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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.

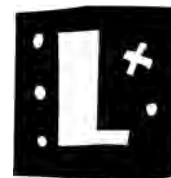
You may find that your student tests better on these questions for some books than others. For example, test scores may go down if your student really enjoys *Tom Sawyer*, but does not find *The Story of My Life* as engaging. This is neither surprising nor reason for concern. I do recommend that any 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.

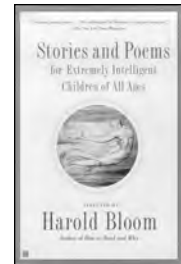
Semester 1

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 and Poems . . .*
- 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.

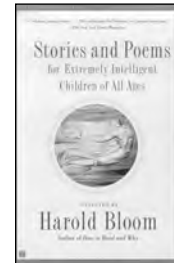
***NOTE:** Some versions of *Tom Sawyer* combine Chapters 16 and 17 of the Penguin version into one chapter. The Penguin version ends with Chapter 36 followed by the conclusion. The other versions end with Chapter 35 followed by the conclusion. Please adjust the schedule accordingly.

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 in *Stories and Poems*:
 - “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*; 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.

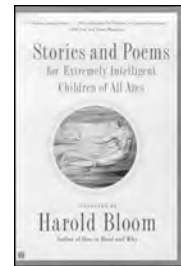
WEEK 18

- 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.

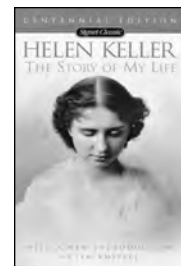


WEEK 2

- 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

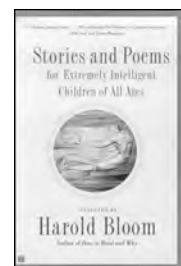
- Read *Lightning Lit*, Chapter 6, lesson and mini-lesson, pp. 88–94.
- Complete workbook pages for *The Story of My Life*, pp. 89–99.

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 in *Stories and Poems*:
 - “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.
NOTE: This book contains mild swearing. You may want to read the book first and eliminate certain sections from your child's assigned reading or talk about it with you child.

**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 Two

***The Adventures of Tom Sawyer* by Mark Twain**

Student Guide—Pages 11 to 33

Workbook—Pages 23 to 37

Answers to Comprehension Questions	Page 25
Literary Lesson: Plot Line in a Novel	Page 30
Mini-Lesson: Outlines	Page 30
Writing Exercises	Page 31
Discussion Questions	Page 31*
Workbook Answers	Page 32
2.1.L Matching Terms and Definitions	Page 32
2.2.M Outline	Page 32
2.3.C Writing from Note Cards	Page 33
2.4.C Writing Note Cards	Page 33
2.5.T Fact and Opinion	Page 34
2.6.G Pronouns and Antecedents	Page 34
2.7.P <i>Tom Sawyer</i> Crossword Puzzle	Page 36
2.8.P <i>Tom Sawyer</i> Word Search	Page 37
2.9.E Know Your Audience	Page 37

***NOTE:** Some versions of *Tom Sawyer* combine Chapters 16 and 17 of the Penguin version into one chapter. The Penguin version ends with Chapter 36 followed by the conclusion. The other versions end with Chapter 35 followed by the conclusion. Please adjust the schedule accordingly.

Chapter 2: *The Adventures of Tom Sawyer*

Answers to Comprehension Questions

CHAPTER 1

1. Tom's Aunt Polly is raising him.
2. Student can list any two of these: (1) Tom eats some jam, (2) plays hooky from school, and (3) gets in a fight that damages his clothes.

CHAPTER 2

1. c
2. Ben Rogers was pretending to be a steamboat.

CHAPTER 3

1. Aunt Polly is astonished that the fence is completely whitewashed.
2. Student must name at least one of the following: (1) When Tom first sees the girl at the Thatcher house, (2) also accept anything to do with this girl; (3) when Sid drops the sugar bowl. Also acceptable is (4) Tom's getting even with Sid at the beginning of the chapter, though this is less emphasized.

CHAPTER 4

1. Tom is trying to memorize Bible verses.
2. Two thousand verses had to be memorized to earn a Bible.

CHAPTER 5

1. The correct order is: sing the hymn, pray, preach, give the benediction.
2. Several people in the church were amused by the poodle playing with the beetle.

CHAPTER 6

1. Answers will vary, but might include things like: Huck is idle, lawless, vulgar, bad, disliked by parents, admired by other children, dressed in rags, homeless, without a family, uneducated, and superstitious.
2. Tom trades his tooth for Huck's tick.

CHAPTER 7

1. Tom and Becky whisper that they love each other.
2. Becky becomes angry with Tom when she realizes that he was “engaged” to Amy Lawrence.

CHAPTER 8

1. The student must name at least one of the following: While brooding over Becky Tom considers becoming a (1) soldier, (2) a buffalo hunter with the Indians, and (3) a pirate.
2. Tom is convinced a witch interfered when the doodle bug won’t answer his question but instead runs away.

CHAPTER 9

1. Tom is waiting for Huck to come and get him (waiting to hear Huck’s signal).
2. Injun Joe kills Dr Robinson.

CHAPTER 10

1. The correct order is: terror, relief, sadness, broken-heartedness.
2. Huck admires Tom’s writing ability.

CHAPTER 11

1. Tom and Huck are convinced Injun Joe sold himself to Satan because he is not hit by lightning when he lies about the murder.
2. Tom’s conscience is bothering him because he knows who the murderer is, but isn’t telling, so Muff Potter is being unjustly accused.

CHAPTER 12

1. a
2. Aunt Polly feels some remorse about giving Tom the medicine.

CHAPTER 13

1. Tom means Becky Thatcher.
2. Tom and Joe are bothered that they ran away and that they stole some meat.

CHAPTER 14

1. The people think Tom, Huck, and Joe have died.
2. Joe first suggests they return home.

CHAPTER 15

1. Sid seems least affected by Tom's "death."
2. d

CHAPTER 16

1. Tom keeps Huck and Joe from returning home by telling them his secret.
2. Smoking makes Tom and Joe sick.

CHAPTER 17

1. The boys have done nothing to prepare for the rain.
2. Tom and Joe are proud and happy that they have learned how to smoke.

CHAPTER 18

1. Becky Thatcher says this.
2. Aunt Polly's loving attentions made Huck even more uncomfortable.

CHAPTER 19

1. Tom tells his aunt about a dream he supposedly had.
2. Sid doesn't believe Tom's dream was a dream.

CHAPTER 20

1. Aunt Polly discovers Tom's lie when Joe tells his mother that Tom had been back to the house.
2. Aunt Polly is convinced when she finds the bark with his message in his pocket.

***NOTE:** Some versions of *Tom Sawyer* combine Chapters 16 and 17 of the Penguin version into one chapter. The Penguin version ends with Chapter 36 followed by the conclusion. The other versions end with Chapter 35 followed by the conclusion.

CHAPTER 21

1. Tom's mood improves when he fixes his relationships with Aunt Polly and Becky.
2. No, Tom wasn't angry, because he didn't know Alfred had done it; and Tom even thought he might have done it himself.

CHAPTER 22

1. The boys wanted vengeance because the teacher was lashing them more than usual in preparation for "Examination Day."
2. Tom's recitation goes badly. He is seized by stage fright in the middle and forgets the rest of it.

CHAPTER 23

1. Tom briefly joins the Cadets of Temperance.
2. c

CHAPTER 24

1. Tom and Huck bring tobacco and matches to Muff Potter.
2. b.

CHAPTER 25

1. This happened because Tom's conscience drove him to tell the lawyer what he and Huck had seen.

CHAPTER 26

1. Student must name at least one of these: (1) Islands, (2) buried under a dead tree limb where its shadow falls at midnight, and (3) under the floors of haunted houses.
2. Huck thinks Tom is crazy because Huck's parents fought all the time.

CHAPTER 27

1. The deaf and dumb Spaniard is Injun Joe.
2. The two men find buried gold.

CHAPTER 28

1. Tom is convinced when Huck brings up the topic.
2. They decide number two is a room in a tavern.

CHAPTER 29

1. Tom found Injun Joe, bottles, and barrels in the room.
2. Tom says Injun Joe isn't drunk enough.

CHAPTER 30

1. Tom almost forgets when Becky Thatcher returns.
2. The Widow Douglas is the object of Injun Joe's intended revenge.

CHAPTER 31

1. The Welshman's attitude toward Huck changes because Huck tells the Welshman and his sons about the men who are a threat to the Widow Douglas.
2. The two things that concern Huck the most are that Injun Joe will find out Huck told on him and that someone else will discover the treasure.

CHAPTER 32

1. Bats chase Tom and Becky.
2. The first time, Tom worries that the bats will put out both candles. The second time, he forgets to mark their way, so they get further lost.

CHAPTER 33

1. Tom gets them out of the cave.
2. c

CHAPTER 34

1. The cross convinces them that they're in the right place for the treasure and assures them that Injun Joe's ghost won't be bothering them.
2. Huck is often falsely accused, and he thinks he's in trouble again.

CHAPTER 35

1. Sid told everyone Mr. Jones's "secret."
2. The first surprise is that Huck got help for the Widow Douglas after tracking Injun Joe. The second surprise is that Huck and Tom have found over \$12,000 in gold. The second surprise is the bigger one.

CHAPTER 36

1. Judge Thatcher is impressed by the time Tom took the whipping for Becky in school and by Tom's getting Becky out of the cave.
2. Fill in the blank: Withersoever he turned, the bars and shackles of **civilization** shut him in and bound him hand and foot.

Literary Lesson: Plot Line in a Novel

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.)

If your student did fine with the first lesson but became confused when looking for multiple plot lines in a longer work, then practice using longer works rather than fairy tales or short stories. Again, it's ideal if you're still reading to your student or are able to start again. But if not, you could discuss some books you're both already familiar with. Look for little stories within the big story, and discuss how those little stories contribute to the bigger story.

Mini-Lesson: Outlines

The form of an outline is easily learned. The student just needs to remember that it alternates between numbers and letters, starting large and getting smaller. Knowing what content to place where in an outline is more difficult. I have tried to give an introduction to this using the known quantity of the plot-line of "Rikki-Tikki-Tavi." As I say in the lesson though, outlining is not a science. Also, it is not a form of writing that is usually shared with others; rather it is a tool used to help the student's own writing or their reading comprehension. Rather than working on outlining for its own sake, I recommend using it as a tool any time a student is having difficulty with a paper or having trouble understanding an article or short story. This will help both with the primary problem and will be an opportunity to reinforce outlining skills.

Writing Exercises

The first exercise is the easiest, in that it asks the student to do the same type of analysis as is done in the lesson. This would be the ideal choice for a student who is still having trouble understanding this material. It is also a good choice for a student who understands the material but has historically lacked ability or confidence in language arts. Allowing the student to assert their new-found mastery of even a single literary concept will help build confidence, making continuation of the course that much easier.

The second paper is harder. It will require a longer paper than the first exercise. Also, although the first paper also requires understanding of the parts of a plot line, this exercise requires that the student articulate an understanding of them in a clear manner. This is often more difficult than finding examples. Finally, this paper tests the student's ability to rewrite in their own words.

The third and fourth paper choices should be reserved for students who demonstrate a clear understanding of the parts of a plot line, because they address outside issues. They are not more difficult than the second paper (and may even be easier in some ways), but if the student is still having trouble with plot line, writing a paper dealing with the topic should be helpful.

Discussion Questions

1. We talked a bit about bravery in "Rikki-Tikki-Tavi." Tom and Huck are also brave. How is their bravery different from Rikki's? Using as much detail as possible, describe a scene from this story that is an example of bravery.
2. How is Tom's life different from yours? In what ways is it worse? In what ways is it better?
3. What do you think of the way Huck is treated at times? Have you been in a situation where someone you know has been treated in a similar fashion? How did you react?
4. What do you think of Tom and Huck's friendship? What do each of them bring to the friendship? Do you have someone you consider a best friend? What do each of you bring to that friendship? Using as much detail as possible, describe a scene from this story that is an example of what a friendship should be.

Workbook Answers

2.1.L MATCHING TERMS AND DEFINITIONS (8 POINTS POSSIBLE)

(1) c (2) f (3) g (4) a (5) h (6) d (7) b (8) e

2.2.M OUTLINE

Student answers will vary, somewhat. The one thing that should be the same for all students are the major headers (I., II., III., etc.) because those are specified in the directions. Here is how my outline would look¹:

I. **Exposition.**

A. **Description of king's justice system.**

1. **No judge or jury.**

2. **Choosing a door with a lady or a tiger = guilt or innocence.**

B. **Description of the princess.**

II. Rising Action.

A. Princess uninterested in her father's wishes.

B. Princess forms an interest in the gardener.

1. He shows her the garden.

2. She tells him about her life.

3. They fall in love.

III. Climax.

A. The gardener is arrested.

B. The princess is frantic.

1. She discovers which door has the lady and which has the tiger.

IV. Falling Action.

A. The "trial" of the gardener.

B. The princess indicates a certain door to the gardener.

V. Resolution.

A. The resolution is left for the reader to decide.

¹As I mentioned earlier, literary analysis is not an exact science. Your student may choose slightly different breaking points. Discuss them if you disagree. Your student may also skip number V. (as this story has no real resolution). If your student is struggling with this exercise from the start, allow them to look at my answer for I. Exposition (which is bolded) above. This may help them see the pattern for completing the rest.

2.3.C WRITING FROM NOTE CARDS

It doesn't matter whether your student writes one paragraph or more than one for this exercise, though if they write more than one, each should have its own focus. For example, one paragraph could contain the history and another the river's physical attributes. If the student writes one sentence per fact, show them how some facts can be combined. For example, the information about the river's length, width, and depth could be combined in one sentence.

2.4.C WRITING NOTE CARDS (15 POINTS POSSIBLE)

Student answers will vary, but should look something like this:

- ↳ Mother was a great story-teller; she told Twain many stories when he was a boy.
- ↳ Mother was sociable and fun.
- ↳ Father was "stern, unlikable."
- ↳ Father died when Twain was 11.
- ↳ Father died leaving the family in much debt.
- ↳ When Twain was a boy, he dreamed of being a steamboat captain.
- ↳ Family did not have much money.
- ↳ Family did have a slave.
- ↳ Twain was friends with slaves when he was a boy, but did not think about the wrongness of slavery.

There are a few things to check on with this exercise:

- ↳ Be sure the student has addressed each point of Twain's childhood that the letter refers to.
- ↳ Be sure the student doesn't include any extraneous information about Twain's adulthood.
- ↳ If the student includes exact wording from the letter, it must be put in quotes; otherwise, it's plagiarism. This is a very important thing to discuss with the student. If they do this, show them how to quote the material or have them rewrite it in their own words.

2.5.T FACT AND OPINION (7 POINTS POSSIBLE)

Steamboats are large boats powered by steam and with a paddlewheel that propels the boat through the water. Long ago there were many steamboats on America's rivers, especially on the Mississippi River, but today there are very few. First railroads, then cars and trucks, replaced them. The steamboat used to be very important to America, but it is no longer. Nevertheless, it is still fun! I've even ridden on a steamboat once. If you're lucky, you'll get the opportunity to ride on one as well.

2.6.G Pronouns and Antecedents (104 points possible)

This story is a retelling of a story by Frank Stockton.

The Lady or the Tiger

Once upon a time, there was a king who had some very odd ideas about justice.

King
He did not believe in a trial with a judge or jury, nor questioning of witnesses, nor examining evidence. Instead, **King** **he** devised what **King** **he** thought was a perfect way to determine guilt or innocence and punish or reward **it** at the same time.

When a man was accused of a crime, **man** **he** was put in the king's jail. The next day, the man would be brought to the king's arena. **man** **He** would stand in the middle of this huge arena, surrounded by thousands of spectators in the seats, and the king and **King** **king & family** **his** family would watch from **their** thrones. The man would be presented with two doors. Behind one door was a tiger, and behind the other was a beautiful woman. The king believed that a guilty man would choose the door with the tiger, which would then be released into the arena and eat **man** **him**. Innocent men would choose the door with the **man & lady (or men)** lady, and **they** would then be married. The spectators didn't much care—a battle against a tiger and a huge wedding were equally entertaining to **spectators** **them**.

The king also had one daughter, a very beautiful princess, whom **King** he guarded energetically against all suitors. Only someone very rich, powerful, and handsome **princess** would be his son-in-law. The princess did not agree, though, and one day she noticed the court **gardener** He was very handsome, though certainly not rich or powerful at all. **gardener** He planted, trimmed, weeded, pruned, and did everything necessary to make the king's garden the most beautiful in the land.

The princess talked to the **gardener** every day. He showed **princess** her roses that smelled like cinnamon, orchids as big as **princess** her head, hyacinths with every color of the **princess** she told **gardener** him about **princess** her lessons in archery, fencing, and needlework. It was **princess and gardener** not long before they were in love.

Unfortunately, it was also not long before the king found out. **King** He was enraged and had the **princess** gardener arrested. The **princess** was frantic. She pled with **princess** her father for **gardener** his release, but **King** he refused. So, she decided on a different course of action. After **princess** questioning, bribing, and begging many courtiers, she finally discovered which door **princess** would hold the tiger and which would hold the lady the next day. She also got word to the **princess** she had done so and that **princess** she would give **gardener** him a sign at the arena as to which door to choose.

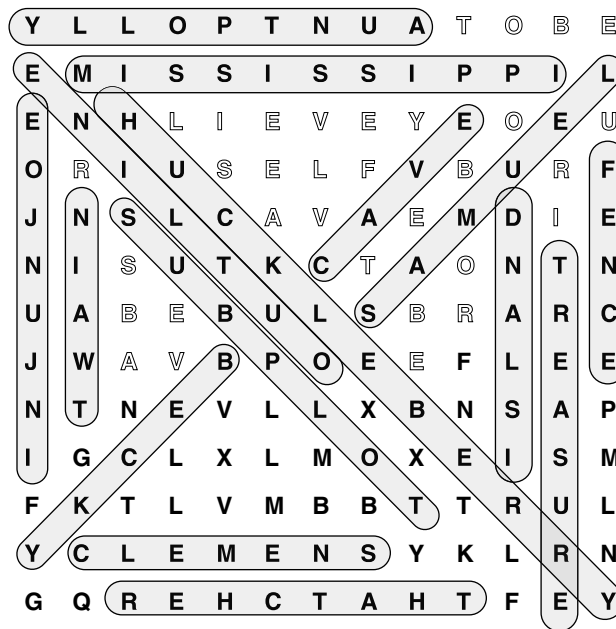
The next day, the sun shined brightly as the **princess** sat on her throne, looking down at the **gardener** in the arena. Because of who **gardener** he was and the nature of **gardener** his crime, everyone in the kingdom had come to see this trial. People crowded every aisle and children sat on parents' laps. **spectators** They ate, drank, and sang, waiting for the **gardener** to make his choice.

The princess also looked. ^{princess} **She** remembered all ^{princess & gardener} **their** talks together, all the walks through the garden, and ^{princess} **her** heart was full of longing for ^{gardener} **him**.

^{princess} **She** could not bear the thought of seeing ^{gardener} **him** mauled and eaten by the tiger. But neither could ^{princess} **she** bear the thought of ^{gardener} **him** married to a beautiful woman, seeing the ^{princess} man **she** loved happy every day with someone else.

The gardener looked up at the princess. ^{princess} **She** looked down at ^{gardener} **him**. Then, ever so slightly, ^{princess} **she** moved ^{princess} **her** right hand. The gardener smiled, walked forward, and opened the right-hand door. But did ^{gardener} **he** meet the lady . . . or the tiger?

2.8.P TOM SAWYER WORD SEARCH



2.9.E KNOW YOUR AUDIENCE

Answers will vary, but each letter should take into consideration to whom Tom is writing. For example, the letter to Aunt Polly should be more formal than the one to Muff Potter.