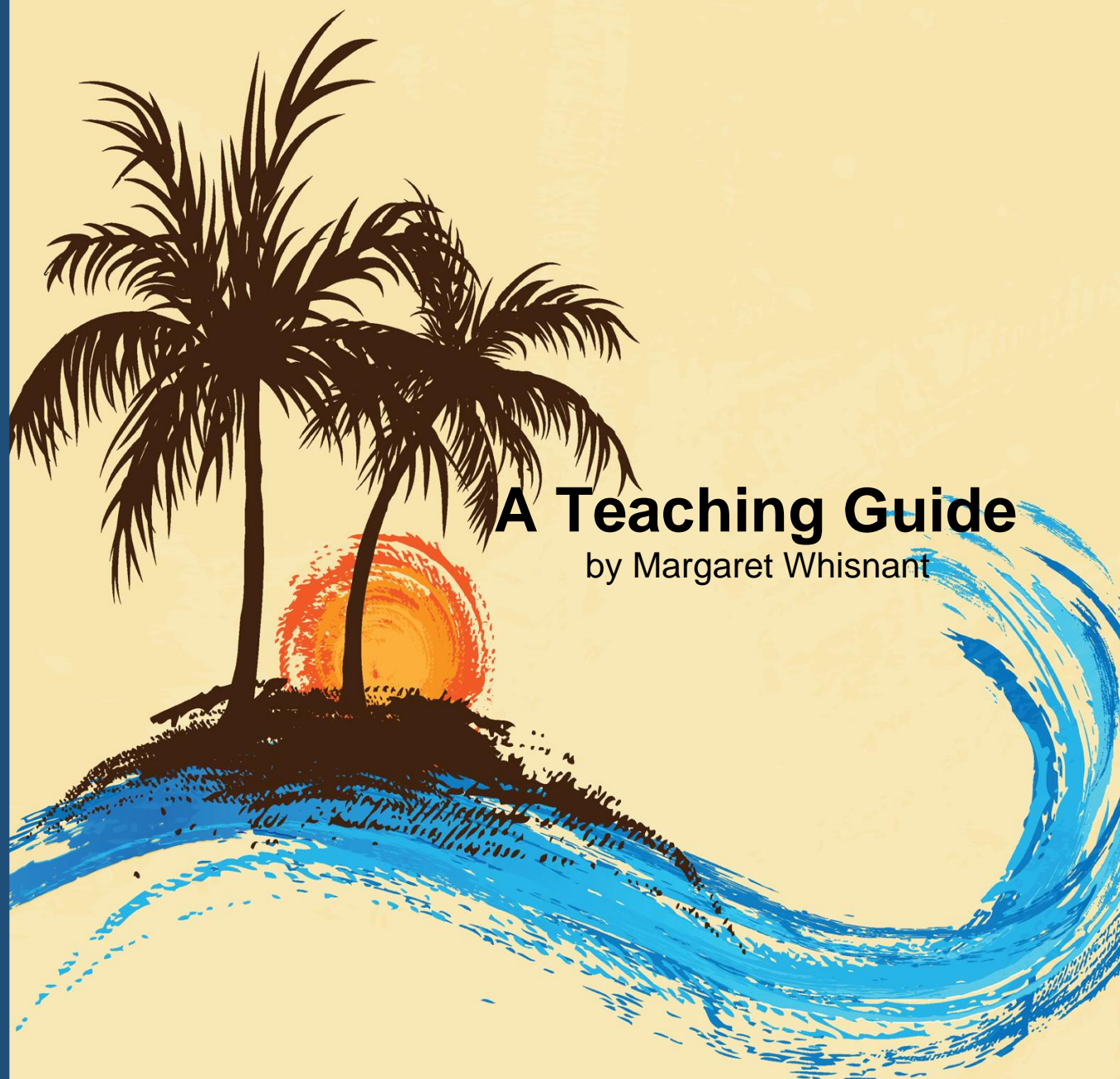


# Call it Courage

by Armstrong Sperry

**1941 Newbery Medal Winner**



## A Teaching Guide

by Margaret Whisnant

*Terrified of the sea,  
labeled a coward by his people,*

*a young Polynesian boy  
from the far, distant past  
leaves his home on Hikueru,*

*with  
Uri, a dog  
and  
Kivi, an albatross.*

*He struggles across a violent sea  
to an island where he must learn to survive,  
face his fear,  
and escape the eaters-of-men.*

*Today, the people of Hikueru sing Mafatu's story  
over their evening fires.*

*They  
**call it courage.***



Copyright © 2007 Margaret Whisnant  
Taking Grades for Teachers  
All rights reserved by author.

Permission to duplicate for classroom use only.

ISBN 978-1-934538-39-8

## Goals

To . . .

- Offer a teaching guide with a full spectrum of learning experiences that flow from **basic knowledge** to **higher-level thinking skills**.
- Provide **classroom-ready** materials that **motivate** and **instruct**.
- Create **novel-specific activities** that require careful reading, help develop comprehension skills, and challenge the thinking process.
- Accommodate a wide variety of student **ability** and **interest**.
- **Support teachers** by providing a practical teaching resource that saves preparation time.
- Include **cross-curricula activities** as an integral part of the novel study.
- Correlate to various state **education standards and requirements** for language arts.

---

## The Seven Components. . .

### 1. Summaries

Written in present tense, the chapter-by-chapter summaries are more detailed than those found in most teachers' guides or other sources. Important points of the plot, character motivation and development, and story clues are all included. For quick reference, the summaries are presented in bulleted format. These synopses are a valuable resource for

*quickly becoming familiar with a title when time is limited*  
*managing a reading program that involves multiple titles/reading groups*  
*facilitating independent study*  
*refreshing memory when using a novel from year to year.*

### 2. Before You Read

In this component, the focus is on sparking student interest. Each teaching pack includes both an **independent activity** and a series of **whole-group/small-group discussion** or **research topics**, written as open-ended questions.

At least one **bulletin board idea** is included. In some cases, activities in the **Think, Write, Create** component also involve the creation of a bulletin board or classroom display.

### 3. Vocabulary

One of the many advantages of literature-based reading instruction is the opportunity to observe vocabulary in action! It is this circumstance that drives the vocabulary portion of the novel teaching packs.

#### Word Choices. . .

The words lifted from the novel for focused study are chosen based on one or more of the following criteria:

<i>their level of difficulty</i>	<i>their frequency of use in children's literature</i>
<i>their importance in comprehending the story</i>	<i>their value as useful composition vocabulary</i>
<i>the probability that they will be encountered across the curriculum</i>	<i>unique meanings, spellings, pronunciation, etc.</i>

#### Word Lists and Definitions. . .

For teacher convenience and reference, word lists with definitions are included. The selected words are arranged in story order, complete with page numbers so they can be spotted easily and studied in their "natural habitats." For clarity, the definitions are paraphrased to match the word's tense, number, part of speech, etc. rather than cross referenced as in a standard dictionary. The major resource of this information is [www.dictionary.com](http://www.dictionary.com).

#### Dictionary Activities. . .

Long word lists are divided into chapter sets of workable numbers and presented as **Dictionary Digs**—sometimes given a slightly different name to correspond with the theme of the novel. In this introductory stage, students use a dictionary to answer a series of multiple choice questions about word meanings, usage, unique characteristics, etc.

### ***Using the Words. . .***

Other activities, which pull terms from the lists in random order, lead students through a variety of word studies which include

*sentence usage*  
*word forms*  
*synonyms and antonyms*  
*anagrams*  
*categories*  
*word groups/connections*

*word types (acronyms, onomatopoeia, etc.)*  
*scrambled sentences*  
*analogies*  
*whole-class/group games*  
*etymologies*

## **4. Assessment**

The two sections in this portion of the teaching pack offer a wealth of materials designed to build a strong **foundation** for student progression to higher level thinking skills. The operative phrase is **basic comprehension**.

### **Short Answer Questions**

Short answer questions for each chapter (or groups of chapters) are the first available assessment tools. The items encourage (and check) careful reading. Some require the reader to recognize a major event or idea while others involve finding a minor detail. The questions are in *sequence* with the pages they cover, but they are **not** designed to call attention to plot construction or other story elements.

The short answer questions can be used as

*student reading guides*  
*pop quizzes*

*discussion groups guides*  
*conferencing with individual students*

### **Objective Tests**

The objective tests have multiple functions. In addition to their obvious application, they also serve as tools that can *improve **comprehension skills** by providing practice in understanding plot structure and recognizing important story elements.*

### ***Rationale:***

#### ***Focus on the Plot. . .***

Whether they are aware of their ability or not, all good readers sense the **rhythm** of the **connected** events that compose the plot of a novel, and consequently **comprehend** the story. They are in tune with cause and effect, behavior and consequence, sequence—the heartbeat of the narrative.

This “plot rhythm” forms the framework for the objective tests. The chain of events that tell the story have been pulled from the novel and reformatted into a series of sequential questions, none of which require **interpretation**. They are intended to **draw student attention to the fact that something happened**, not to what the incident means. That comes later.

In addition to their testing function, teachers may use the pages to strengthen their students’ ability to **Summarize**: With only the questions as a guide, have students write a summary of the chapter. For a set of ten questions, limit the number of sentences they may write to seven or fewer. When they work with twenty or more questions, allow no more than twelve sentences.

**Report the News**: Ask your students to write a newspaper article based on the events identified in a set of questions and the *who, what, when, where, why* elements. Some information needed to complete this assignment may be located in previous chapters.

**Twist the Plot**: Choose one or two questions from each chapter and change its answer—true to false, no to yes, etc.—to demonstrate how changing a single (or several) events would (or would not) change the story. This process can be used to help students become proficient in distinguishing major plot movers from minor story details.

#### ***The Characters. . .***

Too often, when they are asked to describe a story character’s personality, the only answer many students can muster is “nice.” This portion of the Novel Teaching Pack, coupled with related activities from **Think, Write, Create**, is a well of opportunities for those teachers who wish to eradicate “nice” from their students’ vocabularies!

Questions that identify a character’s personality and/or motivation are purposely and carefully included with the plot movers. Again, the questions do not require **interpretation**. They simply establish that someone did or said something—knowledge that is invaluable when character analysis is required.

### ***Implied Meaning and Story Clues. . .***

The objective tests include items that establish the existence of story components carrying ***implied meaning***. ***Story clues*** that tantalize the reader with hints of future events also appear as question. At this point in the novel study, as before, **interpretation** is not the goal. **Awareness** of the **facts** is the target.

### ***Developing/Improving Listening Skills. . .***

Listening skills are rightfully included on every list of state competency requirements. Rather than always requiring students to answer test questions on a printed page, why not surprise them occasionally by doing the test orally and meeting competency goals at the same time?

### ***Discussion Guide Capability. . .***

The objective tests are helpful discussion guides. Use individual items on these pages to draw student attention to sequence, cause and effect, story clues (foreshadowing), character traits, recognizing and interpreting implied meanings, etc. These “thinking out loud” sessions are an **important building block** for the next learning phase.

## **5. Think, Write, Create**

In this section, students pack up what they already know about the novel and go exploring into its every nook and cranny. Some activities require the simplest interpretation or application, while others will challenge the most proficient thinkers. There is a high probability that young scholars, even reluctant ones, will label some of the selections as **fun**.

### ***Rationale:***

#### ***Guidelines. . .***

Most of the items in this section are based on the skills presented in the ***Taxonomy of Educational Objectives (Bloom’s Taxonomy)***. There are two reasons for this choice. First, it mirrors the Novel Teaching Pack’s primary purpose of building a variety of sophisticated thinking skills on a foundation of basic knowledge. Second, in following the taxonomy guidelines, activities that correlate with many state educational standards emerge automatically.

#### ***Organization. . .***

**Chapter-specific** activities are grouped and presented according to their corresponding sets of **Short Answer Questions** and **Objective Test** page(s). Having led students through the basics for each chapter (or selected section), teachers may shop in this section for in-depth activities to optimize student understanding and interest. Armed with a firm grasp of each successive chapter, students are more likely to anticipate, embrace, and enjoy the next section. By repeating the process, students are also mastering concepts and intricacies connected to the **whole** novel

The **Whole Book Activities**, as their name indicates, require a grasp of the theme(s), characters, implications, etc. as they apply to the full novel. These pages are a teacher’s smorgasbord of culminating possibilities. In some cases, the choices are outgrowths of concepts that students have dealt with in a previous activity. In others, students are encouraged to look at the novel from a new angle.

#### ***Levels of Difficulty. . .***

A broad spectrum of **difficulty levels** to accommodate the needs of individual students, including the gifted, is an integral part of **Think, Write, Create**. However, **all** items from this section are intended to **challenge** and **sharpen** thinking abilities.

#### ***Activities. . .***

**Every** novel teaching pack includes activities that require students to choose and use precise, appropriate, and meaningful **vocabulary**. These exercises involve choosing a group of words to describe a character’s personality or behavior. The following example is from ***Charlotte’s Web***.

Eight-year-old Fern cried and begged her father not to destroy the runt pig. She sealed the little animal’s fate by asking her father if he would have killed her if she had been born very small.

- Which **two** of the following words do you think **best** describe the way Fern’s father behaved during this episode? Explain your choice. Include the definitions of the words you selected in your answer.

<i>practical</i>	<i>sensitive</i>	<i>loving</i>	<i>cruel</i>	<i>considerate</i>
<i>realistic</i>	<i>flexible</i>	<i>callous</i>	<i>compassionate</i>	<i>logical</i>

- Choose **two** words from the list below that you believe **best** describe Fern’s behavior. Explain why they are the appropriate words. Use the definitions of your choices as part of your explanation.

<i>impulsive</i>	<i>compassionate</i>	<i>assertive</i>	<i>tender-hearted</i>	<i>hysterical</i>
<i>undisciplined</i>	<i>naive</i>	<i>juvenile</i>	<i>humane</i>	<i>empathetic</i>

In each case students work with a given collection of terms, all of which can be correctly applied to the character(s) in question. However, the individual words have strengths of meaning. It is the student's task to analyze both the character's behavior and the words, make choices, and then cite events from the story to support his/her selection.

Teachers may opt to narrow the choices to fewer words, choose words for individual students, divide the class into groups and offer a specific set of words to each group, or use the assignment as it is written. Whatever the technique, it is here that the word **nice** can be knocked off the shelf, shattered on the floor, and swept out the door. No longer necessary. Useless. Gone!

**Other items** in this section challenge students to . . .

*write for self-expression, for communication, and  
for entertainment*

*form opinions and theories*

*cite "evidence" from the story to support their  
explanations and opinions*

*connect personal experience to story situations*

*become familiar with and identify literary elements*

*analyze story characters and events*

*make predictions based on given facts*

*think about social issues*

*create drawings, diagrams, photos, maps,  
models, recordings, films, etc.*

*imagine*

*categorize*

*engage in research and data gathering*

*recognize and perceive story theme(s)*

*understand point of view*

### **Cross Curricula. . .**

**Think, Write, Create** takes full advantage of opportunities to connect both major themes and the smallest story detail to other realms of the curriculum. In **Charlotte's Web**, for example, students may apply their calculation skills to a page of "Spider Math." In the **Holes** teaching pack is a challenge to create a game that utilizes a "saved" group of Camp Green Lake's holes.

### **Options, options, and more options. . .**

**Think, Write, Create** is purposely bulging at the seams to give teachers **pick-and-choose options** for individualizing assignments

*group work*

*whole class activities*

*capitalizing on student interest*

*homework*

*short-term and long-term projects*

*differentiating assignments for two or more classes*

## **6. Graphic Organizers**

Ideas for the graphic organizers are pulled from the chapter or whole book activities and expanded into a writing assignment. Priority is given to those topics that allow a student to relate personal experiences, make choices, empathize with a story character, and/or imagine.

### **Structure. . .**

The organizers do not repeat a set pattern of circles, squares, lines, etc., prescribed for a particular type of writing. Each one is tailored to a **specific idea** pulled from the novel. **Structured directions** for organizing the topic support the student at this stage of the process so that **writing** is the major focus.

### **Non-writing Organizers. . .**

Sometimes, students are enticed to stretch their imaginations by filling out "forms" or writing "diary entries." One graphic organizer from **Hatchet**, for example, allows students to assume the persona of the pilot who rescued Brian by writing three entries into his log—the day before the rescue, the day of the rescue, and the day after the rescue. In the **Holes** Novel Teaching Pack, students become detectives and conduct a "background check" on Mr. Sir, recording their findings on the provided "official form." In these cases, composition skills take a back seat to **imagination, empathy, and pure enjoyment**. Teachers may wish to capitalize on student enthusiasm by asking for a written "report" based on the information entered on the forms.

## **7. Answer Keys**

Keys for **all items that require a specific answer** are included in this section.

---

### **A final note from the author. . .**

It is my personal wish that when the last page has been read, the last activity completed, and the last idea discussed, at least one of your students will ask, "What are we going to read next?"



Margaret Whisnant

# Table of Contents

	Page
<b>Chapter Summaries</b> .....	1-3
<b>Before You Read</b> .....	4-5
<b>Vocabulary</b>	
Vocabulary List in Alphabetical Order .....	6
Definitions .....	7-9
Dictionary Discoveries .....	10-14
Sentence Sense .....	15-16
<b>Reading Assessment</b>	
Short Answer .....	17-18
Objective Tests .....	19-33
<b>Think, Write, Create</b>	
Chapter Activities .....	34-38
Whole Book Activities .....	39-41
<b>Graphic Organizers</b> .....	42-47
<b>Answer Keys</b> .....	48-50



# Chapter Summaries

## 1. *Flight*

- Mafatu, christened Stout Heart by his proud father Tavana Nui, the Great Chief of Hikueru, lives in a time long before traders and missionaries came to the Polynesian islands of the South Seas.
- As a child of three, Mafatu survives a storm that takes his mother's life. He is left with a fear of the sea in a society that worships courage.
- Unable to overcome his fear, Mafatu senses his father's shame. Eventually he is not allowed to accompany the other fishermen. He stays at home making spears and nets.
- Mafatu's constant companions are Uri, a yellow dog, and Kivi, an albatross he rescued as a fledgling.
- The time for the young boys' hunting of the bonitos returns, but Mafatu's overwhelming terror of the sea prevents him from joining them.
- In the dark of night, a hidden Mafatu listens to the boys speak of their impending adventure. He overhears Kana, the only boy who has been friendly toward him, call him a coward.
- A resentful Mafatu decides to leave for an island to the south where he will prove his courage among strangers and then return to his own island with his head held high in pride.
- Mafatu leaves Hikueru in an outrigger canoe with a few supplies, Uri, and Kivi flying overhead.

## 2. *The Sea*

- Beyond the reef, Mafatu's canoe rides on a current that the Ancients called Paths of the Sea, the same currents that carried the Polynesians from island to island long ago.
- Kivi leaves sight of Mafatu's canoe for the freedom of the skies.
- A gathering storm brings wind, lightning, and a surging sea that snaps the sail and mast from Mafatu's canoe.
- A huge wave crashes into Mafatu's craft and takes his string of drinking nuts, his fish spear, his knife, and the fiber clothing from his body.
- In the hot sun the day after the storm, Mafatu's body blisters and cracks as his canoe moves swiftly without human guidance along the current.
- Just as Mafatu is gaining courage to die, Kivi reappears from the sky and leads him onward. Finally he spots land in the distance—an island with a mountain.
- Mafatu wonders if the westward current could have brought him to one of the terrible dark islands of the eaters-of-men.
- During the night Mafatu's canoe is broken apart in the boiling surf that thunders against the island's barrier reef, but Mafatu is flung into the calm water on the other side of the reef and manages to swim ashore.
- Mafatu collapses after he crawls across the beach and finds fresh water at the edge of a jungle.
- Uri drags himself across the beach to his master's side.

## 3. *The Island*

- Mafatu thinks of the fire he must make, the shelter he must build, and the search he must make for any people who might be living on the island.
- Realizing he is not on Tahiti, Mafatu again wonders if his silent island belongs to the black eaters-of-men.
- Mafatu finds that the slopes of the volcanic peak forming the island are covered with vegetation, including fruit trees and trails made by wild pigs and goats.
- Mafatu discovers a high plateau from which he can survey the entire island and many miles of sea as well.
- From his vantage point on the plateau, Mafatu spots a distant cone-shaped island with a column of smoke rising from the cone. Mafatu remembers Grandfather Ruau's stories of the Smoking Islands that were the homes of the eaters-of-men

# Vocabulary Lists with Definitions

(Arranged in Story Order)

(Some words can be found on more than one page.)

## Set One: 1. *Flight*

- indifference** Lack of interest or concern. (p. 8)
- intervals** Spaces between two objects, points, or units; the amount of time between specified instances or events. (p. 8)
- impending** About to happen; imminent; threatening to happen; menacing. (p. 8)
- frail** Easily broken or destroyed; weak; having delicate health; fragile. (p. 9)
- despairing** Hopeless; characterized by a loss of hope; filled with a sense of futility or defeat. (p. 9)
- capsized** Overturned or caused to overturn. (p. 9)
- shrouded** Wrapped, shielded, or concealed from sight; wrapped in a burial cloth. (p. 9)
- pinnacle** A lofty peak; any pointed, towering part or formation, as of rock or a mountain peak; the highest or culminating point, as of success, power, or fame. (p. 10)
- christened** Given a name; received into the Christian church by baptism; named and dedicated ceremonially. (p. 10)
- jibes** Taunting, heckling, or jeering remarks. (p. 12)
- nondescript** Ordinary; uninteresting; of no recognized, definite, or particular type or kind. (p. 13)
- fledgling** A young bird that has recently acquired its flight feathers. (p. 13)
- serenely** Calmly, peacefully, tranquilly; accomplished in a composed, undisturbed manner. (p. 13)
- envious** Having a desire for another's advantages, skills, or possessions. (p. 13)
- honed** Sharpened with a fine-grained whetstone; refined; perfected. (p. 14)
- faltered** Showed unsteadiness in purpose or action, as from loss of courage or confidence; spoke hesitantly; stammered. (p. 14)
- taut** Emotionally or mentally strained or tense; tightly drawn; in good condition; tidy, neat. (p. 18)
- lagoon** An area of shallow water separated from the sea by low sandy dunes. (p. 19)
- lurked** Laid in waiting, as in ambush; moved furtively; sneaked; existed unobserved or undetected. (p. 19)
- ebbing** Falling back from the highest stage, as with the tide; declining. (p. 19)

## Part 2: 2. *The Sea*

- atoll** A ring-shaped coral reef or a string of closely spaced small coral islands, enclosing or nearly enclosing a shallow lagoon. (p. 21)
- ascending** Moving upward; rising. (p. 22)
- desolation** A state of loneliness; sorrow; grief; dreariness; devastation; ruin. (p. 22)
- ominous** Threatening; foreshadowing evil or harm; menacing. (p. 22)
- gelatinous** Having the nature of or resembling jelly especially in consistence; jellylike; of, relating to, or containing gelatin. (p. 23)
- ballast** Any heavy material that gives steadiness or stability, especially in a craft designed for travel on water; anything that gives mental, moral, or political stability or steadiness. (p. 23)
- solitary** Alone; without companions; unattended. (p. 23)
- squall** A sudden, violent gust of wind, often accompanied by rain, snow, or sleet. (p. 24)
- instantaneous** Occurring, done, or completed in an instant; done or made as immediately or as quickly as possible; immediate; sudden; abrupt. (p. 24)
- inevitably** Unable to be avoided, evaded, or escaped; certain; sure to occur or happen. (p. 26)
- buoyancy** The power to float or rise in a fluid; lightness or resilience of spirit; cheerfulness. (p. 26)
- livid** Enraged; furiously angry; reddish or flushed; having a discolored bluish appearance caused by a bruise or congestion of blood vessels, as in the face, hands, flesh, or nails. (p. 27)
- prostrate** To cast (oneself) face down on the ground as in humility, submission, or adoration; to be thrown down level with the ground; to lie flat, as on the ground. (p. 28)
- luminous** Shining; radiating or reflecting light; brilliantly intellectual; easily understood. (p. 28)
- sultry** Characterized by excessive heat; sweltering. (p. 28)
- lulled** Soothed; calmed; caused to sleep or rest; quieted down; gave a false sense of safety. (p. 31)

## Dictionary Discoveries

Use a dictionary to answer the following questions about some challenging words from **1. Flight**. Write the letter of the correct answer in the blank at the left.

- \_\_\_\_\_ 1. A word that is an *antonym* of **taut** is (A) strained, (B) neat, (C) loose.
- \_\_\_\_\_ 2. **Capsized** is a good way to describe (A) a boat that has been turned upside down, (B) the end of a broken rope, (C) leaves being blown about in the wind.
- \_\_\_\_\_ 3. What is the correct interpretation of the following sentence?  
Calvin watched the news broadcast with **indifference**.  
Calvin (A) was paying close attention, (B) wasn't interested in the news, (C) seemed to be angry.
- \_\_\_\_\_ 4. Which of the following words has the same meaning as **serenely**?  
(A) tranquilly, (B) violently, (C) hurriedly
- \_\_\_\_\_ 5. Where is the **most likely** place to find a **lagoon**? (A) in a desert, (B) in a mountainous region, (C) on an island shore.
- \_\_\_\_\_ 6. Which of the following would probably **not** be thought of or described as **frail**?  
(A) a steel beam, (B) a crystal vase, (C) a person who has been ill for a long time.
- \_\_\_\_\_ 7. Which sentence correctly illustrates the use of the word **ebbing**? (A) The *ebbing* has been added to the trophy. (B) The athlete's popularity is rapidly *ebbing*. (C) The wind sent the leaves *ebbing* across the lawn.
- \_\_\_\_\_ 8. Which of the following is something that would probably **not** be **christened**? (A) a baby, (B) a ship, (C) a baseball team.
- \_\_\_\_\_ 9. An example of something that occurs at **intervals** is (A) the earth's rotation, (B) the positioning of traffic signals, (C) the passage of time.
- \_\_\_\_\_ 10. A **nondescript** building is one that is (A) ordinary and uninteresting, (B) very much different from the surrounding structures, (C) being constructed.
- \_\_\_\_\_ 11. A **fledgling** is a young (A) sea turtle, (B) bird, (C) goat.
- \_\_\_\_\_ 12. Which of the following is something that probably has never **lurked**? (A) a cat, (B) a shark, (C) a cow.
- \_\_\_\_\_ 13. An *antonym* of **pinnacle** is (A) abyss, (B) summit, (C) zenith.
- \_\_\_\_\_ 14. Which of the following phrases **best** illustrates the correct use of the word **shrouded**?  
(A) *shrouded* in mystery, (B) *shrouded* homes, (C) *shrouded* in openness and honesty.
- \_\_\_\_\_ 15. What does it mean to say that someone **honed his skills**? He (A) perfected his skills, (B) lost interest in his work, (C) tried but failed at a difficult project.
- \_\_\_\_\_ 16. Which of the following words is **not** a **synonym** for **impending**?  
(A) imminent, (B) approaching, (C) retreating
- \_\_\_\_\_ 17. To say that someone **faltered** could indicate that he or she (A) lost confidence, (B) fell down, (C) failed miserably.
- \_\_\_\_\_ 18. **Despairing** can be used correctly with the word (A) *exuberance*, (B) *remark*, (C) *plan*.
- \_\_\_\_\_ 19. Which of the following people is **most likely** to use **jibes**? (A) a bully, (B) a pastor, (C) a coach.
- \_\_\_\_\_ 20. **Envious** can be correctly applied to (A) a kitten playing with a toy mouse, (B) a person jealous of another's success, (C) someone driving an expensive car.

## Short Answer Questions

### **1. *Flight***

1. When did Mafatu's story take place?
2. How old was Mafatu when he lost his mother and nearly his own life to the sea?
3. What words did the voice of the reef seem to say to Mafatu?
4. How did Mafatu's father react to his son's fear of the sea?
5. Because he was not allowed to go with the fishermen, what work did Mafatu do?
6. How was Kivi different from other albatross?
7. Why was the coming of the bonitos important for the boys of Hikueru?
8. When Mafatu overheard the boys' conversation about the fishing trip beyond the reef, what words set up a fierce resentment, leading him to know he must prove his courage?
9. Who were Mafatu's two companions when he left the island?
10. Who led Mafatu through the thundering reef?

### **2. *The Sea***

1. What were the Paths of the Sea that Mafatu's little canoe rode?
2. Once Mafatu was in the open ocean, what did it seem that Kivi had done?
3. After the storm snapped the sail from his canoe, how did Mafatu control his little craft?
4. What damage did the giant wave bring?
5. How did Uri give Mafatu courage?
6. What happened shortly after Kivi reappeared and seemed to be leading Mafatu onward?
7. How was the island that Mafatu approached different from Hikueru?
8. What was the time of day when Mafatu's canoe was lifted and crashed into splinters upon the reef?
9. What did Mafatu find when he dragged himself across the sand to the edge of the jungle?
10. What did Uri do before he drank?



### 1. Flight Pages 7-20

Write the **letter** of the correct answer in the blank before each question.

- \_\_\_\_\_ 1. Mafatu's story took place before (A) the people of Hikueru began passing their stories through songs, (B) the traders and missionaries first came into the South Seas, (C) the Polynesians lived in great numbers in the South Seas.
- \_\_\_\_\_ 2. The early Polynesians (A) worshiped courage, and a man who was afraid had no place in their midst, (B) made slaves and servants of those who were not brave, (C) did not sail out into the Pacific, keeping close to the islands where they lived.
- \_\_\_\_\_ 3. Mafatu, the son of the Great Chief Tavana Nui, always had (A) been disobedient, refusing to learn the way of the Hikueru, (B) felt different because he was the son of a chief, (C) been afraid of the sea.
- \_\_\_\_\_ 4. The people of Hikueru (A) violently forced Mafatu out of their midst into a test of courage (B) thought of every member of their society as heroes, each one with his own personal chant (C) still sing Mafatu's story in their chants and tell it over the evening fires.
- \_\_\_\_\_ 5. Mafatu was (A) fourteen years old, (B) fifteen years old, (C) sixteen years old.
- \_\_\_\_\_ 6. When he was three, Mafatu and his mother were (A) caught at sea in a hurricane, and his mother died, (B) lost at sea for over a week before they were rescued by a neighboring tribe, (C) pushed by a storm into a coral cave where his mother was killed by sharks.
- \_\_\_\_\_ 7. Sometimes, in the hush of the night, Mafatu awoke and seemed to see (A) monsters spewing from the breaking waves, (B) the faces of the fisherman who had found him and his mother, (C) a thousand sharks circling his island.



### 3. The Island

Pages 35-54

a gash	the eaters-of-men	a volcano	coconut trees	lime juice
a trail	the high plateau	the forest	humans	his isolation
a high island	the barrier reef	a wild boar	canoe	Maui
a knife	a sled	the idol	a cruel prank	a spearhead
a fire	his father			

From the list above, choose the name, word, or phrase that fits each of the clues below and write it in the blank. **All answers** will be used **at least once**. **Some answers** will be used **more than once**.

- \_\_\_\_\_ 1. Mafatu hoped for some sign of them on his island although he knew they could be friends or enemies.
- \_\_\_\_\_ 2. It encircled the entire island with only two openings through which canoes might enter.
- \_\_\_\_\_ 3. From its vantage point, Mafatu would be able to survey his island as well as many miles of the sea.
- \_\_\_\_\_ 4. Mafatu used banana leaves to make one of these for sliding down a lava ridge.
- \_\_\_\_\_ 5. Mafatu had one of these on his right calf from banging it against coral when the canoe struck it.
- \_\_\_\_\_ 6. About fifty miles in the distance, Mafatu could see another one of these with a column of smoke coming from it.
- \_\_\_\_\_ 7. It appeared to divide the island into halves.
- \_\_\_\_\_ 8. Mafatu had heard Grandfather Ruau tell of the Smoking Islands that were their home.
- \_\_\_\_\_ 9. In it grew coconuts, breadfruit, wild bananas, oranges, guavas, mangoes, vines, and orchids, and Mafatu had never before seen anything like it.

## 5. Homeward

Pages 80-95



Write either **Yes** or **No** in the blank before each question.

- \_\_\_\_\_ 1. Seeing that the eaters-of-men had not reached the beach around his house, did Mafatu climb to the plateau to watch the activity at the sacred place?
- \_\_\_\_\_ 2. Did Mafatu see six war canoes pulled up on the beach?
- \_\_\_\_\_ 3. Except for the drummers, were the eaters-of-men standing like statues around the fires that burned in front of the idol?
- \_\_\_\_\_ 4. Were the savages armed with ironwood war clubs studded with shark's teeth or barbed with the sting-ray's spike?
- \_\_\_\_\_ 5. Did the four black figures that tore toward Mafatu come from the clearing where the fires were burning?
- \_\_\_\_\_ 6. As he ran desperately toward his canoe, did Mafatu have the advantage over his pursuers because he knew the trail like the back of his hand?
- \_\_\_\_\_ 7. Was Uri with Mafatu during the flight from the plateau to the canoe?
- \_\_\_\_\_ 8. Once the canoe was in the water and the wind had filled the sail, did the savages who had burst from the jungle remain on the beach?
- \_\_\_\_\_ 9. Did the canoes that had brought the savages have sails the same as Mafatu's craft?
- \_\_\_\_\_ 10. Were the savages determined to catch and kill Mafatu because he was a stranger who had intruded upon their sacred place and sacred ceremony?
- \_\_\_\_\_ 11. When the wind dropped, did his pursuers get close enough for Mafatu to see that there were ten warriors in each of the canoes?
- \_\_\_\_\_ 12. If the wind dropped with the coming of night, did Mafatu determine that it would be Moana, the Sea God, who would get him and not the pursuing savages?

# Think, Write, Create

## Chapter Activities

### 1. Flight

- Do you see Mafatu's fear of the sea as an understandable outcome of his terrifying experience as a three-year-old or was it a sign of his cowardice? Explain your thinking.
- If Mafatu were a modern boy trying to overcome his terror of the sea, where might he go for help?
- How could Mafatu's stepmother, stepbrothers, and father have helped him deal with his fear? Explain why they didn't try to help Mafatu. Was it because they were cruel people, or was their behavior based on the beliefs of their culture?
- If you could talk to Mafatu's father for fifteen minutes, what would you say to him?

After a time, Mafatu was not allowed to go with the fishermen because he brought ill luck. Instead, he had to stay home making spears and nets and twisting the husk of the coconut into sharkline for other boys to use, tasks considered woman's work.

- Though he was shunned by his people, how was he still a valuable member of the group? Do you think he was appreciated for his contribution? Why or why not?
- In modern society, what jobs would be the equivalent of the work that Mafatu did? Are the people who perform them thought of as valuable?
- Explain why there is a difference between the way Mafatu's people view his work and the way we would see its value.

Find evidence in the first chapter to prove that Mafatu was a *compassionate* person.

Kana talked to Mafatu about the plans the boys were making to go after the bonitos. He said the job the boys were expected to do would be fun.

- What do you think Kana had in mind when he talked to Mafatu about going out beyond the reef to hunt bonitos? Was he **taunting** Mafatu or **offering an opportunity** for him to overcome his fear and join them?

Mafatu wanted to say to Kana "*Wait. . . I'll go! I'll try. . .*," but the words would not come. Before he left, Kana started to speak but said nothing.

- Speculate as to what Kana was about to say. Explain how you reached your conclusion.
- If Mafatu had spoken and gone with the boys as he wanted, what do you suppose would have happened? Was he ready to face his fear?

Listening to the boys' conversation about their plans for the next day's adventure on the sea, Mafatu heard one say "*It's work for us all. How else will we become fishermen and warriors? How else will we feed our families and keep the tribe alive?*" His words were describing their planned trip to the reef to catch bonitos as part of their preparation for adulthood.

- What adult responsibilities in Mafatu's society are required in our society as well?
- What are the **differences** in the way Mafatu's tribe prepared its young for adulthood and the way we help young people grow into responsible adults? Are there any **similarities**?



# Think, Write, Create

## Whole Book Activities

All societies place a value on both personality traits and possessions. In Mafatu's society, **courage** was a most desired personal characteristic. Mafatu's grandfather was much respected because he possessed a necklace made of wild boar's teeth.

- Explain how, for Mafatu's people, courage was beneficial to them as a **group** and as **individuals**.
  - Why do you suppose Grandfather's necklace made from a wild boar's tusks was envied by the other men of the tribe. (Hint: How did Grandfather become the owner of a such an object?)
  - What personality traits or possessions would have made a person "rich" in Mafatu's society?
  - What are **two** personality traits that are considered valuable in our society? Explain how they are important to both the **whole country** (or **community**) as well as the **individual**.
  - In our world, what **possessions** are considered valuable? What do they usually signify?
  - Do you think it's **always wrong** to choose friends based on a certain level of wealth? Why or why not? (Think about how you would compare a millionaire who gained wealth by illegal means to a wealthy person who earned it by working hard and contributing to the well-being of others?)
- 

The albatross is not generally thought of as a companion animal. However, Kivi was an important part of Mafatu's life.

- Research to find interesting facts about albatrosses. Chose the **three** that you think are the most impressive.
- Upon more than one occasion, Kivi was Mafatu's inspiration, companion, and guide. In your opinion what were the **three** most important contributions Kivi made to Mafatu's journey into courage?

Use the information and ideas to write a composition about **Kivi—Albatross and Friend**. (See **Graphic Organizer #4**)

---

Find evidence from the story to prove that Uri was both a loyal companion and the inspiration that helped Mafatu find the courage hidden within himself. Speculate as to how Mafatu's life would have been different without Uri. How was Uri a priceless treasure? Write a composition about **Uri—an Inspirational Companion** (See **Graphic Organizer #5**)

---

Research the **Pacific Islands** to answer the following questions about their geography:

- What word is given to these islands as a group? Approximately how many islands are there in this geographic region?
  - There are three main groups of islands in the Pacific—**Melanesia**, **Micronesia**, and **Polynesia**. What is the *meaning* of the name given to each group? What main islands make up each collection?
  - Pacific Islands are further classified as *high islands* or *low islands*. What natural forces formed (and *are forming*) each type of island? How do they compare in size? Which kind have the largest populations? Why?
  - What is the largest Pacific island? Which Pacific island chain is a U.S. State?
  - Draw a map of the region showing the three major island groups. Identify **ten** islands of your choice by name.
-

## The Last Straw

In overhearing the boys' conversation about his fear of the sea and their opinion of him, Mafatu was suddenly determined to take positive action and prove his courage, both to himself and to his tribe. It was the straw that broke the camel's back! He was through being thought of as a coward.

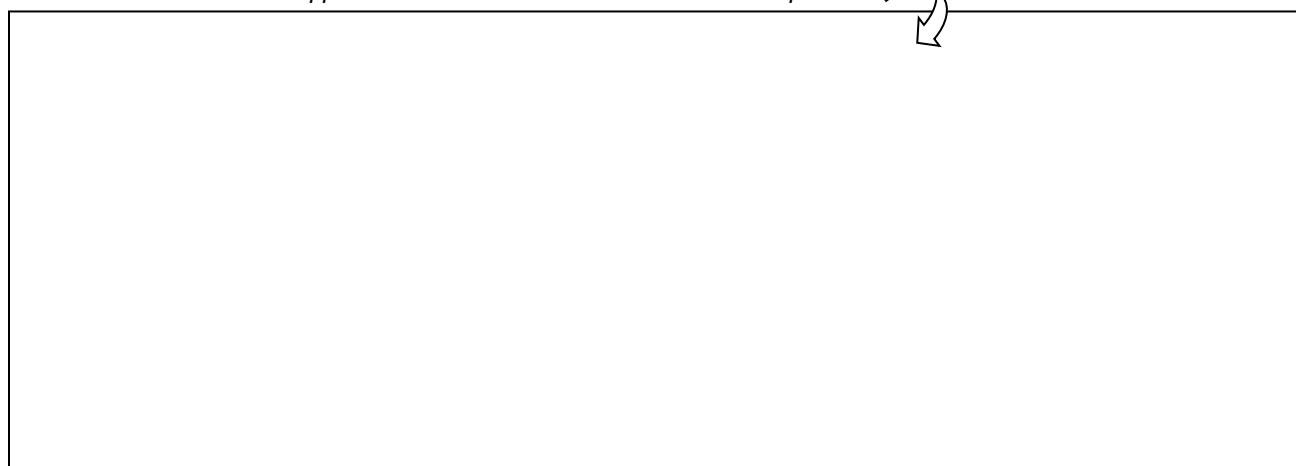
Have you ever experienced a moment when you knew you had to take charge and prove yourself? Have you heard a story from a relative or a friend about an moment that changed the way he or she behaved?

Use the form below to organize your thoughts. Then write a narrative about the experience that was **the last straw** for you or someone you know.

What was the **beginning problem**—the situation before the last straw. . . ?



**The Last Straw. . .** What happened? Who was there? Where did it take place?



What **positive action** did you (or the person you're writing about) take as a result. . . ?



How were you (or the other person) **different** after the experience. . . ?

