

Lightning Literature & Composition ***Seventh Grade***

Teacher Guide

Preparing for High School Composition Skills
by Responding to Great Literature

**“The difference between the right word and the almost-right word
is the difference between the lightning and the lightning bug.”**

—Mark Twain

by
Elizabeth Kamath



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REQUIRED BOOKS FOR THIS COURSE

You need unabridged copies of the following books:

Stories & Poems for Extremely Intelligent Children by Harold Bloom

The Adventures of Tom Sawyer by Mark Twain

Alice's Adventures in Wonderland by Lewis Carroll

The Story of My Life by Helen Keller

All Creatures Great and Small by James Herriot

How to Use This Book

This Teacher Guide is meant to help you help your student through the Lightning Literature Student Guide for Grade 7.

After this introduction which includes a weekly planning schedule, the teaching helps in this guide follow the course in the order the stories are read. In other words, you'll find all the teacher-guide help for "Rikki-Tikki-Tavi" first, then everything for *Tom Sawyer*, etc., rather than all the answers to the comprehension questions in one place.

The following is an overview of the different sections of the Student Guide, Discussion Questions (found only in this teacher's guide), the Workbook, and what this teacher's manual addresses for each section.

Student Guide

WELCOME TO LIGHTNING LITERATURE

This tells the student how to use the Student Guide and Workbook and what I hope they'll get out of the course. There is no additional information in this Teacher Guide for this section.

INTRODUCTIONS/WHILE YOU READ

Each introduction gives a brief biography of the author or authors used in the lesson. The student is told what the literary lesson will be about and given some questions to consider while reading the selection(s). There is no additional information in this Teacher Guide for these sections.

VOCABULARY LISTS

These lists are not meant to substitute for separate vocabulary work. I strongly recommend you use some sort of vocabulary program along with this series; I particularly like *Vocabulary From Classical Roots*, but whatever vocabulary program you like will be fine. These lists are simply an easy reference for students if they encounter words in the reading that they do not know. (Obviously, students have different vocabulary sets, so your students may encounter words they don't know that aren't listed here. As with any reading, they should either divine the word from the context or look it up in a dictionary.) These lists do not include every meaning of the words, only the meaning used in the book; nor do they include pronunciation.



If you wish, look over each vocabulary list, choose words you would most like your student to learn, and create your own vocabulary lessons from these.

COMPREHENSION QUESTIONS

The comprehension questions help you discern the student's attention to and understanding of the reading material. How you approach these questions depends on your student's current level of reading comprehension. For students who are strong in reading comprehension, I suggest waiting until Friday, or whenever a reading selection has been completed, to have them complete all the comprehension questions covering that week's reading. If a few weeks of this result in consistent scores of 95 percent or higher, you might try stretching this to longer periods of time—first a week and a half, then two weeks. Feel free to stop when the student's scores are hovering around the low 90s, especially if your student is very grade-conscious. The point is not to frustrate the student, but to challenge.

On the other hand, if your student has historically had difficulty with comprehension, then test at every chapter (if the questions are set up that way) or at the end of each day. Leave time so that if the student misses a question you can review the reading together to see the correct answer in context. Once your student scores 100 percent on five tests in a row using this method, only give the comprehension questions every other day (either Tuesday, Thursday, and Friday or Monday, Wednesday, and Friday—don't try to test after a weekend). Again, review material that is missed, and when five tests in a row are perfect, test once on Wednesday and once on Friday. Continue this successive increase in time until testing is only once a week, then follow the directions in the paragraph above.

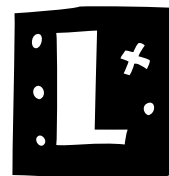
You may find that your student tests better on these questions for some books than others. For example, test scores may go down if your student really enjoys *Tom Sawyer*, but does not find *The Story of My Life* as engaging. This is neither surprising nor reason for concern. I do recommend that any tests below 75 percent be reviewed. (You may choose to set the bar even higher.)

This Teacher Guide contains the answers to the Comprehension Questions.

LITERARY LESSONS

These are really the heart and soul of the Lightning Literature series (along with the Writing Exercises). Here, students learn about such things as plot, rhyme, and character. The lessons are written to the students. They cite passages from the literature the student has just read and sometimes give additional examples.

This Teacher Guide gives suggestions for more practice with the concepts in the lessons; if your student easily masters the lesson, you may not need to use these.



MINI-LESSONS

In addition to the main lesson there is one boxed mini-lesson per chapter. These sometimes relate to the reading and sometimes introduce other composition skills. This Teacher Guide gives suggestions for more practice with the concepts in the lessons; if your student easily masters the lesson, you may not need to use these.

**WRITING EXERCISES**

The writing exercises at the end of each chapter should be done after the workbook exercises are complete. Students who have the time can complete a second writing exercise (this is scheduled for in the lesson plans). I strongly recommend that students complete at least one paper per chapter though. Many of the exercises relate to the Literary Lessons, but not all. For example, some are research papers on the authors or opinion essays on which is the student's favorite poem. I encourage students to choose exercises based on their interests, but it's also important to pick a variety of exercises. Frequently, for example, students who are very good at creative writing choose only creative exercises, and thus could go an entire year without writing a research paper or literary analysis. I would recommend students of this type choose at least one research option and one analysis, allowing the rest of their papers to be creative.

When correcting your student's writing, strive to be as positive as possible, while still pointing out problems. It can be easy to fall into the trap of simply noting the mistakes, but students learn as much from finding out what they did well as what they did poorly. Whether to have a student rewrite a paper is an individual decision. Certainly, any paper that is simply unacceptable for whatever reason (large number of mistakes with grammar and mechanics, inappropriate content, etc.) should be rewritten. Smaller problems can also benefit from rewriting, but if your student does not like writing or is easily discouraged, this may be too much. Use your judgment, but err on the side of keeping your student happy and interested in writing.

This Teacher Guide tells you which assignments are easier and which are more difficult and why. Depending on your student's writing experience and skill, you may want to direct them to certain exercises for appropriate challenge without overwhelming them.

Workbook

Students should complete the workbook pages after they are done with the reading and lesson but before they try any of the writing exercises. There are seven types of workbook pages: **[L]** exercises relating to the major *literary lessons*, **[M]** exercises relating to the *mini-lessons*, **[C]** activities that allow the student to practice *composition skills*, **[T]** *thinking skill* pages, **[G]** exercises that review *grammar and mechanics*, **[P]** *puzzles*, and **[E]** *extra-challenge* pages. Students should always complete any of the first five types (each chapter does not necessarily have all five of these). The last two are optional.



Workbook pages relating to the Literary Lessons [L] and Mini-Lessons [M] should always be completed, whether the student has easily understood the concepts of the lesson or struggled (though you may wish to do some review first if your student has struggled). The pages are meant to reinforce the lessons and give practice in these skills before attempting the writing exercises.

Workbook pages relating to composition skills [C] and thinking skills [T] should be completed by all students, even if the skill being tested is not something that you have covered before. These are skills students should at least begin acquiring in the junior high-school years. Glance ahead at these pages, and feel free to give some guidance if necessary. Some of these skills will be taught more fully in the 8th grade Lightning Literature program, but I think it is good for students to have some practice even before being fully taught something.

Workbook pages relating to grammar [G] are meant to be review. I have chosen grammar skills which have usually been taught before 7th grade or early in the 7th-grade year. Not everyone follows the same scope and sequence though, so look ahead at these pages as well. If you see that your student is about to encounter a grammar page on a concept they have not yet covered, postpone that page until they have covered the concept (or you might be able to use the page to teach the concept).

Puzzles [P] and extra challenge pages [E] are optional. There are one crossword puzzle and one word search puzzle per lesson covering aspects of the reading and the lessons learned. The extra challenge pages cover a variety of language arts topics, but these are not topics that have been taught in this class yet. Look ahead to these; if you have covered the topic then have your student complete the workbook page. If you have not, you may skip it, or you can use the page as a teaching tool.

I did not intend any of these workbook exercises as tests. How heavily you wish to emphasize grading them is up to you. The answer keys do provide the number of possible points for most workbook exercises, but you can also ignore this and simply go over any wrong answers with your student. I did not

include possible points for more subjective pages (like rewriting something in the student's own words) or for those lessons relating to creativity. You may still issue grades for these lessons as well, if you wish, but you will have to develop your own system.

This Teacher Guide contains the answers to the workbook pages.

Discussion Questions

These are included in this Teacher Guide rather than the Student Guide. They are not required, but you may like to bring them up with your student. They are meant to bring the student beyond just the literary aspects of the work to questions that deal with their lives. These questions should not be done in a testing or other formal manner; rather, think of them more as dinner-table conversation. If you have read the material yourself, you can come up with your own questions. But if you haven't the time to do this, these questions can help get a discussion started.



Why Use This Book

The Importance of Reading

Here are some reasons to read great literature, in no particular order:

- To develop an appreciation for, and understanding of, literature
- To expose oneself to great writing, thus enhancing one's own writing
- To learn about other times and cultures
- To expand and refine one's view of the world
- To increase one's understanding of human nature—both its triumphant and tragic sides
- To learn lessons in honesty, integrity, courage, and a myriad of other moral and ethical values
- To form concrete images in one's mind of how these abstract values are expressed in and between people
- To revel in the beauty, elegance, and surprises that only great writers can regularly coax from language
- For pleasure

Any one of these reasons can be sufficient for reading, but the last certainly helps all the others. I have tried to choose literature appropriate for 7th-grade students that would address at least one (and usually several) of these points. Of course, your student will enjoy some of these works more than others, but I also tried to choose books, short stories, and poems that are pleasurable to read.

If you still read aloud to your junior-high student, I encourage you to continue for as long as you both enjoy it. There is no age when one is too old to be read to. Talk about the story or poem as you go along, choosing natural breaking points to do so if it is a long story.

Whether or not you still read to your child, it's very likely that your child is now reading on their own as well. To get the most out of their reading, I recommend they do the following:

- Have a comfortable, well-lit spot, free from interruptions
- Try to read in blocks of at least half an hour
- Keep a reading journal of their thoughts on their reading
- Discuss their reading with you, other family members, and/or friends

READING POETRY

Reading poetry can pose special problems, especially if your student hasn't read much poetry before. Poetry often has unusual syntax, and doesn't usually have the context that prose does to aid with unfamiliar words. Poetry also contains a lot of figurative and symbolic language, and the student may not have much familiarity with this.

One exercise that can help a student understand a poem is to write a prose version of it. This will not always be necessary, but if a student is really struggling to understand a poem, it can help to transform the unfamiliar poetic syntax into the more familiar paragraphs.

The Importance of Writing

Writing is important for so many reasons. Very few people become professional writers, but every day people write essays for college, reports for work, or letters to family, newspapers, or politicians. Learning to write clearly, powerfully, and with depth will help your students succeed in all these endeavors.

We often think of writing as a way of expressing our thoughts, and it is that. But writing also helps us to think. Often, it is only when we sit down to write out our thoughts that we can truly evaluate how ordered and clear, or how scattered and murky, they really are. Your student may ace a multiple choice or short answer test in early American history, but if they can't write an understandable paper on the causes of the Revolution, chances are they don't really understand those causes.

Too many people today walk around in a fog of unformed thoughts, their opinions a mixture of instinct, emotion, and questionable outside influences. One of the most crucial tasks of any educator is to guide students out of that fog, and one of the most effective tools for doing so is to improve their writing. Writing well is an active, forceful method for battling poor thinking.

Many modern programs focus exclusively on getting students to enjoy writing, and I do believe it's important for students to enjoy writing, because we stop doing what we don't enjoy as soon as we can. I also believe, however, that we are much more likely to enjoy what we do well than what we do poorly. Other programs focus solely on the content of the writing, having students write only on topics of philosophical or sociological interest, for example. But if a student can't say something well, it doesn't much matter what they say, because no one will take them seriously. So, rather than giving you *101 Ways To Make Writing More Fun* or *World Views in Literature*, I try here to give your student ways to make their writing more powerful, more persuasive, and more entertaining.

When your student completes a composition that truly hits the mark, it will be more than fun, it will be exhilarating. And when your student can write effectively about a character in a story or rhyme in a poem, they will be able to write effectively about anything.



Weekly Planning Schedule

Note that comprehension questions are not mentioned in the following lesson planner. Please see Comprehension Questions on page 2 and plan accordingly. The following schedule assumes that comprehension questions will be completed along with the reading at the pace that you choose (daily, weekly, bi-weekly, etc.). Comprehension questions are located in the student guide immediately following the vocabulary for each reading selection. Answers are in this Guide with each chapter.



Note that in the second semester there are more comprehension questions per week, on average, than in the first. This gives students more challenge as they progress through the class. If you need to, don't hesitate to test more frequently in the second semester than you did in the first.

This schedule does not take into account any vocabulary, grammar, or other language-arts work you may be doing. Because this varies from family to family, I decided to create a weekly rather than daily schedule. You may choose, for example, to do only literature on Mondays, Wednesday, and Fridays and only grammar and vocabulary on Tuesdays or Thursdays. Others may wish to work on all subjects, all days. This schedule allows for both.

There is no harm in letting students who finish early with a week's worth of work, and wish to, to work ahead. This may give some breathing room later if they find they need more time than allotted with a later lesson, or they can take the extra time to write extra compositions. One full week is allotted at the end for any catch-up work that is necessary and to review all papers written during the semester.

All references to the Lightning Lit Guide in this schedule refer to the Student Guide. You should grade the assigned work as it is completed.

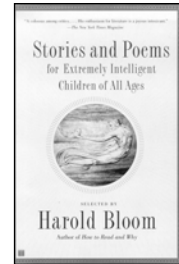
Semester 1

WEEK 1

- Read Welcome to Lightning Literature, p. v
- Read Lightning Lit, Chapter 1, Introduction, p. 3
- Read “Rikki-Tikki-Tavi,” pp. 152–164 in *Stories*
- Read Lightning Lit Chapter 1, Lesson and Mini-Lesson, pp. 5–8
- Complete at least half the Workbook pages for “Rikki-Tikki-Tavi,” pp. 3–15

WEEK 2

- Finish any Workbook pages for “Rikki-Tikki-Tavi” not already completed
- Complete one writing lesson for “Rikki-Tikki-Tavi,” p. 9; if you finish this early and want to, complete a second writing lesson.



WEEK 3

- Review composition(s) for “Rikki-Tikki-Tavi” and make any necessary revisions
- Read Lightning Lit, Chapter 2, Introduction, pp. 13–14
- Read Chapters 1–4 of *Tom Sawyer*, pp. 1–39

WEEK 4

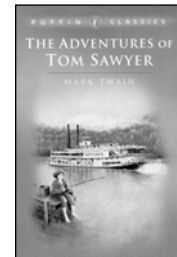
- Read Chapters 5–8 of *Tom Sawyer*, pp. 40–76

WEEK 5

- Read Chapters 9–13 of *Tom Sawyer*, pp. 77–116

WEEK 6

- Read Chapters 14–19 of *Tom Sawyer*, pp. 117–160



WEEK 7

- Read Chapters 20–26 of *Tom Sawyer*, pp. 161–202

WEEK 8

- Read Chapters 27–31 of *Tom Sawyer*, pp. 203–243

WEEK 9

- Read Chapters 32 through the Conclusion of *Tom Sawyer*, pp. 244–283

WEEK 10

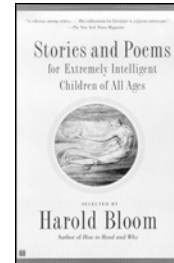
- Read Lightning Lit, Chapter 2, Lesson and Mini-Lesson, pp. 27–31
- Complete Workbook pages for *Tom Sawyer*, pp. 25–33

WEEK 11

- Complete one writing lesson for *Tom Sawyer*, pp. 32–33; if you finish this early and want to, complete a second writing lesson.

WEEK 12

- Review composition(s) for *Tom Sawyer* and make any necessary revisions
- Read *Lightning Lit*, Chapter 3, Introduction, p. 37
- Read all poems for this lesson: *Stories and Poems for Extremely Intelligent Children of All Ages*
 - “The Owl and the Pussy-Cat,” pp. 48–49
 - “Gay Go Up, and Gay Go Down,” pp. 55–56
 - “The Jumblies,” pp. 88–91
 - “The Courtship of the Yonghy-Bonghy-Bò,” pp. 199–202
 - “The Floating Old Man,” p. 231
 - “The Dong with a Luminous Nose,” pp. 319–322
 - “Night,” pp. 412–413
- Read *Lightning Lit*, Chapter 3, Lesson and Mini-Lesson, pp. 41–46
- Complete at least half the Workbook pages for Rhyme in Poetry, pp. 41–49

**WEEK 13**

- Finish any Workbook pages for Rhyme in Poetry not already completed
- Complete one writing lesson for Rhyme in Poetry, p. 47; if you finish this early and want to, complete a second writing lesson.

WEEK 14

- Review composition(s) for Rhyme in Poetry and make any necessary revisions
- Read *Lightning Lit*, Chapter 4, Introduction, pp. 51
- Read Chapters 1–4 of *Alice’s Adventures in Wonderland*, pp. ix–42

WEEK 15

- Read Chapters 5–8 of *Alice’s Adventures in Wonderland*, pp. 43–93

**WEEK 16**

- Read Chapters 9–12 of *Alice’s Adventures in Wonderland*, pp. 94–141
- Read *Lightning Lit*, Chapter 4, Lesson and Mini-Lesson, pp. 56–59

WEEK 17

- Complete Workbook pages for *Alice’s Adventures in Wonderland*, pp. 55–64
- Complete one writing lesson for *Alice’s Adventures in Wonderland*, pp. 60–61; if you finish this early and want to, complete a second writing lesson.

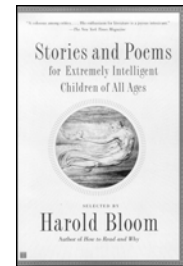
WEEK 18

- Review all compositions completed this semester and make any necessary revisions.
- End of Semester One

Semester 2

WEEK 1

- Read Lightning Lit, Chapter 5, Introduction, p. 65
- Read “The Bride Comes to Yellow Sky,” pp. 203–213 in *Stories*
- Read Lightning Lit, Chapter 5, Lesson and Mini-Lesson, pp. 69–74
- Complete at least half the Workbook pages for “The Bride Comes to Yellow Sky,” pp. 71–81

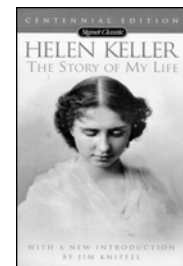


WEEK 2

- Finish any uncompleted Workbook pages for “The Bride Comes to Yellow Sky”
- Complete one writing lesson for “The Bride Comes to Yellow Sky,” p. 75–76; if you finish this early and want to, complete a second writing lesson.

WEEK 3

- Review composition(s) for “The Bride Comes to Yellow Sky” and make any necessary revisions
- Read Lightning Lit Chapter 6 Introduction, pp. 79–80
- Read Chapters 1–14 of *The Story of My Life*, pp. 3–54



WEEK 4

- Read Chapters 15–23 of *The Story of My Life*, pp. 55–106

WEEK 5

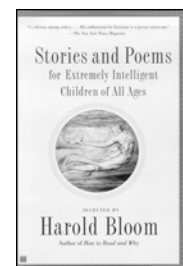
- Read Lightning Lit, Chapter 6, Lesson and Mini-Lesson, pp. 88–94
- Complete Workbook pages for *The Story of My Life*, pp. 89–99

WEEK 6

- Complete one writing lesson for *The Story of My Life*, pp. 95–96; if you finish this early and want to, complete a second writing lesson.

WEEK 7

- Review composition(s) for *The Story of My Life* and make any necessary revisions
- Read Lightning Lit, Chapter 7, Introduction, pp. 99–100
- Read all poems for this lesson: *Stories and Poems for Extremely Intelligent Children of All Ages*
 - “A Musical Instrument,” pp. 38–39
 - “This is the Key of the Kingdom,” pp. 318–319
 - “My Cat Jeffery,” pp. 354–356
 - “The Lion of Winter,” pp. 378–379
 - “Snow-Flakes,” p. 414
 - “The Eagle,” p. 512
- Read Lightning Lit, Chapter 7, Lesson and Mini-Lesson, pp. 103–109
- Complete at least half the Workbook pages for Sound in Poetry, pp. 107–118

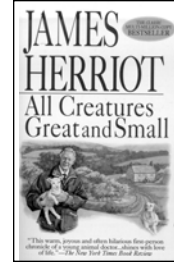


WEEK 8

- Finish any Workbook pages for Sound in Poetry not already completed
- Complete one writing lesson for Sound in Poetry, pp. 110–111; if you finish this early and want to, complete a second writing lesson.

WEEK 9

- Review composition(s) for Sound in Poetry and make any necessary revisions
- Read Lightning Lit, Chapter 8, Introduction, pp. 115
- Read Chapters 1–7 of *All Creatures Great and Small*, pp. 1–51

**WEEK 10**

- Read Chapters 8–17 of *All Creatures Great and Small*, pp. 52–107

WEEK 11

- Read Chapters 18–26 of *All Creatures Great and Small*, pp. 108–163

WEEK 12

- Read Chapters 27–35 of *All Creatures Great and Small*, pp. 164–217

WEEK 13

- Read Chapters 36–42 of *All Creatures Great and Small*, pp. 218–267

WEEK 14

- Read Chapters 43–50 of *All Creatures Great and Small*, pp. 268–320

WEEK 15

- Read Chapters 51–59 of *All Creatures Great and Small*, pp. 321–381

WEEK 15

- Read Chapters 60–67 of *All Creatures Great and Small*, pp. 382–437

WEEK 17

- Read Lightning Lit, Chapter 8, Lesson and Mini-Lesson, pp. 138–143
- Complete Workbook pages for *All Creatures Great and Small*, pp. 131–141
- Complete one writing lesson for *All Creatures Great and Small*, pp. 144–145; if you finish this early and want to, complete a second writing lesson.

WEEK 18

- Review all compositions completed this semester and make any necessary revisions.
- End of Semester Two



Chapter One

“Rikki-Tikki-Tavi” by Rudyard Kipling

Stories and Poems for Extremely Intelligent Children of All Ages
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1.10.P “Rikki-Tikki-Tavi” Word Search	Page 21
1.11.E Graphic Organizers	Page 22

Chapter 1: “Rikki-Tikki-Tavi”

Answers to Comprehension Questions

1. A flood washes him away from home.
2. The mother is the most uncomfortable about Rikki-tikki-tavi at first.
3. “A grown mongoose’s business in life is to fight and eat snakes.”
4. Karait is more dangerous than Nag because his bite is as deadly, but he is smaller and moves more quickly.
5. Rikki doesn’t eat Karait because he remembers that a full mongoose is a slow mongoose.
6. They decide to kill all the people because then Rikki will leave, and they will have more room and quiet for their children.
7. Rikki kills Nag in the bathroom.
8. Darzee’s wife helps Rikki kill Nagaina.
9. Nagaina forgets Teddy when she discovers that Rikki has the last of her eggs.
10. Darzee thinks Rikki is dead.

Literary Lesson: Plot line

If your student has trouble understanding the different parts of a plot line or can understand what the words mean but still has trouble identifying them in a reading, simple practice may help. If you still spend time reading aloud to your child, read some short stories or fairy tales and practice identifying the exposition, rising action, climax, falling action, and resolution. Also note if there is any foreshadowing. If you are no longer reading aloud to your child and can’t start doing so, take some time to discuss fairy tales that are well known to your child. (I emphasize using fiction rather than factual stories, because factual stories are less likely to fit a neat pattern.)

Mini-Lesson: Openings

If your student has trouble recognizing which are the best opening sentences in the first workbook exercise, practice will help here as well. If you still spend time reading aloud to your child, read some short stories or fairy tales and discuss the opening sentence or sentences. Do the sentences make you want

to keep reading? Do they give any hint as to what will follow? What techniques do they use? Not all opening sentences are equal—are there ways some of these sentences could be improved? If you no longer read aloud to your child, you don't have to read the entire story. One excellent way to solidify this idea with your student is to choose five short stories (from *Stories and Poems for Extremely Intelligent Children of All Ages*) and read only the opening sentence or opening paragraph. Have the student order them from favorite to least favorite; then have the student explain their ordering.

If your student can easily discern which opening sentences are better in the first workbook exercise but has trouble writing good opening sentences in the second workbook exercise, the last exercise in the above paragraph may help. After your student has ordered the five openings, examine their two favorite in detail to see why they work. Are there funny or interesting names? Is something very unusual said? What, specifically, makes you want to read further? What questions do you have after reading the opening that you hope the story will answer? Often, simply studying good writing more deeply helps our own writing.

Writing Exercises

Most students will find the first assignment the easiest, so choose this one if your student has struggled with the concepts in this chapter. If you have read the lesson you will probably have no trouble knowing if your child is right or wrong in their analysis. Remember, literary analysis is not an exact science. If your student, for example, identifies part of a story as the rising action which you think is still part of the exposition, take time to discuss it. “Why did you decide this was rising action rather than exposition?” If your student has great difficulty on this assignment, spend time going over some fairy tales and short stories together, discussing their plots.

The second assignment will be a bit harder for most students because it requires some creativity on their part in addition to understanding the parts of a plot. Use this for the student who understood the lesson well but who is not ready to write a complete short story (assignment 3). Both this assignment and the first can be completed in a single paragraph. If the student completes this assignment quite easily, you might encourage them to take the next step and turn their synopsis into an actual story.

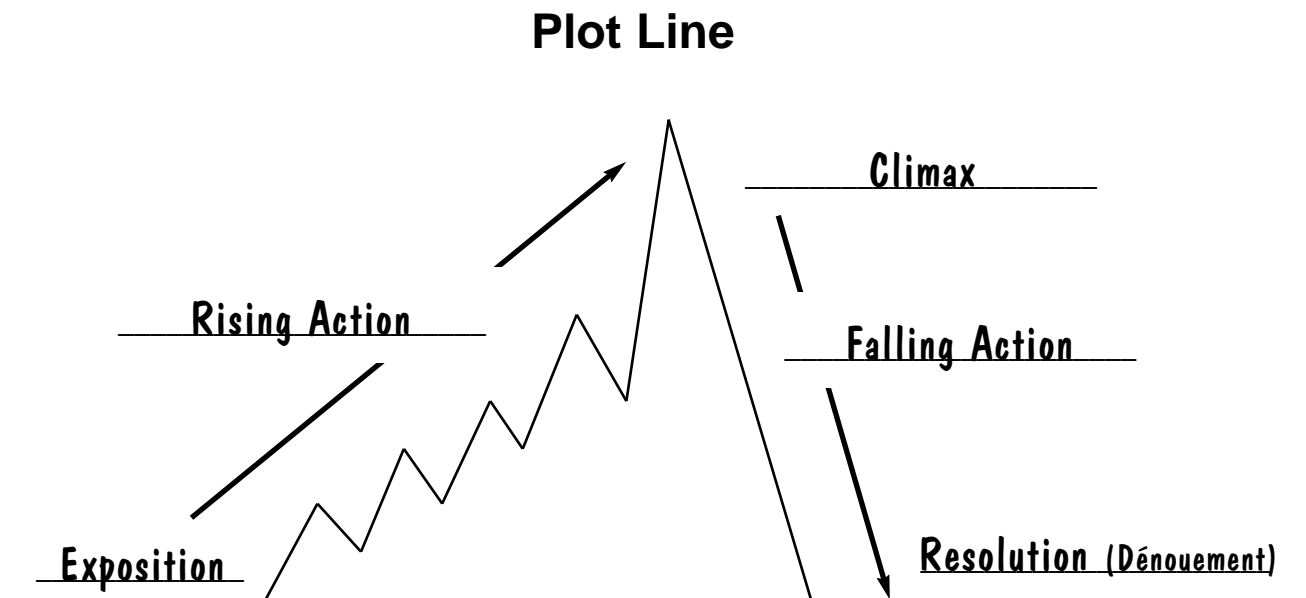
The third assignment is the most difficult, requiring more writing from the student as well as understanding of plot line. Use this for students who have easily understood the lesson and have experience writing stories or are eager to begin doing so.

Discussion Questions

1. Rikki demonstrates physical bravery when he encounters the snakes. He knows he could be hurt or killed, but he still protects the household. Have you ever had to be physically brave? Using as much detail as possible, describe a scene from this story that is an example of bravery.
2. After Rikki suffers a great loss, Timmy's family takes him in and gives him a home. Have you suffered a loss? Who helped you afterwards?
3. Rikki helps make the family feel safe. What helps make you feel safe? Have you been able to help someone else feel safe? Using as much detail as possible, describe a scene from this story that is an example of protecting someone else and/or of feeling safe.
4. Do you think it would have been possible for Nag and Nagaina to co-exist in the garden with Rikki and his family? Why or why not? Have you ever been in a situation where you could not co-exist or compromise with someone? What did you do?

Workbook Answers

1.1.L GRAPHING A PLOT LINE (5 TO 10 POINTS POSSIBLE)



1.2.L IDENTIFYING PARTS OF A PLOT (6 POINTS POSSIBLE)

1. Sentences 1 through 3
2. Sentence 3 is the best answer here. There are a few other answers (e.g., sentence 5, sentence 8) that some students might select. These can be seen as having some foreshadowing, but they really function more to move the plot along. If your student does not select sentence 3 as at least one of their answers, explain that sentence 3 is the best choice and why.
3. Sentence 4
4. The wolf attacking Red.
5. The woodsman kills the wolf and they save the grandmother.
6. They enjoy their meal.

1.3.M ANOTHER OPENING—IDENTIFYING THE BEST OPENING (4 POINTS POSSIBLE)

1. c
2. d
3. c
4. c

1.4.M ANOTHER OPENING—WRITING A GOOD OPENING (8 POINTS POSSIBLE)

Obviously, student answers will vary here. Judge the answers on the following criteria:

- Is the sentence interesting in some way?
- Does it address the topic of the paper?
- Would it be appropriate for the type of paper?
- Does it match the type of sentence the student says it is?

The student should give two different types of sentences for each paper. Although it's not required, it's ideal if the student uses each type of sentence (humor, fact, etc.) at least once in the exercise. If you or the student feels they struggled with the assignment, ask them which of their sentences they liked best and why. This will help reinforce what they're learning and also help end the exercise on a positive note.

1.5.C REWRITING IN YOUR OWN WORDS

Unless you have previously done some work in this area, this may be difficult for your student. That's OK. This program (Grades 7 and 8) will give the student several chances to work on this skill. In grading this, you want to mostly consider whether the student has rewritten the information in their own words. Of course, it's not that every word needs to be different. For example, if the student keeps the first three sentences exactly the same, that would be incorrect and should be discussed. But, in this case, an acceptable rewriting of those sentences could be as simple as:

At home in South Asian and Africa, the mongoose is a small animal that lives on a variety of foods (other small animals, eggs, fruits), but is best known for killing and eating snakes. This is the Indian mongoose, and his speed allows him to avoid the snake's attacks.

The basic facts should be maintained, and that of course will require keeping certain words (mongoose, Africa, Asian, snakes, etc.). What's important is that the presentation differ. Also of little importance at this point is the paragraph's style. Try to focus solely on how well rewritten it is.

1.6.C WRITING FROM NOTE CARDS

In this exercise, the student is presented with basic facts to put into paragraph form. Again, if you have not done much of this sort of thing before, your student may struggle. A beginning student may simply put each fact in its own simple sentence. If your student does this, it's an acceptable answer, but take the time to point out where facts could be combined. For example, here is one way to put the information in paragraph form:

India is a large country which borders Pakistan, China, and Nepal and has the second highest population in the world. Although its largest city is Mumbai (formerly called Bombay), its capital is New Delhi. But India isn't just cities. It also has many natural wonders including three large rivers—the Ganges, Indus, and Brahmaputra—and part of the Himalayas.

If your student simply writes one sentence per fact, point out that the facts about two cities can easily be combined in one sentence as can the facts about mountains and rivers.

1.7.G CAPITAL LETTERS AND APOSTROPHES (15 POINTS POSSIBLE)

If you happen to be in **Africa** or southern **Asia**, and meet a snake with a hooded head, **you've** run into a cobra. **The** king cobra is the largest poisonous snake in the world. **This** type of cobra can grow to be 18 feet long. **In India**, the cobra is considered holy, and seldom killed. **Unfortunately**, this means many people die each year from cobra bites. **Snake charmers** also use cobras and will perform for you for a small fee. **It** looks like the snake is swaying to the **charmer's** music, but snakes are deaf and they are only following the **charmer's** movements. **Just** make sure they don't follow your movements!

1.8.G NOUNS AND ADJECTIVES (69 POINTS POSSIBLE)

When **Kipling** was **alive**, **India** was a **British colony**—that is, they were subject to **British laws** just as **America** was before our **Revolutionary War**. **Kipling** thought that was a **good thing**; he thought being a **colony** was a **great help** to **India** and her **people**. **India** is no longer a **British colony**, and most if not all **Indians** prefer it that way. They prefer having their **independence**, just as we do. But just because **India** became free from **Britain** didn't mean they left behind all **things British**. For example, most **Indian people** who go to **school** (many are too **poor** to go to **school**) learn **English** as part of their **schooling**.

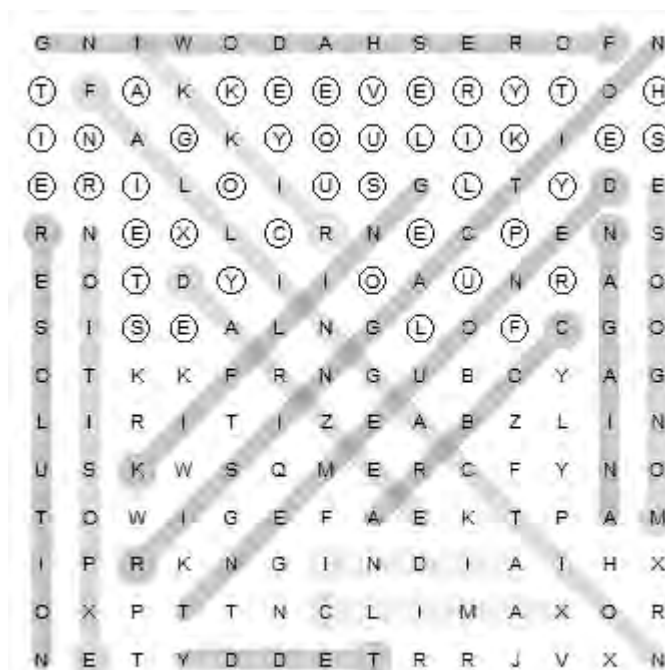
Another **good thing** from **England** that **India** has kept is the **game** of **cricket**. **Cricket** is a **British game**, and it's played in many **countries** around the **world** (mostly because once **Britain** had many **colonies** around the **world**). **Cricket** is a little bit like **baseball** in that the **player** hits the **ball** with a **bat** and scores **runs**. **Cricket** is not played much in the **United States**, but you may have heard someone say, "That's not **cricket!**" to mean "That's not **fair**" or "That's not the **proper way** to do **things**." That **saying** comes from the **fine game** of **cricket** (not from the **insect**).

The noun/adjective pairs are *Britain/British*, *India/Indian*, and *cricket/cricket*.

1.9.P “RIKKI-TIKKI-TAVI” CROSSWORD PUZZLE



1.10.P “RIKKI-TIKKI-TAVI” WORD SEARCH



1.11.E GRAPHIC ORGANIZERS

Answers may vary. And there is room to consider some abilities as traits, and vice versa. For the Rikki-Tikki-Tavi story line, your student may consider other points more important. The most important thing is that they track the story line from start to finish including the climax(es).



You may want to read Twain's story, "The Celebrated Jumping Frog of Calaveras County" aloud to your child or have them read it to you. Notice the use of dialect (non-standard speech). They'll encounter more dialect in Tom Sawyer. Another good place to discuss it is during Chapter 5 on dialogue because this is where dialect most often appears.

Storyboard for Riki Tiki Tavi

