the Rat. "Thanks awfully, but I ought to stick by Toad 'til this trip is ended. It wouldn't be safe for him to be left to himself. It won't take very long. His fads never do. Good night!"

The end was indeed nearer than even the Rat suspected.

After so much open air and excitement the Toad slept very soundly, and no amount of shaking could rouse him out of bed next morning. So the Mole and Rat got up quietly and manfully, and while the Rat saw to the horse, and lit a fire, and cleaned last night's cups and platters, and got things ready for breakfast, the Mole trudged off to the nearest

village, a long way off, for milk and eggs and various necessaries the Toad had, of course, forgotten to provide. The hard work had all been done, and the two animals were resting, thoroughly exhausted, by the time Toad appeared on the scene, fresh and cheerful, remarking what a pleasant, easy life it was they were all leading now, after the cares and worries and fatigues of housekeeping at home.

They had a pleasant ramble that day over grassy downs and along narrow by-lanes, and camped, as before, on a common, only this time the two guests took care that Toad should do his fair share of work. In consequence, when the time came for starting next morning, Toad was by no means so rapturous²⁰ about the simplicity of the primitive²¹ life, and indeed attempted to resume his place in his bunk, whence he was hauled by force. Their way lay, as before, across country by narrow lanes, and it was not 'til the afternoon that they came out on the highroad, their first highroad; and there disaster, fleet and unforeseen, sprang out on them—disaster momentous indeed to their expedition, but simply overwhelming in its effect on the after-career of Toad.

They were strolling along the highroad easily, the Mole by the

²⁰rapturous—delighted; overjoyed

²¹primitive—simple; crude

horse's head, talking to him, since the horse had complained that he was being frightfully left out of it, and nobody considered him in the least; the Toad and the Water Rat walking behind the cart talking together—at least Toad was talking, and Rat was saying at intervals, "Yes, precisely; and what did *you* say to *him*?"—and thinking all the time of something very different, when far behind them they heard a faint warning hum, like the drone of a distant bee. Glancing back, they saw a small cloud of dust, with a dark centre of energy, advancing on them at incredible speed, while from out the dust a faint "Toooooo!" wailed like an uneasy animal in pain. Hardly regarding it, they turned to resume their conversation, when in an instant (as it seemed) the peaceful scene was changed, and with a blast of wind and a whirl of sound that made them jump for the nearest ditch, it was on them! The "Tooo-tooo" rang with a brazen²² shout in their ears, they had a moment's glimpse of an interior of glittering plate glass and rich morocco,²³ and the magnificent motor-car, immense, breathsnatching, passionate, with its pilot tense and hugging his wheel, possessed all earth and air for the fraction of a second, flung an enveloping cloud of dust that blinded and enwrapped them utterly, and then dwindled to a

speck in the far distance, changed back into a droning bee once more.

The old grey horse, dreaming as he plodded along, of his quiet paddock, in a new raw situation such as this, simply abandoned himself to his natural emotions. Rearing, plunging, backing steadily, in spite of all the Mole's efforts at his head, and all the Mole's lively language directed at his better feelings, he drove the cart backwards towards the deep ditch at the side of the road. It wavered an instant—then there was a heart-rending crash—and the canary-colored cart, their pride and their joy, lay on its side in the ditch, an unredeemable²⁴ wreck.

²²brazen—bold; unashamed

²³morocco—type of leather

²⁴unredeemable—impossible to rescue



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Follow-up discussion: page 469

► [interpretive] How do you know Rat isn't paying attention to Toad when Toad is talking? ([Rat gives the same response at regular intervals and is thinking of other things at the same time.](#))

► [interpretive] What simile does the author use to describe the sound of the car's motor? (["like the drone of a distant bee"](#))

[interpretive] What simile does the author use to describe the sound of the motorcar's horn? (["like an uneasy animal in pain"](#))

Before silent reading: pages 470–73

Motivation

- How does Toad react to his cart—his pride and joy—being ruined?

After silent reading

Overview discussion: pages 470–73

- [interpretive] How does Toad react to his cart being ruined? (He doesn't mind.) Why? (He has already become infatuated with the motorcar.)

[interpretive] Why is Rat so angry about the accident while Toad is not? (Rat is annoyed at the inconsiderateness of the driver, just as he is at the boaters on his river; Toad is fascinated with the motorcar.)

Locate and read aloud the paragraph in which Toad first describes his obsession with the motorcar (page 470).

- [interpretive] Describe the personality of each character. (Possible answers: Toad is irresponsible, dramatic, boastful, hospitable; Mole is loyal, agreeable, naïve, sincere; Rat is responsible, caring toward his friends, a homebody.)

[appreciative] Which animal would you most like to have as a friend? Why?

- [interpretive] What lessons can be learned from Toad's foolishness? (We should not focus on material things which can "blind" us to truth and cause us to desire something bigger and better.)
- [critical] Do you think Rat really means it when he tells Mole that he will not go "a-pleasuring" with Toad anymore? (Answers will vary, but elicit that he is probably just angry, and once he is removed from the situation, he will probably want to befriend Toad again as he has always done in the past.)

The Rat danced up and down in the road, simply transported with passion. "You villains!" he shouted, shaking both fists. "You scoundrels, you highwaymen, you—you—road hogs! I'll have the law on you! I'll report you! I'll take you through all the Courts!" His homesickness had quite slipped away from him, and for the moment he was the skipper of the canary-coloured vessel driven on a shoal²⁵ by the reckless jockeying²⁶ of rival mariners, and he was trying to recollect all the fine and biting things he used to say to masters of steam-launches when their wash, as they drove too near the bank, used to flood his parlor carpet at home.

Toad sat straight down in the middle of the dusty road, his legs stretched out before him, and stared fixedly in the direction of the disappearing motorcar. He breathed short, his face wore a placid,²⁷ satisfied expression, and at intervals he faintly murmured, "Tooo-tooo!"

The Mole was busy trying to quiet the horse, which he succeeded in doing after a time. Then he went to look at the cart on its side in the ditch. It was indeed a sorry sight. Panels and windows smashed, axles hopelessly bent, one wheel off, sardine-tins scattered over the wide world, and the bird in the birdcage sobbing pitifully and calling to be let out.

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The Rat came to help him, but their united efforts were not sufficient to right the cart. "Hi! Toad!" they cried. "Come and bear a hand, can't you!"

The Toad never answered a word, or budged from his seat in the road; so they went to see what was the matter with him. They found him in a sort of trance, a happy smile on his face, his eyes still fixed on the dusty wake of their destroyer. At intervals he was still heard to murmur "Tooo-too!"

The Rat shook him by the shoulder. "Are you coming to help us, Toad?" he demanded sternly.

"Glorious, stirring sight!" murmured Toad, never offering to move. "The poetry of motion! The *real* way to travel! The *only* way to travel! Here today—in next week tomorrow! Villages skipped, towns and cities jumped—always somebody else's horizon! O bliss! O tooo-tooo! O my! O my!"

"O stop being a fool, Toad!" cried the Mole despairingly.

"And to think I never knew!" went on the Toad in a dreamy monotone.²⁸ "All those wasted years that lie behind me, I never knew, never even *dreamt*! But now—but

²⁵shoal—a shallow area in a body of water

²⁶jockeying—maneuvering

²⁷placid—calm or peaceful

²⁸monotone—unchanging tone of voice

Follow-up discussion: page 470

- [interpretive] To what does Rat compare the reckless act by the motorcar? (reckless mariners operating a boat that causes another boat to be driven into shallow water)

- [appreciative] What do you think it would be like to see a car for the first time?

[interpretive] Why is Toad so fascinated with the motorcar? (He likes anything new, although he quickly becomes tired of new things.)

[appreciative] What fads might capture Toad's attention if he lived in our day? (Accept any answer.)



now that I know, now that I fully realize! O what a flowery track lies spread before me, henceforth! What dustclouds shall spring up behind me as I speed on my reckless way! What carts I shall fling carelessly into the ditch in the wake of my magnificent onset!²⁹ Horrid little carts—common carts—canary-colored carts!"

"What are we to do with him?" asked the Mole of the Water Rat.

"Nothing at all," replied the Rat firmly. "Because there is really nothing to be done. You see, I know him from old. He is now possessed. He has got a new craze, and it always takes him that way, in its first stage. He'll continue like that for days now, like an animal walking in a happy dream, quite useless for all practical

purposes. Never mind him. Let's go and see what there is to be done about the cart."

A careful inspection showed them that, even if they succeeded in righting it by themselves, the cart would travel no longer. The axles were in a hopeless state, and the missing wheel was shattered into pieces.

The Rat knotted the horse's reins over his back and took him by the head, carrying the birdcage and its hysterical³⁰ occupant in the other hand. "Come on," he said grimly to the Mole. "It's five or six miles to the nearest town, and we shall just

²⁹onset—assault; attack

³⁰hysterical—excited beyond control

Follow-up discussion: page 471

- [interpretive] What kinds of things would Toad like to do with a motorcar? (He plans to drive carelessly and recklessly and to cause carts to swerve and crash into ditches.)

Read aloud Toad's words dreamily as he describes how and what he intends to do with a motorcar.

[interpretive] How has Toad's opinion of canary-colored carts changed? (Before the incident with the motorcar, he thought that traveling in them was the best kind of life. In an instant, his opinion changed to calling them "horrid little carts.")

Follow-up discussion: page 472

- [interpretive] How does Rat react to Toad's foolishness about the motorcar? (He becomes angry with him and is ready to leave him.)
 - [interpretive] Why doesn't Toad want to give a complaint at the police station about the motorcar? (He is infatuated with it.)
- Read aloud Toad's words as one that is in a daze, murmuring that he will not complain about the motorcar.
- [interpretive] What would happen to Toad if he didn't have his friends? (Accept any answer.)

have to walk it. The sooner we make a start the better."

"But what about Toad?" asked the Mole anxiously, as they set off together. "We can't leave him here, sitting in the middle of the road by himself, in the distracted state he's in! It's not safe. Supposing another Thing were to come along?"

"O, bother Toad," said the Rat savagely; "I've done with him."

They had not proceeded very far on their way, however, when there was a pattering of feet behind them, and Toad caught them up and thrust a paw inside the elbow of each of them; still breathing short and staring into vacancy.³¹

"Now, look here, Toad!" said the Rat sharply. "As soon as we get to the town, you'll have to go straight to the police station and see if they know anything about that motorcar and who it belongs to, and lodge³² a complaint against it. And then you'll have to go to a blacksmith's shop or a wheelwright's and arrange for the cart to be fetched and mended and put to rights. It'll take time, but it's not quite a hopeless smash. Meanwhile, the Mole and I will go to an inn and find comfortable rooms where we can stay 'til the cart's ready, and 'til your nerves have recovered from their shock."

"Police station? Complaint!" murmured Toad dreamily. "Me complain of the beautiful, that splendid

vision that has been vouchsafed³³ me! Mend the cart! I've done with carts forever. I never want to see the cart or hear of it again. O, Ratty! You can't think how obliged I am to you for consenting to come on this trip! I wouldn't have gone without you, and then I might never have seen that—that swan, that sunbeam, that thunderbolt! I might never have heard that entrancing sound or smelt that bewitching smell! I owe it all to you, my best of friends!"

The Rat turned from him in despair. "You see what it is?" he said to the Mole, addressing him across Toad's head: "He's quite hopeless. I give it up—when we get to the town, we'll go to the railway station and pick up a train there that'll get us back to the River Bank tonight. And if ever you catch me going a-pleasuring with this provoking³⁴ animal again!" He snorted and during the rest of the weary trudge addressed his remarks exclusively³⁵ to Mole.

On reaching the town they went straight to the station and deposited Toad in the second-class waiting room, giving a porter two pence to keep a strict eye on him. They then left the horse at an inn stable and

³¹vacancy—nothingness; empty space

³²lodge—present; submit

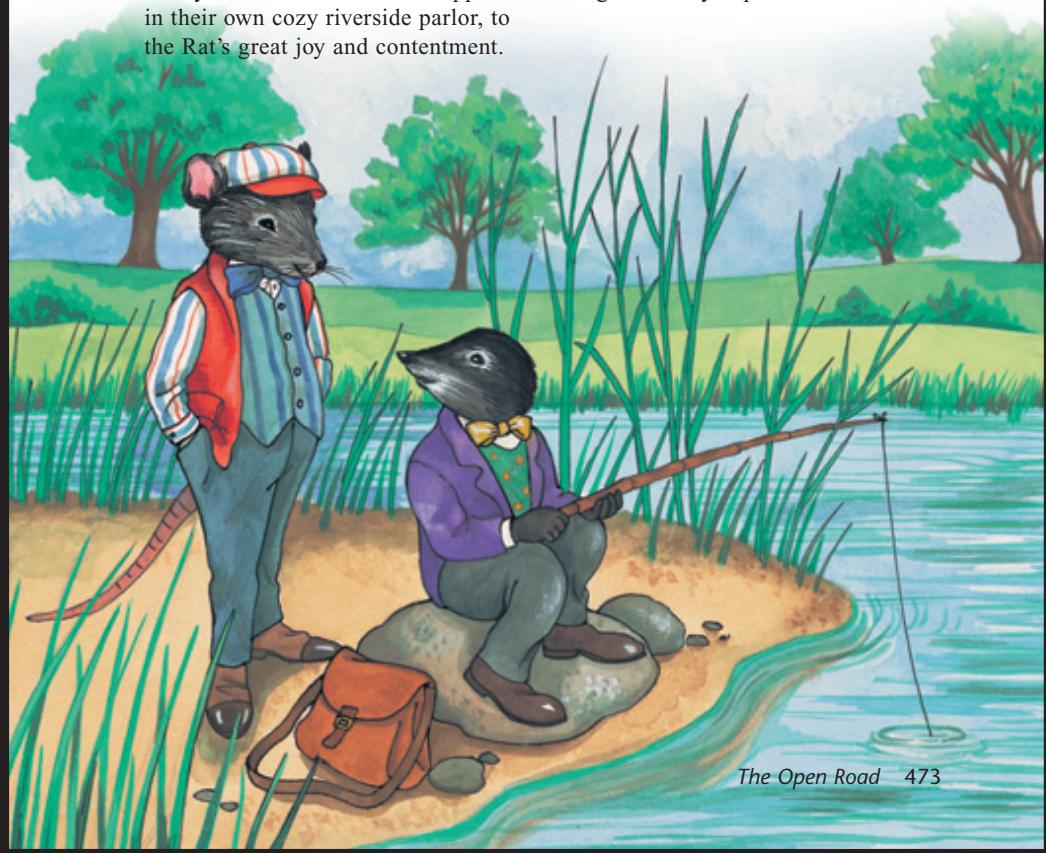
³³vouchsafed—given; granted

³⁴provoking—annoying

³⁵exclusively—admitting only some people and rejecting others

gave what directions they could about the cart and its contents. Eventually, after a slow train landed them at a station not very far from Toad Hall, they escorted the spell-bound, sleepwalking Toad to his door, put him inside it, and instructed his housekeeper to feed him and put him to bed. Then they got out their boat from the boathouse, sculled down the river home, and at a very late hour sat down to supper in their own cozy riverside parlor, to the Rat's great joy and contentment.

The following evening the Mole, who had risen late and taken things very easy all day, was sitting on the bank fishing, when the Rat, who had been looking up his friends and gossiping, came strolling along to find him. "Heard the news?" he said. "There's nothing else being talked about, all along the river bank. Toad went up to Town by an early train this morning. And he has ordered a large and very expensive motorcar."



The Open Road 473

WORKTEXT OBJECTIVES

The student will

- Interpret irony.
 - Identify character traits.
 - Recognize word relationships.
-

Literature:

Worktext page 177



Irony was presented in Lesson 28.

Comprehension:

Worktext page 178



Follow-up discussion: page 473

► [critical] Has Toad made a wise choice in purchasing a motorcar? Why or why not? (Accept any answer, but elicit that the motorcar will probably be a changing fad like other fads Toad has had, and he will soon be disinterested in it.)

[critical] Is Toad a good steward of his money? Why or why not? (Elicit that he doesn't seem to use his money for useful causes. He seems to use it to support his many changing fads.)

[interpretive] What do you think Toad's next fad will be? (Accept any answer.)

[interpretive] Do you think there are real people who behave in the way these animal characters do? (yes) Who do you think the author, Kenneth Grahame, modeled his animal characters after? (Explain that other literature set in England during Grahame's time—*The Wind in the Willows* was published in 1908—expresses that people of the upper and upper-middle classes behaved much in the way he has portrayed these characters. It was fashionable to be polite and have clever conversation, yet people still found ways to say critical things while being polite, as Rat does in his early description of Toad. Also, those of the upper classes who had inherited money and had no regular job were in constant pursuit of pleasure, regularly visiting friends for lengthy periods of time and travelling. Although this was typical of earlier periods, it was particularly common in the Victorian Era.)

SOMETHING EXTRA

Write It: Toad's next fad

Remind the student that the ending of “The Open Road” tells the reader that Toad has a newfound interest in motorcars. Before motorcars it was boats and little canary-colored carts. Instruct the student to brainstorm what he thinks Toad’s next interest will be and the troubles he will get into because of it. Instruct the student to use his ideas to write a chapter about Toad’s troubles and then to draw a picture of Toad and his new interest.

SPARROW HAWK

In this Russell Hoban poem, the hawk is armed and searching; the field mouse alone and hiding. Will their paths cross this time?

Lesson	Reader pages	Worktext pages
109	474–75	179

Materials

- A picture of a stagecoach

Background information

Sparrow hawk—A bird of prey about the size of a blue jay, the sparrow hawk is officially called the *kestrel*. It often lives near man, even in cities. It mainly feeds on house sparrows, thus its nickname. It captures its prey on the ground, rather than in the air as falcons do.

INTRODUCTION

Attempted robbery

Display the picture of a stagecoach.

- In the 1700s and 1800s travelers were often accosted by highwaymen, masked men on horses who stopped stagecoaches and held up the passengers. Highwaymen carried pistols and sometimes dressed flashily, with high boots and jewels on their cloaks.

Have you ever seen a picture of a highwayman?

Why do you think these men are called “highwaymen”? ([because they robbed people on the road or highway](#))

- Today we will read a poem about a different kind of highwayman.

OBJECTIVES

LESSON 109

The student will

- Identify comparisons.
- Note how sound and rhythm support poetic effects.
- Identify the rhyme scheme of a poem.

Correlated Activities

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

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

There are no vocabulary sentences for this lesson.

Before listening

- As I read the poem, listen to see who or what is compared to a highwayman.

Listening: pages 474–75

Read the entire poem on page 474 to the students.

After listening

Discussion: lines 1–5

- [interpretive] What is described in the terms of a highwayman? (**the sparrow hawk**)
[interpretive] What is the “highwayman’s” intended victim? (**a mouse**)
- [literal] Do the first three lines of the poem express a complete thought by themselves? (**no**)
[literal] What is doing the action of the first three lines? (**the sparrow hawk**)
[interpretive] Why do you think the poet uses a fragment for the first part of the poem? (**Elicit that he intends the title to be read as the subject of the sentence.**)
- [literal] What is the rhyme scheme of the poem? (**aabaa**)

NOTE Rhyme scheme was introduced at the end of Lesson 57.

- Listen to the rhythm of the poem as I read it again.

Read the poem to the students again.

- [appreciative] How does the rhythm of the poem change after the third line? (**It becomes rougher.**)

[appreciative] How do the lines change from the first three to the last two? (**The first three lines have many words with more than one syllable and the sounds and rhythms give the**

The Sparrow Hawk

Russell Hoban
illustrated by Sam Laterza

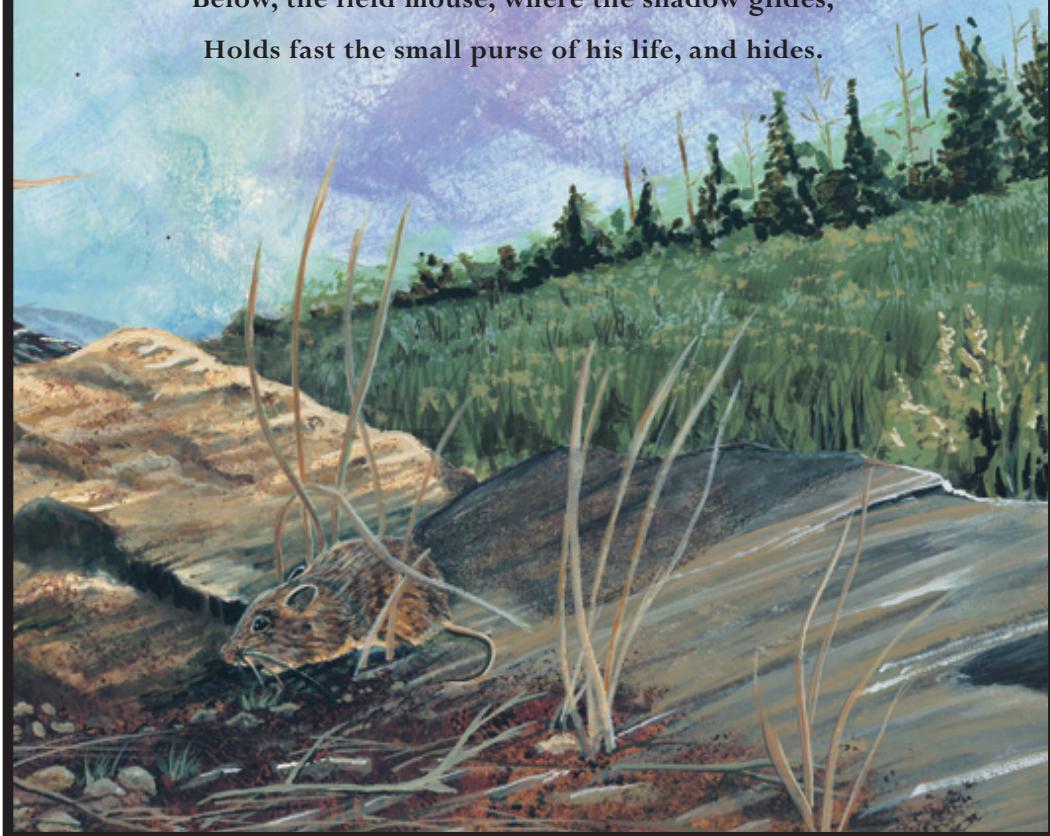
Wings like pistols flashing at his sides,

Masked, above the meadow runway rides,

Galloping, galloping with an easy rein.

Below, the field mouse, where the shadow glides,

Holds fast the small purse of his life, and hides.



feeling of flying without effort; the last two lines have mostly one-syllable words with many s sounds, giving the feeling of smallness and fear.)

[appreciative] Why do you think the poet uses the phrase “purse of his life” to describe the mouse’s desire to survive? (**It relates to the image of the highwayman looking for someone to rob, and it makes it clear that the mouse has only his life.**)

- [appreciative] If you were writing this poem, how would you end it?

Choose two students to read the poem aloud, one reading the first three lines in a full, loud voice and the other whispering the last two lines.



The Sparrow Hawk 475

WORKTEXT OBJECTIVE

The student will

- Use alliteration in writing.
-

Composition:

Worktext page 179



SOMETHING EXTRA

Write It: A bird cinquain

Instruct the student to write a cinquain about a bird of his choice. A cinquain is an unrhymed poem of five lines. Line one has one word, giving the title. Line two has two words, describing the title. Line three has three words, expressing an action. Line four has four words, expressing a feeling. Line five has one word, a synonym for the title.

Example:

Liberty
Graceful eagle
Soaring open skies,
Inspiring us to fight
Freedom

WORTH MORE THAN SPARROWS

So many of them, drab and vulnerable, and yet not one sparrow falls to the ground without the notice of our Heavenly Father. We, too, number many and are weak; yet as He sees the sparrows, He sees us—and we are of more value to our Heavenly Father than many sparrows.

Lesson	Reader pages	Worktext pages
110	476–78	180–81
111	—	182–84

Materials

- A cassette tape or CD of bird sounds
- Vocabulary sentence for display. Use the prepared sentence from page 652 to introduce the vocabulary word in context at the beginning of Lesson 110.
- Two different-colored pencils for each student (for Lesson 111)

Background information

Scanning—Lesson 110 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 full content of the selection.”

INTRODUCTION

Sweet songs

Play the cassette tape or CD of bird sounds.

- ▶ Do you enjoy hearing bird sounds?
 - Do you have a bird feeder in your yard?
 - Do you think God cares about birds?
- ▶ You'll enjoy learning some interesting facts about some special birds today.

OBJECTIVES

LESSON 110

The student will

- Scan to locate specific details in an article.
- Relate content to biblical truth: We are more important to God than sparrows because we are created in His image.
- Note the author's use of simile.

LESSON 111

The student will

- Read for information.
 - Identify the main idea and supporting details of a paragraph.
 - Outline the information in an article.
-



Correlated Activities

- Vocabulary Notebook, Activity 4: Letter Line-up
- Spelling Practice, Activity 2: Jumbles

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

VOCABULARY

Mom replaced the **drab** curtains in my room with more colorful ones.
(p. 477)

Scanning: pages 476–78

► [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 the references of Bible verses that talk about sparrows. Remember to look for keywords and numbers. Do not read every word. (Matthew 10:29; Luke 12:6–7)

Before silent reading: pages 476–78

Motivation

► Now read carefully to see what God has said about sparrows and how that applies to you.

After silent reading

Overview discussion: pages 476–78

► [interpretive] What kind of pronouns are used in this article? (second-person pronouns—*you* and *your*) Why do you think the author writes the article this way? (Answers will vary, but elicit that the use of second-person pronouns puts the article on a more personal level.)

► [literal] How many different species of sparrows exist in North America? (more than fifty)

[interpretive] What are two different ways to tell sparrows apart? (by looking at their colors and markings and by listening to their songs)

► [interpretive] Do different kinds of sparrows have common characteristics? (yes) What are some common characteristics? (All sparrows are about the same size with the same kind of bill, almost all sparrows eat the same things, and they all build their nests near the ground.)

► [interpretive] Does God care about sparrows? (yes) How do you know? (He created them with a way to hide themselves, He provides for them, and He gives them a song.)

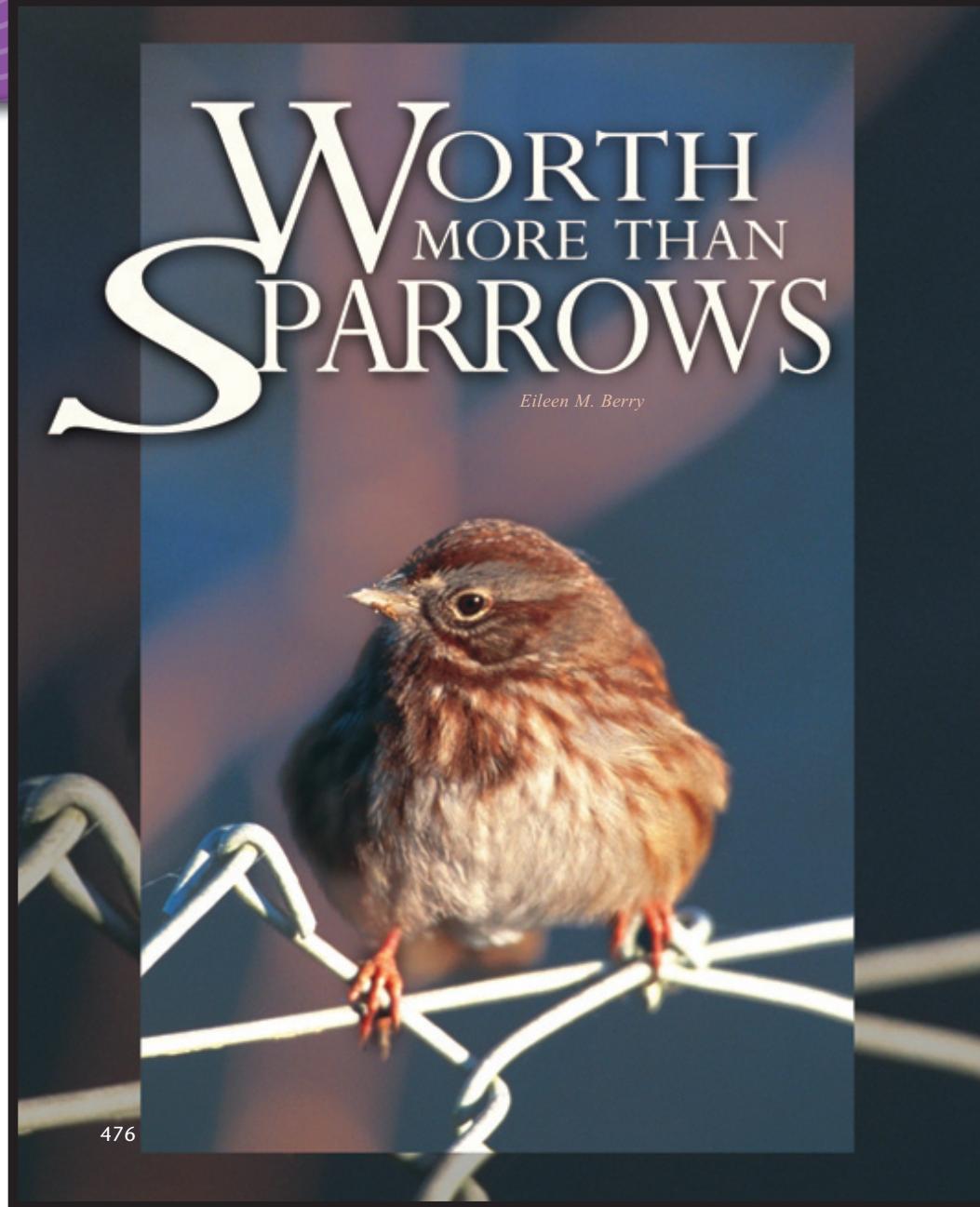
[literal] What is worth more than many sparrows to God? (me; people)

[interpretive] Why do you think we are worth more to God than a spar-

row? (Answers will vary, but elicit that it is because we are created in God's image and we have a soul.) [BAT: 3a Self-concept; Bible Promises: H. God as Father; I. God as Master]

Follow-up discussion: page 476

► [critical] Why do you think sparrows are worth something? (Answers will vary, but elicit that sparrows are worth something because God created them and has a purpose for everything He does.) [Bible Promise: I. God as Master]



You're walking through the long, weedy grass of an abandoned field. As the grasses part beneath your feet, a sudden rustle of wings startles you. A little bird flies up, lands a short distance away, and begins to run through the grass like a mouse.

You keep walking at a steady pace, following the bird with your eyes. If the bird were not moving and rustling the grass, you probably would not notice it at all. Its brown and gray feathers blend in perfectly with the colors of the leaves and dry grasses around it. Perhaps you've heard it sing before without being able to see it. That little bird is a sparrow.

Most sparrows are not brightly colored. Their drab¹ feathers blend in

¹drab—not bright; dull

so well with their surroundings that they are able to hide easily. And yet, Jesus tells us that not one sparrow ever escapes the notice of our Heavenly Father.

"Are not two sparrows sold for a farthing? [worth about a penny] and one of them shall not fall on the ground without your Father" (Matthew 10:29). How much do you know about these little creatures that are so special to God?

More than fifty species of sparrows live in North America. Seaside sparrows live near salt water. Field sparrows make their homes in overgrown fields and pastures. Black-throated sparrows build their nests in desert cacti.

One way to distinguish between types of sparrows is to observe their colors and markings. The white-crowned sparrow, thought by many

Follow-up discussion: page 477

► [literal] What animal does the author compare the sparrow to in the description of how it runs through the grass? ([a mouse](#))

[interpretive] What is the term for this kind of comparison? ([a simile—a comparison using *like* or *as*](#))

[literal] Why are sparrows able to hide easily? ([because their drab feathers blend in with their surroundings](#))

[interpretive] Does God ever not see the sparrows? ([no](#)) How do you know? ([Jesus tells us in Matthew 10:29 that no sparrow escapes the notice of the Heavenly Father.](#))

Read aloud with a comforting voice the section that explains that God always sees His sparrows.

[appreciative] Do you think God always sees you?

Sparrows usually sing from a perch that is in the open.
Song sparrow (left), White-crowned sparrow (right).

Worth More Than Sparrows 477

Follow-up discussion: page 478

► [literal] What is *migration*? (the movement of birds to a different climate when the seasons change)

[critical] Why do you think birds migrate when the seasons change? (Answers will vary, but elicit that birds migrate to a milder climate when the weather is too harsh for them.)

► [literal] What does the song sparrow's song sound like? ("Maids, maids, maids, put on the kettle, ettle, ettle.")

[interpretive] What is amazing about the song of some song sparrows? (Answers may vary, but elicit that they can sing twenty different melodies and hundreds of variations on those tunes.)

Read aloud with surprise the sentence that explains the song sparrow's talent in singing.

[appreciative] What do you think about being cared for so much by God?

to be the most beautiful variety, has a distinctive white stripe along its black forehead, and a white stripe above each eye. It has a pearly gray breast and vivid black, white, and brown streaks on its back and wings. Scientists have done experiments with this type of bird to learn more about *migration*, the movement of birds to a different climate when the seasons change. White-crowned sparrows are often found in areas with dense brush, and sometimes in the winter they make their homes in southern woods and gardens.

Another way to tell sparrows apart is by listening to their songs. Male sparrows do most of the singing, and they often like to perch on the tops of rocks or tall strands of grass while they sing. The song sparrow is thought to have the most musical song of all the sparrows. Some people say that the song sounds like this: "Maids, maids, maids, put on the kettle, ettle, ettle." This is its most common song, but some song sparrows can sing twenty different melodies and hundreds of variations on those tunes. Another type of sparrow, the white-throated sparrow, can be found in Canada during breeding season. Some people say that its song sounds like this: "Sweet, Sweet Canada, Canada, Canada."

Almost all kinds of sparrows have certain things in common. They

are about five or six inches long and have cone-shaped bills. Almost all sparrows eat seeds or insects, except for the seaside sparrow, which eats crabs, snails, and other small sea creatures. Sparrows like to build their nests near the ground. The cup-shaped nests are usually made of grass and sometimes lined with hair. The mother sparrow lays four or five eggs, which hatch in about two weeks. Eggs may be blue, pale green, white, or speckled with brown.

The Heavenly Father cares for sparrows. He made each one with the special markings it needs to hide itself from enemies. He provides the food and nesting materials that each one needs. He gives each one a song to sing.

Jesus told his disciples that not one sparrow is forgotten by God. "Fear not therefore," He said. "Ye are of more value than many sparrows" (Luke 12:6, 7).

If God cares so much about sparrows, how much more does He care about you? If He sees each sparrow that falls, how much more does He see and sympathize when you fail, get hurt, or grow discouraged? He made you and knows exactly what you need. You are worth more to Him than *many* sparrows.

478

WORKTEXT OBJECTIVES

The student will

- Compare and contrast information in a table.
- Use a word web to organize information.

Study skills: Worktext pages 180–81



Graphic organizers were presented in Lessons 93 and 103.



STUDY SKILLS

1 Skill development: Outlining—Worktext page 182



- When you are writing an article such as "Worth More Than Sparrows," it is helpful to use an outline to organize your research. Usually each main point in your outline becomes your topic sentence to introduce the main idea of each paragraph. The subpoints in your outline help you fill out the rest of your paragraph. Your subpoints are the important supporting details in the paragraph. You can also outline the information in an article to find the main idea and the supporting details of each paragraph. The outline helps you organize the information into a form that is easy to study and learn.

Direct attention to worktext page 182. Allow the students to read the article silently or read it to them. Instruct the students to use one pencil color to circle the main idea and another color to underline the supporting details.

- What is the main idea of the first paragraph? (Elicit that the main idea is that the sparrows in North America have different habitats.) Circle the main idea.

What are the supporting details in the paragraph? (Seaside sparrows live near salt water; field sparrows live in overgrown fields and pastures; and black-throated sparrows live in desert cacti; elicit that these examples support the main idea that sparrows have different habitats.) Underline the supporting details.

- What is the main idea of the second paragraph? (Sparrows can be identified by their colors and markings.) Circle the main idea.

What are some important details that support the main idea of the paragraph? (Elicit the details given about the colors and markings of the white-crowned sparrow and the swamp sparrow.) Underline the supporting details.

- What is the main idea of the third paragraph? (Sparrows can be identified by their songs.) Circle the main idea.

What are the supporting details? (Elicit the details given about the songs of the song sparrow and the white-throated sparrow.) Underline the supporting details.

- What is the main idea in the fourth paragraph? (Almost all sparrows have certain things in common.) Circle the main idea.

What are some of the important supporting details in this paragraph? (Elicit the details given about sparrows' size, feet, bills, food, nests, eggs, and parenting.) Underline the supporting details.

Elicit that the last paragraph is a conclusion and contains no new ideas or details.

2 Skill application: Worktext page 183



Instruct the students to use the main ideas and the supporting details marked in the article on worktext page 182 to complete the outline on worktext page 183. Guide the students if necessary.

You may wish to point out that the points of an outline are usually written as short phrases or single words.

Point out that each new paragraph does not necessarily represent a new main point (indicated by a Roman numeral).

3 Vocabulary: Worktext page 184



Sparrow Specifications Skill introduction

Circle the main idea in each paragraph.
Underline the key supporting details.

Answers may vary.

The name "sparrow" originated from the word *spearwa*—an Anglo-Saxon word that was used to describe small birds that were found in fifty species of sparrows in North America. (Dwell in a variety of different habitats.) One type of sparrow is the seaside sparrow, which lives near salt water. A second type, the field sparrow, makes its home in overgrown fields and pastures. A third type, called the black-throated sparrow, builds its nest in desert cacti.

Sparrows are small, common birds that can often be identified by observing their colors and markings. (The white-crowned sparrow, thought by many to be the most beautiful variety, has a distinctive white stripe along its back, a dark crown, and a white patch on each eye. It has a partly gray breast and vivid black, white, and brown streaks on its back and wings. A swamp sparrow has a white throat, rusty wings, and gray face and breast. Instead of white stripes, like the white-crowned sparrow, the swamp sparrow has black streaks extending from its eyes. It also has black and buff-colored streaks along its back.)

Another way to tell sparrows apart is by listening to their songs. (Male sparrows do most of the singing. They often like to perch on the tops of rocks or tall strands of grass while they sing. The song sparrow is thought to be the most common songbird of all types of sparrows. Some people say that the song sounds like this: "Maid, maid, maid, put on the kettle, ette, ette." This is its most common song, but some song sparrows can sing many different melodies and hundreds of variations of these tunes.) (The other type of sparrow, the white-throated sparrow, can be found in Canada during breeding season. Some people say that its strong, repetitive song sounds like this: "Sweet, Sweet Canada, Canada, Canada.")

Even though they possess the distinguishing characteristics of different kinds of sparrows have certain things in common. They are all about five or six inches long with large feet that help them scratch the ground to collect their food. Sparrows have cone-shaped bills, which enable them to eat a diet of seeds and insects. Most sparrows like to build their nests in trees and shrubs. Cone-shaped nests are usually made of grass and are sometimes lined with hair. Female sparrows lay four or five eggs, which hatch in about two weeks. Sparrow eggs may be blue, pale green, white, or speckled with brown. After baby sparrows hatch, both the male and female "parents" sparrows care for the newly hatched sparrows.

Although there are many types of sparrows with distinct as well as common qualities, God has made each one of them for His glory, and He cares for them.



Reading 6: "Worth More Than Sparrows," pp. 476–78, Lesson 111
Study skills: Identifying main idea and supporting details of paragraphs in an article

182

WORKTEXT OBJECTIVES

The student will

- Locate Bible verses.
- Match words and definitions.

SKILL LESSON: NONPRINT MEDIA

Lesson	Reader pages	Worktext pages
112	479–81	185–86

OBJECTIVES

LESSON 112

The student will

- Scan to locate specific details in an article.
- Recognize different types of nonprint media.

Materials

- Chalkboard, overhead projector, or large sheet of paper, and a writing utensil (to write and display a list)

Background information

Scanning—This lesson gives students an opportunity to review and reinforce the study skill of scanning taught in Lesson 12. *Scanning* is defined as “looking over information to locate *specific facts* quickly. Ways to scan include looking for keywords or numbers. It is not necessary to read complete sentences or understand the content of the selection.”

INTRODUCTION

Library literate

- What things can you find in a library?

As the students name items, write the list of items for display. Leave room to add more items to the list at the end of the lesson.

- Today you will read about some surprising things that are found in a library.

Correlated Activities

- Connections, Activity 4: Food Frenzy
- Word Work, Activity 1: Grammar Master

See “Classroom Management for Grouping” in the Appendix.

Nonprint Media

The word *library* usually brings to mind a picture of long rows of books, of people quietly searching for or reading books, and of a librarian surrounded with stacks of more books. In reality, modern libraries have many sources of information other than books.

Suppose you had been the author of either the article about knights or the article about sparrows that you just read. Although you would have based a lot of your writing on personal experience and ideas you already had established, you would broaden your base of information with research. You would probably have started your research in some of the usual places: an encyclopedia to give you an overview of information, books from the science or history sections of the library, or articles in magazines that

specialize in nature information. But if you wanted to learn even more about knights or sparrows, you could have looked at several other sources.

Kinds of Nonprint Media

Pictures of knights or sparrows might be found in a picture file, on a poster, or on projection materials such as slides or filmstrips. All of those sources, of course, have pictures on other topics that would be helpful in research. You can find a wide variety of visuals such as a

photograph of the highest mountain in the world or a slide of the magnified cross section of a dandelion stem. The next time you do research, be sure to keep in mind these visual sources in the library.

The sound of a

sparrow song or a story about knights might be found on an audio recording.



Visual and audio sources are valuable references in research.

Skill Lesson: Nonprint Media 479

COMPREHENSION

There are no vocabulary sentences for this lesson.

Scanning: pages 479–81

► [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's subheadings to find out what two things you will learn about nonprint media. (*kinds of nonprint media* and *locating and using nonprint media*)

Before silent reading: pages 479–81

Motivation

► Now read carefully to find out how nonprint media might be useful to you.

After silent reading

Follow-up discussion: page 479

► [literal] Where can you get information when writing a report or an article? (personal experience and research)

[literal] What printed materials can you use for research? (possible answers: encyclopedia; books from the science or history sections of the library; articles in magazines)

Read aloud the types of pictures you can find from visual sources in the library.

Follow-up discussion: page 480

► [literal] What resources can give you audio and visual information? (possible answers: a film; a sound filmstrip; a video recording; computer information)

[interpretive] What is the drawback for using nonprint media sources? (It takes more time.)

► [literal] What is realia? (collections of real objects)

Read aloud the paragraph that gives examples of realia.

► [literal] How are music recordings found in a library? (by looking for the musician, the selection title, or the composer)

A film, a sound filmstrip, or a video recording could give added information that is both visual and auditory. Libraries may also have computer access to additional information that is both auditory and visual.

Although research involving these sources takes more time, the investigation of various sources is especially valuable to a writer who is dealing with a topic with which he has had very little personal experience.

Another type of nonprint media is referred to by librarians as *realia*. Collections of real objects cover a wide range of items. Real bird's nests, rock collections, science models, stamps, or coins are examples of real objects kept by some libraries to provide information for library users.

Recordings of music, for instance, are cross-referenced by musician, selection, and composer. Recordings of plays or stories can be located by author or title, and recordings of historical events can be found by subject. A search for recorded stories about knights or kings might take you to a recording about King Arthur's adventures or William Shakespeare's play of *King Henry IV*.

In some libraries you can even use the card catalog or computer to locate slides, filmstrips, films, or video recordings, and a specific area

Locating and Using Nonprint Media

In some libraries you may use the card catalog or computer to locate some of the nonprint media.

480





SL52 Sparrows. Chicago, Educational Slides, Inc. 12 2x2 in. slides. col.

Contents. D1 Tree sparrow. D2 White-crowned sparrow. D3 Seaside sparrow. D4 Swan sparrow. D5 Black-chinned sparrow. D8 Song sparrow. D9 Vesper sparrow. D10 Lincoln's sparrow. D11 White-throated sparrow. D12 Lark sparrow

The card catalog, computer, or reference librarian can direct you to a variety of nonprint media in the library.

in the library might be available for you to view the materials.

The picture or poster file, however, might have a specialized filing system that would require the assistance of a librarian.

Storage for realia also varies from one library to another. Some items might be in display cases much like a miniature museum, and other things are stored out of sight and brought out upon request. One library, for instance, keeps in suitcases some artifacts and costumes from every country. Students doing reports on countries can check

out the collection to help them with their research and class presentations. Sometimes libraries specialize in realia that is important to the locality. A library along the coast might have a collection of model ships on display, while a library specializing in nature could have a collection of sparrow nests or even a display on sparrows.

So the next time you have research to do, don't stop at the encyclopedia section. Don't even stop after searching the card catalog or computer. Go to the reference librarian and find out what nonprint materials are available to help you learn even more about your topic.



Follow-up discussion: page 481

► [literal] What are some unusual types of realia that some libraries have? (possible answers: artifacts and costumes from other countries; items important to the locality; model ships; sparrow nests)

► [critical] How would the different types of realia be helpful? (Answers will vary, but elicit that it is better to see and touch real objects than just to read about them.)

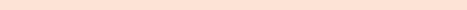
Read aloud the paragraph that tells why you should look beyond the card catalog when you are researching at the library.

If items discussed in the article were not included in the list made during the introduction to the lesson, add them to the list now.

Skill Lesson: Nonprint Media 481

WORKTEXT OBJECTIVES

The student will

- Distinguish between sources of nonprint media.
 - Identify appropriate nonprint media.
- 

Study skills:

Worktext pages 185–86



SOMETHING EXTRA

Find It: Nonprint media

Encourage the student to visit his local library to find out the kinds of nonprint media the library has. Assign several specific topics for him to ask about, such as birds, bones, countries, and gardens. Direct the student to write down the different topics he asked about and to list the nonprint media he found for each one. Allow the student to compare his list with other students' lists if there is more than one library in the area.

Do It: Take a field trip

Call different libraries to see which one has the most interesting or most complete collection of nonprint media, especially *realia*. Arrange a field trip to the library. Libraries often have special speakers or give tours which would be interesting and beneficial to the student. A field trip such as this could have multi-purposes. See Skill Lesson: Periodical Literature (pages 553–57 of the student reader) for ideas of other things that could be addressed.

News programs often mention Bosnia and the conflict between its peoples. Streams of refugees leave, trying to escape the pressing hardship. Sanela Tutaris was one of them. It was in leaving Bosnia, however, that she met the Light of the World, the Lord Jesus Christ. Her story is a testimony to God's faithfulness.

Lesson	Reader pages	Worktext pages
113	482–86	187–89
114	487–91	190

Materials

- A tract or gospel booklet
- Vocabulary sentences for display. Use the prepared sentences from pages 662 and 667 to introduce the vocabulary words in context at the beginning of each lesson.

INTRODUCTION

The Living Word

Display the tract or gospel booklet.

- Have you ever given someone a tract or gospel booklet? Do you think it is a good way to share the gospel?
- The true story that you will begin reading today will encourage you to share the gospel with others.

OBJECTIVES

LESSON 113

The student will

- Develop a historical understanding of the war in Bosnia and empathy for the emotional and physical struggles of a refugee.
- Relate story content to biblical truth: Peace comes from Christ alone.
- Make judgments about different philosophies of life.

LESSON 114

The student will

- Recognize symbolism in art.
- Interpret the meaning of chapter titles.
- Relate story content to biblical truth: God is sovereign.
- Recognize the importance of studying the Bible and witnessing for Christ.



HERITAGE STUDIES Connection

Lessons 113 and 114 can be linked to the study of Eastern Europe.

Correlated Activities

- Vocabulary Notebook, Activity 3: Word Action
- Creative Writing, Activity 3: A Rhyme in Time

See "Classroom Management for Grouping" in the Appendix.

COMPREHENSION

VOCABULARY

After the earthquake, policemen patrolled the streets to prevent the **looting** of stores. (p. 483)

Lisa's smile seemed **superficial** to Michael since she had just said something mean about him. (p. 486)

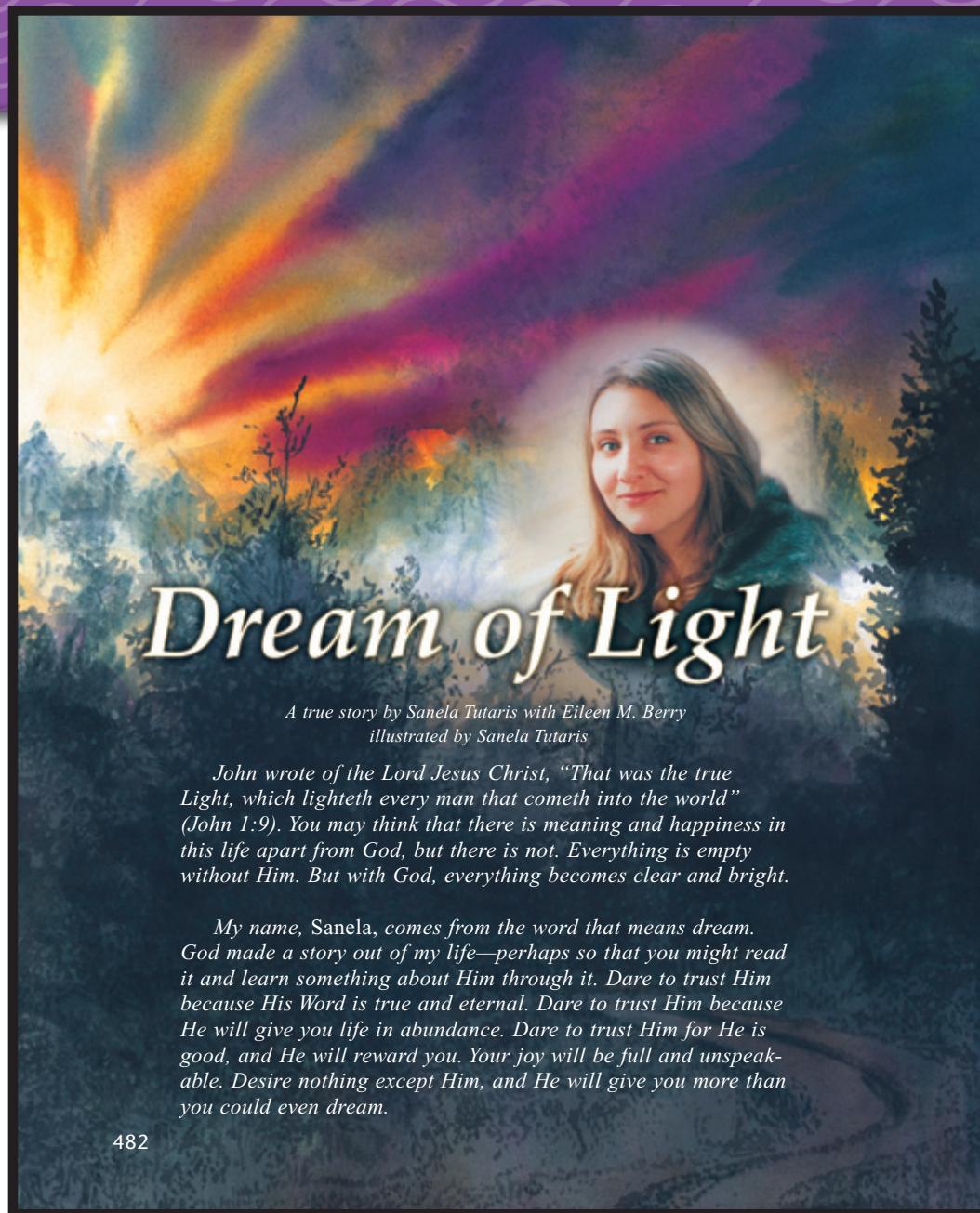
The man **hitchhiking** on the side of the road was carrying a sign that told where he wanted to go. (p. 486)

Head note

- ▶ Read the head note (all of reader page 482) silently to find out what the title of this story means.
- ▶ What is the light that the title of this story is referring to? (**Jesus Christ**, “which lighteth every man”) How is Christ a light? (This is a figurative statement found throughout the Bible referring to the lost as being in darkness, and coming to the light only through Jesus Christ.)

What does Sanela's name mean? (“dream”)

What do you think Sanela wants you to learn from her story? (**Answers may vary.**)



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Walking in Shadows

I lived in Bosnia for twelve years, growing up in a non-Christian family in the town of Bugojno.¹ Three different religious groups live in Bosnia—the Serbs, who are Serb Orthodox; the Croats, who are Catholic; and the Muslims. The three religions are combined in my family. My father's father is Muslim, and his mother is Catholic. When my mother left her Orthodox family to marry someone who was not Orthodox, her choice caused conflict within the family.

In 1992, fighting broke out in Bosnia. Each of these religious groups wanted control of the government. Families fought with one another, and sometimes family members even killed each other.

I will never forget that terrible night when my family and I were some of the last ones, if not the last, who stayed in a part of Bugojno where there was heavy street fighting. We heard the sound of shooting all around the house where we were staying. We were hiding on the ground floor, hoping that soldiers would not come inside. I was silent, scared, and very tired. Because the shooting continued all during the

night, it was hard to sleep. However, I got used to it, and when it ceased I was surprised and even more scared than when there was noise because now there was a dead peace. It made me think about loved ones who were gone forever. What was left?

In the morning we left quietly. The whole place was lifeless. The traces of bullets were on every single house. Some of the houses were no longer there. Ugly burning walls replaced them. After the looting² and burning, all that was left of many of the stores were their signs. Dogs whined and howled in the street, making a weird, scary noise. I remember hearing the voice of a mother crying for her loved ones.

We went to another part of town where my grandparents and other relatives had come to live. It would be safer there with people around us. On our way we found a place where we could still buy bread. That was one of the last pieces of bread that my father would eat for many days.

We all lived in the basement of one building. For beds we used the

¹Bugojno (bōō goī' nō)

²looting—stealing valuable things during time of war or chaos

Dream of Light 483

Follow-up discussion: page 483

- [literal] What causes conflict in Sanelia's family? (Her mother, from an Orthodox family, has married someone who is not Orthodox.)

NOTE The term *orthodox*, as it is used here, refers to the Eastern Orthodox Church.

[literal] Why is there so much fighting in Bosnia? (Each of the religious groups wants control over the country.)

[appreciative] How would you feel if you were in Sanelia's situation amidst all the fighting?

[literal] What does all the silence remind Sanelia of? (all the loved ones who are gone forever)

► [interpretive] Why would there not be a lot of bread in Bosnia? (Elicit that during the war it is hard to get food because the normal supply routes are usually closed off due to the fighting.)

Before silent reading: pages 483–86

Motivation

- What dangers do Sanelia and her family face?

After silent reading

Overview discussion: pages 483–86

- [literal] What happens that causes Sanelia's family to be in danger? (There is a war in Bosnia between the three main religious groups; there is fighting in their city.)

[interpretive] What are some hardships Sanelia faces as a result of the war? (possible answers: lack of food; danger of her house being bombed or catching on fire; fear of loved ones being killed; sleeping on a shelf in the basement; leaving her father behind; fleeing to another country; living in refugee camps; hitchhiking to school; being treated differently because she is a "refugee")

[interpretive] How old was Sanelia when the fighting started in Bosnia? (twelve years old)

Locate and read aloud the paragraphs that tell when the fighting in Bosnia starts and the night Sanelia listens to the shooting (page 483).

- [interpretive] Why can't Sanelia find peace and happiness? (Answers may vary, but elicit that she is looking in all the wrong places and not to Christ.) Where is she trying to find happiness? (possible answers: in her family; in friends; in her diary; from her literature teacher)

[critical] Do you think it is possible to have peace and happiness while living in a refugee camp in wartime? (yes) Can you think of a biblical example of someone who had peace in the midst of trials? (possible answers: Paul, who was beaten, captured, and imprisoned; Daniel; Shadrach, Meshach, and Abednego; David) [BATS: 7c Praise; 7d Contentment]

Follow-up discussion: page 484

► [literal] How do Sanela's parents show their love for their children? (by giving them all the food that comes their way) [BAT: 5b Giving]

[literal] Why is the food shortage especially hard for Sanela's grandfather? (He is diabetic and needs special foods.)

Read aloud the paragraph that tells about the hard time Sanela's family has getting food.

► [literal] Why is Sanela's mother hesitant to leave their town? (At first her mother cannot believe all that is happening and thinks the war will be temporary.)

tiny shelves attached to the walls. The other children and I slept on our sides because turning could easily make us fall off.

More than ever in my life I saw the love of my parents for us. Food was scarce, but each tiny bite of food that came our way went right to our mouths. During that terrible time, even a little cup of sugar was a miracle. My grandfather is diabetic, so the insulin and food shortage was especially hard for him. My grandmother lost so much weight that she could again wear the clothes she wore when she was young. But that was not the most important thing she lost. She lost her youngest son in the fighting. Everybody was losing.

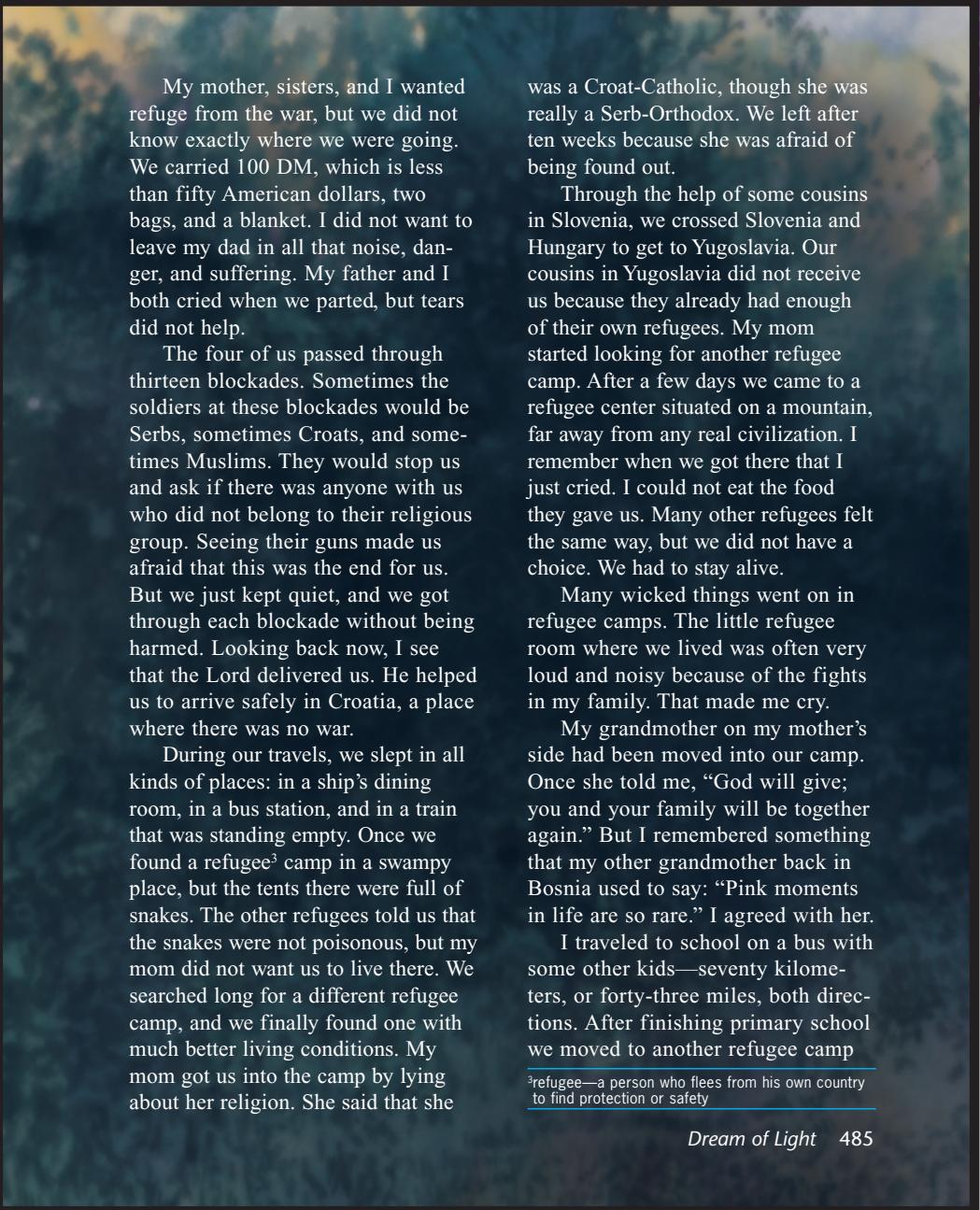
Even those who were causing this

terrible situation were losing. Houses, health, lives, loved ones.

On May 29, 1992, when I was twelve, my mother, two sisters, and I left our town. For a long time, my mother had not wanted to leave. It was hard for us to believe that all that was happening around us was reality. Although we had already been living in war conditions for quite some time, my mom thought that this was just a temporary war and would soon cease. But after she saw tanks behind one of the buildings of our city, she finally decided that we had to escape. My father stayed in Bosnia to care for his parents throughout the war. He could not escape and did not want to.



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My mother, sisters, and I wanted refuge from the war, but we did not know exactly where we were going. We carried 100 DM, which is less than fifty American dollars, two bags, and a blanket. I did not want to leave my dad in all that noise, danger, and suffering. My father and I both cried when we parted, but tears did not help.

The four of us passed through thirteen blockades. Sometimes the soldiers at these blockades would be Serbs, sometimes Croats, and sometimes Muslims. They would stop us and ask if there was anyone with us who did not belong to their religious group. Seeing their guns made us afraid that this was the end for us. But we just kept quiet, and we got through each blockade without being harmed. Looking back now, I see that the Lord delivered us. He helped us to arrive safely in Croatia, a place where there was no war.

During our travels, we slept in all kinds of places: in a ship's dining room, in a bus station, and in a train that was standing empty. Once we found a refugee³ camp in a swampy place, but the tents there were full of snakes. The other refugees told us that the snakes were not poisonous, but my mom did not want us to live there. We searched long for a different refugee camp, and we finally found one with much better living conditions. My mom got us into the camp by lying about her religion. She said that she

was a Croat-Catholic, though she was really a Serb-Orthodox. We left after ten weeks because she was afraid of being found out.

Through the help of some cousins in Slovenia, we crossed Slovenia and Hungary to get to Yugoslavia. Our cousins in Yugoslavia did not receive us because they already had enough of their own refugees. My mom started looking for another refugee camp. After a few days we came to a refugee center situated on a mountain, far away from any real civilization. I remember when we got there that I just cried. I could not eat the food they gave us. Many other refugees felt the same way, but we did not have a choice. We had to stay alive.

Many wicked things went on in refugee camps. The little refugee room where we lived was often very loud and noisy because of the fights in my family. That made me cry.

My grandmother on my mother's side had been moved into our camp. Once she told me, "God will give; you and your family will be together again." But I remembered something that my other grandmother back in Bosnia used to say: "Pink moments in life are so rare." I agreed with her.

I traveled to school on a bus with some other kids—seventy kilometers, or forty-three miles, both directions. After finishing primary school we moved to another refugee camp

³refugee—a person who flees from his own country to find protection or safety

Follow-up discussion: page 485

► [literal] What kinds of places do Sanela and her family have to stay in while looking for a refugee camp? (a ship's dining room, a bus station, an empty train)

[literal] Why can't Sanela's family stay with their cousins? (Her cousins have too many refugees already.)

► [interpretive] What does Sanela's grandmother mean when she says, "Pink moments in life are so rare"? (Elicit that she means that there aren't many good times in life.)

[critical] What do you think about Sanela's grandmother's statement? (Answers will vary, but elicit that for the Christian even though there are hard times in life, the Lord can give lasting peace and joy.) [BAT: 7d Contentment]

Read aloud the paragraph which gives the different views of life from Sanela's two grandmothers.

Follow-up discussion: page 486

► [interpretive] What does Sanelia really want when she writes so much in her diary? (possible answers: a true friend who will understand her; God)

Read aloud Sanelia's thoughts about her diary writing.

► [literal] What does Sanelia admire about her literature teacher? (his intelligence and worldly wisdom)

[literal] What is the literature teacher's philosophy about life? (Only useful work can give life meaning and keep you from oblivion when you die.)

[critical] Do you agree with the teacher's philosophy? Why or why not? (Elicit that only Christ and living for Him can give life meaning, and He is the only one who can save us from "oblivion"; useful work without Christ has no eternal value.)

Looking ahead

► How will Sanelia find the peace she is looking for?

to be a little closer to our high school. At first I boarded at the high school. But I had hard relationships with my roommates. Any love among us was only superficial;⁴ each of us looked out for our own interests. We listened to terrible music and cheated in school.

After a while I decided to move back to the refugee camp. I had to travel to school by hitchhiking⁵ because bus travel was rare and expensive. I envied my friends who went to school with me because they did not have to hitchhike to school or be called a refugee. I felt that I never had anything good happen to me. But I held to the hope that one day something beautiful would happen to me too.

During these years, my diary was my most faithful friend. I did not have people I could trust and hope in. But my diary was like a person who was always with me and always understood me. I often wished that it could speak to me. Now I know that what I really wanted was God.

I wrote often in my diary, trying to find some kind of solution to the problems in my life. But no solution was possible without God. I believed that there was some higher power because I saw things happening in my life outside of my will. But I could find no answers. Sometimes I would feel that my whole life was dark, filled with shadows. For me,

the world was lighted not by candles but by the lightning before the thunder. My whole purpose seemed to be fighting for survival, and I never knew what tomorrow would hold.

Sometimes I had bad dreams, and I had trouble concentrating on my schoolwork. I was afraid of people—especially my literature teacher, even though he was my idol⁶ because he was so intelligent and worldly-wise. He picked on me in class because I was a refugee. I wanted so much to prove myself to him that I began reading everything I could find so that I would always know the answers in class.

I loved studying literature. Once I found a statement in a book that I recorded in my diary. "God give me strength to bear what I cannot change, give me courage to change what I can, and wisdom to distinguish these two." *If I succeed in doing this I will be happy*, I thought. But I could never succeed.

My literature teacher taught us that only by useful work can we give our life meaning and keep ourselves from oblivion⁷ after we die. I did not want to be forgotten when I died. But this philosophy did not give me peace in my heart.

⁴superficial—on the surface; artificial
⁵hitchhiking—standing by the sides of roads and getting free rides from passing cars
⁶idol—a person who is admired or loved very much
⁷oblivion—nothingness

WORKTEXT OBJECTIVES

The student will

- Read and interpret a travel schedule.
- Read a time zone map.
- Read a map.
- Indicate information on a map.

Study skills:

Worktext pages 187–89



Look at and discuss with the students the travel schedule on worktext page 187 and the maps on pages 188 and 189 before they complete the pages independently.

Coming to the Light

About this time, I met a group of Christians from England. They had traveled all the way from England to Yugoslavia to help refugees, giving us presents and telling us how good God is and how much He loves us. They told us that He spared not His own Son but delivered Him up for us all. Although some of the refugees turned to this Christ, many of them did not respond. But the Christians kept coming. I watched them and wished I could smile and have peace inside like my British friends.

One day these friends offered me a free trip to Paris, France. Going to Paris had been my lifelong dream. I longed to study art there and see the paintings in the Louvre.⁸ I was eighteen years old now, and I wanted to leave my country; but I did not have money or papers to go. Miraculously, I got a *visa*⁹ and went with my friends. We arrived in Paris at the end of January. They left me there and returned to England. Part of me wanted to go with them. I was a small, lost girl seeking light and a better life in a big city.

I was very lonely at first. I did not know French well, and I did not have anyone in Paris who loved me and cared for me. I got a job working as a nanny.¹⁰ On my trips to the Louvre, I saw a lot of pictures of



Paris, France

Christ. I wondered why artists painted Him so often. Why had He died, if He was so good? I also wondered why the French people said *avant Jésus* and *après Jésus*—“before Jesus” and “after Jesus”—when referring to a date from history. We do not say that in my country. *Maybe Jesus was really here on earth, I thought, and maybe He was telling the truth.*

I had received a Gospel of John in my language from my Christian friends. When I started reading it,

⁸Louvre (lōōr' vrl)—one of the largest art museums in the world, located in Paris, France

⁹visa—an authorized document giving permission to travel within a certain country or region

¹⁰nanny—one who cares for the children of one family

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Follow-up discussion: page 487

► [interpretive] What difference does Sanelia see in the Christians she meets? (*They are happy and have peace within.*)

► [literal] Why does Sanelia want to go to Paris? (*to study art and see the paintings in the Louvre*)

[literal] How does Sanelia get to Paris? (*Some of her British friends offer her a free ticket to get there.*)

Read aloud the paragraph that describes what Sanelia does when she first arrives in Paris.

(*Overview discussion continued*)

sister have been saved; her mother does not object to her beliefs anymore; other relatives have been saved; still others have been able to hear the gospel.)

[appreciative] Do you know Christ as your Savior as Sanelia does? Do you have the desire to share Him with others? [BAT: 5c Evangelism and missions; Bible Promise: A. Liberty from Sin]

Locate and read aloud how Sanelia shared Christ with her family and everyone she met when she went home from college at Christmastime (page 490).

COMPREHENSION

VOCABULARY

My dad had to get a **visa** to cross the borders of European countries. (p. 487)

Lora has a job **translating** for Chinese students who can't speak English. (p. 489)

My mother told me **explicitly** to go to the store and then to come straight home. (p. 490)

Before silent reading: pages 487–91

Motivation

► Look at the title of the previous chapter on page 483. Look at the background art on pages 485–86. How does the art reflect Sanelia's heart? (*It is dark and shadowy.*)

Look at the chapter title on page 487. Notice the art in this chapter, especially the background art on pages 489–90. How will Sanelia find the light she is seeking?

After silent reading

Overview discussion: pages 487–91

► [interpretive] What causes Sanelia to really start thinking about Christ? (*the pictures of Christ in the Louvre and the French people saying “before Jesus” and “after Jesus” when referring to dates from history*)

[appreciative] Do you think Sanelia ever thought it was God who directed her friends to help her get to Paris so she could find out more about Him? (*probably not before she was saved*) Do you ever stop to think about the events of your life as being designed on purpose by God? [Bible Promises: H. God as Father; I. God as Master]

► [interpretive] How has God used the trials of war and Sanelia's life to influence her family? (*Her father and*

Follow-up discussion: page 488

► [literal] How does Sanelia change after accepting Christ as her Savior? (She thinks only about God; she wants to read the Bible; she wants to go to church with other believers.) [BAT: 3e Unity of Christ and the church]

Read aloud the paragraph that tells of Sanelia's desire to fellowship with other believers.

[literal] What does God use to lead Sanelia to a good church? (A tract with a church's name on it is placed under her door.)

► [literal] Why does Sanelia want a copy of the whole Bible? (She wants to be sure that the missionaries are teaching the truth.)

[critical] Do you think it is right for Sanelia to question the missionaries? (yes) Why or why not? (Paul said of the Berean Christians in Act 17:11, "that they received the word with all readiness of mind, and searched the scriptures daily, whether those things were so." Point out that Sanelia does both of the things that Paul praised the Bereans for doing: she receives the Word, but she also searches the Scripture to be sure what she has heard is true.) [BAT: 6a Bible study]



Sanelia finds the Bible to be true.

the first words were striking to me: "In the beginning was the Word, and the Word was with God, and the Word was God." I knew through reading a lot of literature that words are very important. Words can change lives. And those words did change my life.

On January 30, 1999, I signed on the back of that gospel that I had accepted Christ as my Savior. I realized that I was a sinner, that the Bible is true, that Christ was really here on this earth, and that He had died on the cross. Bad people had not killed Him, as I had once thought. He voluntarily gave His life for me; He died for my sins. I had found the Light that I had dreamed of for so long.

Afterwards, everything was changed. I was changed. I remember getting up in the morning and hardly

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recognizing myself. My only thought was God. I wanted to have the whole Bible, but I could not find one in my language there in Paris. I went into a Bosnian library and asked about the Bible. People just looked at me strangely. The Yugoslavian library with its many books did not have it either. I cried to the Lord to give me His Word, and I could not understand why I could not find it. But God had better and higher ways for me.

I wanted to go somewhere to church with other believers. But I did not know where to go. I went to the nearest church. I did not like it very much. Everything seemed very religious, but it did not look to me like the people there had a personal relationship with Christ.

One day I found a tract under the door of my apartment building entrance. It had the name of a church on the back—an independent church pastored by a missionary from America. I decided to visit this church, but I wanted to be very careful. I was afraid that this missionary would teach me something that was not true. I did not have the Bible to find out the truth for myself. But I continued going to the church, and then one day the missionaries gave me a copy of the whole Bible in French. After that, I had more confidence in these missionaries. On the 20th of June 1999, Pastor Hansen of

that same independent church baptized me.

Very slowly I started reading the French Bible, translating¹¹ almost every word and deeply meditating on those words. I read it all the time. Everything was so new to me, and God's Word so sweet. Reading the French Bible and later listening to the French New Testament on tapes helped me learn French quickly. God was accomplishing His higher purpose—not just for me to have His Word for myself but to enable me to give it to others. Now I could witness to French people. I was so excited to talk about Christ. As I rode the metro¹² all around Paris, I witnessed to people around me.

I still believed the Lord wanted me to study art, but I no longer wanted to go to the art schools in Paris. I told the missionaries about my desire to study, and they told me about the Christian schools in America. They showed me some bulletins from American schools. Out of all the schools, I liked Bob Jones University the most, but the prices were for me enormous. I pushed away my desires. "I am never going to be able to pay all this—even if I work all my life," I said. "My parents cannot help me; and by the time I earn all this money, I will be too old to go to college."

The missionaries reminded me that God has all the money in the

world. "You will have to trust Him," they said. I began praying earnestly that the Lord would place me in the school where I would be taught the truth.

Two weeks later, a couple from America came to visit the missionaries. The husband was a graduate of Bob Jones, and he told me wonderful things about the school. This couple told me that they would try to help me. I did not take them seriously at first. Who would pay that kind of cost, not even for his own children but for somebody they had only known for a few hours? But they did help me. Once again, God miraculously provided a visa. I was at Bob Jones University that next school year in the fall of 1999, a week or two late, but happy to be there.

When I was first saved, I promised God that I would never leave Him nor forsake Him, no matter what my family said about it. I knew that they would be against my decision, and they were. Thankfully, my father accepted Christ about a year after I did. But the rest of my family was still unsaved. During my second year as an art major at Bob Jones, God did many miracles for me at Christmastime. He answered my own prayers and those of many friends and allowed me to travel home to Bosnia.

¹¹translating—changing into another language

¹²metro—subway

Follow-up discussion: page 489

► [literal] How does Sanela learn French? (by reading her Bible and listening to the New Testament in French on tape)

[interpretive] How does learning French help Sanela? (She is able to witness to people she meets in Paris.)

► [interpretive] Why does Sanela think she can't go to school in America? (She thinks she cannot earn enough money to go, and her parents cannot pay for it; she doesn't know if she could get a visa to go to the United States.)

Read aloud the missionaries' confident response to Sanela's doubts about being able to go to America.

[literal] What was the response of Sanela's family to her salvation? (They were against it, but her father accepted Christ about a year later.)

[interpretive] What do you think it was like for Sanela knowing that her family was against her? (Answers will vary.)

Follow-up discussion: page 490

► [appreciative] What opportunity does God give Sanelia so that she can talk to many people on her bus ride? ([She is asked to serve them coffee.](#)) Do you look for and take opportunities such as this?

► [literal] Who is Sanelia able to lead to the Lord at Christmastime? ([her younger sister](#))

[interpretive] Why do so many people seem open to the gospel after living through war and communism, a system of government in which the people are not allowed to share the gospel and worship God openly? ([Answers will vary, but elicit that for many years the people have been deprived of God's Word, and now they desire the Truth.](#))

I had many opportunities during my travels on the plane, bus, metro, and train to share the gospel. I even shared my new faith with a nun. When I came to Paris, I stayed with an unsaved family. One of my friends in this family had just lost her mother, and she was very open to the gospel.

When I took the twenty-four-hour bus ride to Yugoslavia, I prayed that the Lord would save everyone on the bus. For some reason, the driver of the bus asked me to serve the coffee to the passengers, and that gave me an opportunity to meet and witness to many of them.

At the border, customs officials did not even open my bags. I thanked the Lord that I had safely passed the border with almost two thousand tracts in my luggage.

Now I had to deal with my mother, who had explicitly¹³ told me that I could come but without any Christian literature. When she discovered my very heavy bag, she asked me if it contained Christian literature. "Yes," I said. Rather than saying more, she just helped me carry it! My mom was more than kind to me, but she did not accept Christ. I look forward to seeing what the Lord will do in her heart.

My fourteen-year-old sister went to Greece the same day I came to

Yugoslavia, so she was not there when I arrived. She left me a big message on the wall of our refugee room: I LOVE YOU A LOT. I thought, *You will see who loves.*

I took a very cheap train in Yugoslavia and went after her to Greece to tell her of God's love. I told her the gospel, and she cried as she understood Christ died for her sins. We prayed together, and she accepted Christ. She is a new person now.

The Lord gave me opportunities to witness to my grandparents, aunts and uncles, cousins, and friends. I was able to spend all night reading the New Testament to one of my aunts, and afterward she asked me for more Christian literature. Many seemed so hungry for the Word of God. I guess that is what happens after communism, war, and of course, the prayers of Christian people. Some of my friends and relatives are now saved, including an aunt and her two children. My cousin and one of my friends would like to come to Bob Jones someday to study.

Has God ever done so much in your life that you were speechless? Where would I be today if God had not saved me? "*Verily, verily, I say unto you, He that believeth on me, the works that I do shall he do also; and greater works than these shall he do; because I go unto my Father.*

¹³explicitly—clearly; specifically

And whatsoever ye shall ask in my name, that will I do, that the Father may be glorified in the Son. If ye shall ask any thing in my name, I will do it" (John 14:12-14).

How much God changed me. I hardly recognize myself when I look at my old diaries. I am praying that I will grow steadily in my Christian

life and that I will become a fruitful servant of the Lord through Bible training. My only real desire is to know Him and study His Word in order to grow in His grace and love. Someday I would like to go back to my own country, or wherever God directs, to share this wonderful life and peace He has given me.



Sanela traveled many miles to share the gospel with her family. Pictured (top, left to right) are the following: Sanela's three friends, mother, and aunt; her father; sister; (bottom) Sanela with her mother and uncle.

Dream of Light 491

Follow-up discussion: page 491

► [interpretive] Has Sanela had an easy life? (no) What does she say about the life God has given her now? (She says it is wonderful, and she has peace that she wants to share with others.)

Read aloud the verses from John that Sanela quotes to show what God has done in her life (starting on page 490).

[literal] How does Sanela want to live her life? (growing as a Christian; being fruitful; knowing the Lord more in order to grow in grace and love; witnessing to those in her own country or wherever the Lord directs) [BATs: 4d Victory; 6c Spirit-filled]

[appreciative] Should you desire to live the way Sanela does? Why? (Answers will vary, but elicit that all Christians should desire to know the Lord better and to be a witness for Him.) [BAT: 5c Evangelism and missions]

WORKTEXT OBJECTIVES

The student will

- Locate Bible verses.
 - Apply biblical truth.
 - Recall facts and details.
-

Comprehension: Worktext page 190



SOMETHING EXTRA

Write It: A testimony

Invite the student to think of an older Christian he knows and looks to as a spiritual example. Direct him to write out a list of questions that he would like to ask that person about his salvation and the Lord's working in his life. Instruct the student to set up an interview with that person, asking him the questions and taking notes on the answers given. After the interview direct the student to write out the testimony the way Eileen Berry did in her story about Sanelia Tutaris. The testimony written by each student may be collected into a book for the class to read.

Materials

- A Bible for the teacher and each student
- Teaching Visual 23: *Dare to Discern*
- Student reader for each student (optional)

Background information

Robin Hood—Robin Hood is a legendary character that many have written about. The excerpt here, written by Howard Pyle, is one of the more well-known versions. In other versions, Robin Hood has other noble qualities than those presented in Pyle's version.

DISCERNMENT II

1 Introduction

- As I read the following paragraphs to you, listen to find out Robin Hood's philosophy about doing good.

Read the following to the students.

Robin Hood lay hidden in Sherwood Forest for one year, and in that time there gathered around him many others like himself, outlawed for this cause and for that.

So, in all that year, fivescore or more stout yeomen joined themselves to him, and chose him to be their leader and chief. Then they vowed that even as they themselves had been despoiled they would despoil their oppressors, whether baron, abbot, knight, or squire, and that from each they would take that which had been wrung from the poor by unjust taxes, or land rents, or in wrongful fines; but to the poor folk they would give a helping hand in need and trouble, and would return to them that which had been unjustly taken from them. Besides this, they swore never to harm a child, not to wrong a woman, be she maid, wife, or widow; so that, after a while, when the people began to find that no harm was meant to them, but that money or food came in time of want to many a poor family, they came to praise Robin and his merry men, and to tell many tales of him and of his doings in Sherwood Forest, for they felt him to be one of themselves.

- What good things do Robin Hood and his men do? (Elicit that they give a helping hand to the poor and protect the people.)

What do Robin Hood and his men do that is not good? (They steal from others.)

How do the townspeople look upon Robin Hood and his merry men? (They like them and what they are doing.)

Can you think of some verses that apply to this situation? (possible answers: Romans 12:17; I Thess. 5:15; look up the verses and read them with the students.)

Robin Hood wants to do good and help the people, but does he do it in the right way? (no) Explain your answer. (Elicit that you shouldn't do something wrong—stealing—to be able to do something right—giving to the poor.)

- Robin Hood does some things that are noble, but he is not truly noble. The characters that you support in a book should have noble character.

Lesson	Worktext pages
115	264–65

OBJECTIVES

LESSON 115

The student will

- Use God's Word to identify principles of discernment in literature.
- Recognize that discernment must be applied to every aspect of life.

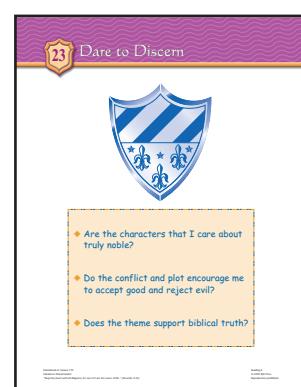
2 Skill development:

Visual 23—Dare to Discern

- Robin Hood is not a noble character because he does wrong so he can do right. Some books have a character that is really evil, and you don't like him—which is good because he is the villain. But sometimes a book has a hero that is also bad, but just not as bad as the villain. The author tries to get you to like a hero that is not truly noble by comparing him to a villain who is really evil. When you are reading a book, one of the first questions you should ask yourself is **“Are the characters that I care about truly noble?”**

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

(continued at top of next page)



(continued from previous page)

Read to the students the following excerpt from *Arby Jenkins, Mighty Mustang* (BJ BookLinks).

"Huh?" My concern at the moment was getting into dry pants.

"Did you go rat on me to Cowboy Joe?"

"Oh," I said. "No, I didn't. I figured I'd give you some time."

I pushed past him. The good thing was, Stuart had been thinking about what I'd said earlier. Whether he understood that he'd done something wrong, I didn't know.

I told him how I had managed to dump the whole canoe load of kids into the lake. I'd hoped he would laugh at that, but he didn't.

"Arby," Stuart said, "would you like to call with me tonight?"

"What?" I asked. I was astonished.

"Well, first of all, anyone can see that you're homesick like I am. . . . All you need to do is sneak away from the campfire with me, and we'll both call home. You can talk with your mom, and I can call mine. We'll be back at the campfire before anyone notices we're gone."

All I could think of was Jesus saying to Peter, "Get thee behind me, Satan," but, honestly, I couldn't very well have said that to Stuart. He knew if I called home, he wouldn't have to worry about me ratting on him to the counselors.

"Not for a million bucks," I said. "Not for a billion. Come on, I'll go with you to talk to Cowboy Joe. You've got to, you know."

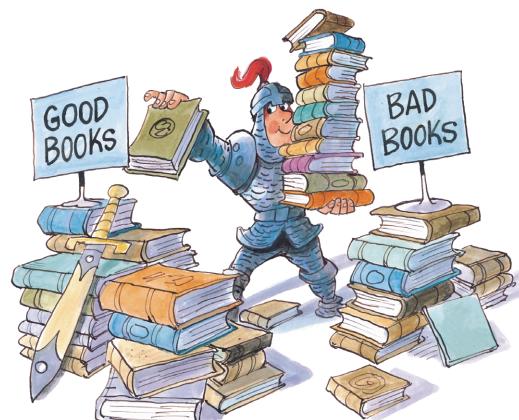
► Does Arby go along with the wrong that Stuart is doing? (no)

Another thing to ask yourself when reading a story is "**Do the conflict and plot encourage me to accept good and reject evil?**" Arby's rejection of doing wrong shows the author's goal of having her readers accept what is good and refuse what is bad.

Display and read aloud the second question on the visual.

► One final thing to think about when you are reading a book is "**Does the theme support biblical truth?**" There are certain truths that God has revealed to us in His Word. An author can craft a story that brings these truths into question, making the reader wonder if man is *really* as bad as God says he is or if God is *really* in control of everything that happens to us. Look for books in which the theme reinforces the truths that are in the Bible.

Bible Truths



Discernment must be applied to every aspect of life. The principles we apply to the books we read can also be used to evaluate the programs we watch on television, the music we listen to, and the information we look up on the Internet.

► **Look up each Bible verse. Match the reference with the discernment principle that it supports. Each principle will have two verses.**

B, D 1. The characters that I care about should be truly noble.

A, F 2. The plot and conflict should encourage me to accept good and reject evil.

C, E 3. The theme should support biblical truth.

- A. Psalm 34:14
- B. Proverbs 13:20
- C. Psalm 119:89
- D. Psalm 119:63
- E. Psalm 119:160
- F. II Timothy 2:22

► **Evaluate a book that you have read or are reading on your own. Tell why it meets or maybe doesn't meet each discernment principle.**

Answers will vary.

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Display the rest of the visual and read aloud the three questions.

► What other things can we apply these questions to? (Elicit that these principles can be applied to programs that we watch on television or things that we see on the Internet. See *Proverbs 4:23*.)

3 Skill application: Worktext page 264

Direct the students to locate and read each Bible verse. Discuss with them the meaning of the verse and the discernment principles the verse supports

before they match the references with the principles on the page.

Allow time for the students to tell about books they are reading and why they meet or don't meet the discernment principle. Direct the students to write an evaluation of a book independently.

4 Skill practice: Worktext page 265

Allow the students to refer to their student readers if necessary as they complete the page.

LITERATURE LESSON: THEME

Materials

- Vocabulary sentences for display. Use the prepared sentences from page 676 to introduce the vocabulary words in context at the beginning of Lesson 116.
- Each student's composition notebook, including worktext page 120 (for Lesson 117)

Background information

Skimming—Lesson 116 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

What are you trying to say?

- ▶ Have you ever heard a preacher tell a story to emphasize a point in his sermon?

What did Jesus often do when He was trying to teach His disciples a lesson?
[\(He told them a parable.\)](#)

- ▶ Listen to the following story.

“A sick stag lay in a nook of his ground. His friends came in flocks to ask how he felt, and each one took a share of the food which had been left for his use, so that he died, not from his lack of health, but from the lack of the means to live.” (taken from *READING 5 for Christian Schools: Pages in My Head*)

- ▶ What do you think the author of this story is trying to teach about friends?

This is one of Aesop’s fables. At the end of his fables, he often told the reader the lesson he was trying to teach. At the end of this fable, he wrote, “Bad friends bring more harm than good.”

Which would you remember longer, the sad story of the sick stag or the statement “Bad friends bring more harm than good”?

- ▶ Today you will learn more about how authors teach lessons and get messages across to their readers.

Lesson	Reader pages	Worktext pages
116	492–94	191–92
117	—	193–94

OBJECTIVES

LESSON 116

The student will

- Distinguish between plot and theme.
- Distinguish between stated and unstated theme.
- Recognize the need to read with discernment.
- Skim to get the general idea of an article.

LESSON 117

The student will

- Identify events that support the theme of a story.
- Brainstorm and record events that support a theme.

Correlated Activities

- Word Work, Activity 3: Rapid Response
- Recreational Reading, Activity 3: Fun Time Fillers

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION**VOCABULARY**

It was hard not to **reveal** to Dad what Mom got him for Christmas. (p. 493)

I am more **inclined** to spend my free time reading than playing board games. (p. 493)

The speaker was so **engaging** that I didn't realize an hour had passed since the program began. (p. 494)

Skimming:
pages 492–94**Motivation for skimming**

- Skim these three 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 492–94

- [interpretive] After skimming the article, what things do you think you will learn when you read the article carefully? (Answers will vary, but elicit that they will learn about theme—what stories mean—and how authors let us know the meaning they intended.)

Before silent reading:
pages 492–94**Motivation**

- Now read carefully to get the author's full message about themes in stories.

Theme

Morgan Reed Persun

**Theme and Plot**

If someone asked you to tell him what “Yeoman Knight” is about in one sentence, what would you say? Perhaps you would say, “It’s the story of a poor boy who wants to become a knight.” That would be a good summary of the main part of the plot. But is that what the story is really about? The person might be

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asking you rather what the story means—what its *theme* is.

It is always easier to tell what a story is about than to tell what it means. Why is that? The first requires only that the reader remember a sequence¹ of events.

¹sequence—order; arrangement

After silent reading**Follow-up discussion:**
page 492

- [literal] Why is it easier to tell about the story plot than what the theme of a story is? (because a reader has to remember only a sequence of events rather than figure out what the story means)

The second requires that he be able to figure out the message, or theme, that the sequence creates.

To describe the events (the plot) is not necessarily to tell the meaning (the theme.) But to understand what a story is really about, you have to study the events. All plots have three parts: beginnings, middles, and ends. And it is the endings—the resolutions—that help reveal² the themes of stories. In “Yeoman Knight” Geoffrey sets out to be a knight having only his wit, his courage, and his sense of duty. In the middle of the story he is tested in each of those three virtues twice. The ending of the story makes his quest³ and his trials have meaning. Because his good action is eventually rewarded, the story’s meaning is clear: do right no matter what, and in the end you will not be sorry.

You may be thinking—so why does an author write stories rather than just make a simple short statement (like the last sentence in the paragraph above)? Certainly that would be easier than composing⁴ a whole story! But would the message be as memorable? Would you remember the stated theme of “Yeoman Knight” as well as you remember a story about Geoffrey and his loyalty to a duke who seemed for a while to have forgotten him?

Would you be as inclined⁵ to be more loyal just from being *told* to be rather than by being *inspired* to be by a brave young man? Very likely not.

Stated and Unstated Themes

All right, you say, a story is more memorable than a statement. But why does the theme have to be figured out? Why can’t it just be stated in the story somewhere? Sometimes, in fact, stories do have stated themes. Aesop’s fables, for example, end with clearly defined meanings often headed “The Moral of the Story Is . . .” and followed by such axioms⁶ as “Little friends may prove great friends” (the moral of the story about a lion and a mouse). It is as though the author has stepped forward and told you plainly, “Here is what I meant.”

Other stories state their themes, but not in a prescribed⁷ place and way as do Aesop’s. In *Oliver Twist*, Dickens describes Oliver’s reaction to seeing the Dodger pick a pocket: “He stood, for a moment, with the blood tingling through all his veins

²reveal—make known

³quest—mission; search for something of value

⁴composing—writing; creating

⁵inclined—having a preference

⁶axioms—sayings

⁷prescribed—set; prearranged

Follow-up discussion: page 493

► [literal] What is the difference between plot and theme? (Plot is the summary of what happens in a story; theme is what the story means.)

[literal] What are the three main parts of a plot? (beginning, middle, end)

[literal] What does the ending, or resolution, of the plot do? (reveals the theme of the story)

[literal] What are stated themes? (themes that the author plainly tells you)

Read aloud the paragraph that explains stated themes.

► [interpretive] Why do authors write stories that have themes rather than just making a short statement with their message? (possible answers: so the message can be remembered better; to inspire the reader to follow an example)

Follow-up discussion: page 494

► [literal] What theme is revealed in “Oliver Twist” through Oliver’s reaction to the theft? ([Stealing and deception are wrong.](#))

[literal] What theme does “Yeoman Knight” reveal? ([“Do right no matter what, and in the end you won’t be sorry.” See reader page 493.](#))

Read aloud the paragraph that tells you when you *really* know how to read.

► [literal] Why do some authors not state their themes? ([They know that readers like to figure things out for themselves and not be told what to think.](#))

[interpretive] Why do you need to know what the theme of a story is? ([to discern whether the author is trying to influence his readers in the wrong way](#))

from terror; then, confused and frightened, he took to his heels.” Although not directly stated, the theme comes through in Oliver’s actions: stealing and deception are wrong. Even though done by a person who cares for him, theft is something Oliver cannot go along with. He flees, and in doing so, reinforces the theme of honesty at whatever cost.

But other writers do not state their themes at all. They understand that, for the most part, readers do not like to be told what to think. Readers want to come to their own conclusions about things. The challenge for such writers is to make memorable and engaging⁸ stories with enough clues to get the point across without running the reader off. The message in “Yeoman Knight” is never stated outright by the author or any character. But, like folktales and fables, it has a universal theme about the virtues of courage and loyalty, which the author expects the reader to recognize.

Why is it important to know what a story means? Isn’t it enough to say whether we like it or dislike it? The Bible commands Christians to be wise as serpents and harmless as doves. One way to know about the ways of the world without being tainted⁹ by them is to read, and to read thoughtfully. To read about dishonesty and its results makes you wise about dishonesty without having been dishonest yourself. But it is crucial that you be able to tell whether the author implies that stealing is fine if you have a good reason for doing so or whether he is saying stealing, for whatever reason, will have consequences. The first is not a lesson you want to take in without thinking.

Just as you want to know that someone who is talking to you is telling you the truth, so you want to be able to judge the value of a story’s theme. Then you will *really* know how to read.

⁸engaging—appealing

⁹tainted—polluted

WORKTEXT OBJECTIVES

The student will

- Identify the theme of a story.
- Identify the theme of a Bible passage.
- Match words and definitions based on context clues.

Literature:
Worktext pages 191–92



COMPOSITION

1 Discussing: Theme and plot

- After reading “Literature Lesson: Theme,” you know what a theme is and different ways an author might express his theme. What are two ways an author can get his theme or message across to the reader? (by stating it or leaving it unstated)

Look at the plot ideas you brainstormed on worktext page 120 in your composition notebook. Notice the way you chose to resolve the conflict of your story—the denouement.

Does your denouement imply a theme and teach a lesson, or is it just another sequence of events?

- Think about the knight and princess we discussed in previous composition lessons. If you wanted to build a plot that reinforced the theme “It doesn’t pay to be greedy,” what would you do?

First, what does it mean to *reinforce* something? (Elicit that the definition of *reinforce* is “to strengthen or add support to something.”)

Imagine that you are building a tree house. You lay some boards from limb to limb, but they won’t support your weight very well. What could you do to reinforce your tree house? (possible answers: nail the boards to the tree; add more boards going in the other direction and nail them together)

Now, if you are going to reinforce the theme of greediness in the story of the kidnapped princess, what are some things that need to be built into the plot? (Possible answers: We have to know somehow that the kidnappers are kidnapping the princess for money; they send a ransom note; they grab jewels on the way out; in their folly, they drop some of the jewels in the garden, giving the knight hints as to where they went; stolen jewels and fine handkerchiefs are found in the room of a servant who is discovered to be an accomplice. In the end, the kidnappers must be punished for their greed in an appropriate manner, such as being made servants on the land they once owned.)

Background information

Composition lessons—The composition lesson in each unit builds on the composition lesson from the previous unit. You will want to have available the students’ composition notebooks. In this lesson, the student will specifically refer to worktext page 120, in which he brainstormed ideas for his plot. As with each composition lesson, the activity at the end of this lesson is an exercise to practice the skill taught in this particular lesson. The ideas brainstormed in this lesson could take the student in a different direction than he had previously planned when thinking of only one element of fiction writing. In this lesson, which deals with theme, the student will not write his story. He should be encouraged to brainstorm as many different ideas as possible so that he will have a large selection of ideas when it is time to write his final story. He will begin writing a short story in the next composition lesson, Lesson 134.

Practicing:**Worktext page 193**

- Look at the chart that lists the main events of the plot from “Feathers in the Wind.”

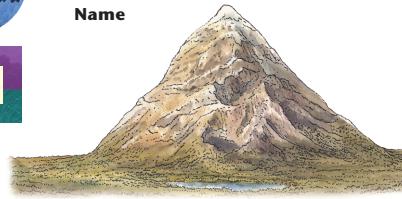
Guide the students in choosing the theme of “Feathers in the Wind” and the events that reinforce the theme.

Thinking Theme

Name _____

The **theme** of a story is reinforced by events in the plot.

►The following are the events which make up the plot of “Feathers in the Wind.”



Introduction	Philip arrives in Arizona and meets his grandfather.
Inciting incident	Philip and Alonzo discuss prayer as they pass the prayer bush.
Rising action	Philip discovers the eagle on the roof. Philip is given the responsibility of caring for the eagle. Philip has a confrontation with the Hopi boys. Philip meets the missionary. Philip and Alonzo go camping to trap animals. Philip releases the eagle. Alonzo takes Philip to the owl ceremony.
Crisis	Philip is threatened with a whirling whip.
Falling action	Alonzo defends his grandson from the kachina. Philip and Alonzo return home.
Resolution/Denouement	Alonzo offers to take Philip to the mission.

►Circle the letter of the statement that best states the theme in “Feathers in the Wind.”

- a. Faithfulness in trials will be rewarded.
b. It is always best to act unselfishly.

►Write down at least five events that reinforce the theme, but are not on the chart.

Possible answers are given.

1. Philip says he prays only to Christ.

2. Philip has his devotions alone while his grandfather is at work.

3. Philip tells his grandfather that there is no need for sacrifice because of Christ's sacrifice.

4. Philip prays about saying the right thing.

5. Philip's grandfather changes his attitude toward Philip.

6. Philip's grandfather changes his attitude toward the mission.

Reading 6: “Literature Lesson: Theme,” pp. 492–94, Lesson 117
Literature: identifying events that support the theme of a story

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Brainstorming Theme



The resolution of a story will usually reveal the **theme**.

- Refer to page 120 where you brainstormed the plot of your story. How will your story end? What message will you try to get across? Brainstorm two or more ways to state the theme of your story.

Answers will vary.

- Brainstorm additional events to add to your plot that will reinforce the theme of your story.

BRAINSTORM			
Introduction: _____ _____ _____	Inciting Incident: _____ _____ _____	Crisis: _____ _____ _____	Denouement: _____ _____ _____
Rising Action: _____ _____ _____			
Falling Action: _____ _____ _____			

Reading 6: "Literature Lesson: Theme," pp. 492–94, Lesson 117
Composition: brainstorming and recording events that support a theme

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3 Brainstorming: Worktext page 194



- Look at worktext page 120 on which you brainstormed the plot of your story. Using the conflict and the characters you have chosen, what kind of theme could your story have?

Just because you are brainstorming statements to express your theme, the theme does not need to be stated in your story. Stating it here helps you to see what you are aiming for. You can include details along the way that will reinforce the denouement, where your theme will be revealed.

Allow the students to discuss ideas and complete the top of worktext page 194. Point out that the denouement of the story may need to change in order to bring out the intended theme.

- What actions or events could be added to your plot to reinforce your theme?

Brainstorm additional events, or even change events, that will reinforce the theme of your story. Brainstorm as many ideas as you can think of so you will have many to choose from as you begin to write your short story in the next composition lesson.

NOTE After the students record their brainstorming ideas, they should punch holes in worktext pages 193–94 and put them in their composition notebooks.