

Tuck Everlasting

By Natalie Babbitt



A Teaching Guide

by Margaret Whisnant

Tuck Everlasting

by Natalie Babbitt

A Teaching Guide

By Margaret Whisnant



Text Copyright © 2008 Margaret Whisnant
Registered with U.S. Copyright Office

eBook ISBN 978-1-934538-60-9

Permission to copy for single classroom use only.
Electronic Distribution limited to single classroom use only.

All rights reserved by author.

Not for display or storage on websites without password protection.

Cover Image: Vintage Public Domain

The road to Treegap
avoids the wood.

It passes the uninviting house that is
the home of
Winnie Foster,
age ten.

It lures
the man in the yellow suit
to
the scene of Winnie's kidnapping
and onto a collision course
with the secret in the wood
and

Tuck Everlasting.



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 U.S. and world-wide **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.

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>

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

analyze story characters and events

make predictions based on given facts

imagine

think about social issues

create drawings, diagrams, photos, maps,,

models, recordings, films, etc.

categorize

engage in research and data gathering

become familiar with and identify literary elements

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 *homework*

group work

short-term and long-term projects

whole class activities

differentiating assignments for two or more classes

capitalizing on student interest

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
Chapter Summaries	1-10
Before You Read	11-14
Vocabulary	
Word Lists and Definitions	15-18
Dictionary Digs.	19-24
Wandering Words	25-26
Analogies	27-28
Reading Assessment	
Short Answer	29-31
Objective Tests	32-55
Think, Write, Create	
Chapter Activities	56-68
Whole Book Activities	69-74
Graphic Organizers	75-83
Answer Keys	84-90

Chapter Summaries

Prologue

- One day not so very long ago in the first week of August, three seemingly disconnected things happen.
- At dawn, Mae Tuck sets out on her horse for the wood at the edge of Treegap to meet her sons Miles and Jesse, as she does once every ten years.
- At noontime, Winnie Foster, whose family owns the wood, decides to think about running away.
- At sunset a stranger, looking for someone, comes to the Fosters' gate.
- The wood connects all of them, like the hub of a wheel—a fixed point, best left undisturbed.

1

- Long ago, cattle create the road leading into Treegap. It wanders pleasantly until it reaches the wood, where it veers sharply in a wide arc and passes around. On the other side of the wood, the road belongs to people.
- The first house standing on the left side of the road is uninviting and enclosed by an iron fence. The byway passes other cottages and makes its way into the village where the jailhouse and the gallows are located
- There is something strange about the wood. It has a sleepy, otherworld appearance, and for the most part people follow the road around it. There it no road *through* it.
- The wood belongs to the Fosters, the people who live in the uninviting house.
- Winnie, the Fosters' only child, never goes into the wood, and she has never been curious about it.
- The cows have isolated the wood, and without their wisdom, people would have found the giant ash tree at its center, and the little spring bubbling up among its roots. The discovery would have been a disaster so immense the earth would have trembled on its axis.

2

- Mae Tuck wakes up next to her sleeping husband, who is smiling—something he almost never does except in sleep. She wakes him by announcing that the boys will be home tomorrow.
- Tuck grumbles because Mae has awakened him from a dream about being in heaven. Mae argues that it is no use having the dream as nothing is going to change.
- Mae plans to take the horse to the wood to meet her sons. It has been ten years since she was last in Treegap, and she is certain no one will recognize her.
- When his wife asks if he will be all right while she is gone, Tuck reminds her that nothing could possibly happen to him. He goes back to sleep.
- Mae never goes anywhere without her little music box, the one pretty thing she owns. She drops it into her skirt pocket.
- There is no reason for Mae to look at herself in the mirror as she, her husband, and Miles and Jesse have all looked the same for eighty-seven years.

3

- At noon on the same day in the first week of August, Winnie Foster sits inside the fence of the touch-me-not house throwing pebbles at a large toad across the road. She intentionally misses the toad as she talks to it about her plans to run away.
- Both her grandmother and mother call from the house, one cautioning her not to get dirty and the other ordering her to come in out of the heat for lunch.
- Winnie complains to the toad she is tired of being an only child and watched all the time. She wants to do something interesting that is all her own.
- She decides against keeping the toad in a cage as a pet since that would put the animal in the same state she is in—hardly ever allowed to leave the yard by herself.
- Winnie decides she will have to run away in order to do something important. She will leave first thing in the morning while everyone is still asleep.

Word Lists with Definitions

Arranged in Story Order
(Some words may appear on more than one page.)

Set One; Chapter 1—Chapter 5

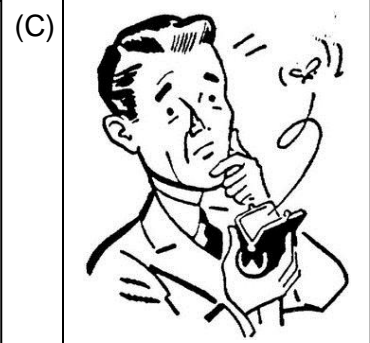
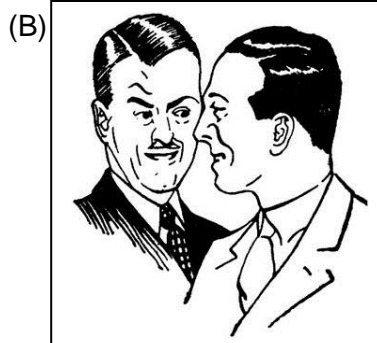
- tangent** Making contact at a single point or along a line; touching by not intersecting; *off on a tangent*: digressing suddenly from one course of thought or action and turning to another; departure; alteration. (p. 5)
- ambled** Went at a slow, easy pace; strolled; sauntered. (p. 5)
- tranquil** Peaceful; quiet; calm; free from commotion or disturbances. (p. 5)
- bovine** Of our pertaining to cattle, buffalo, etc. (p. 5)
- infinite** Indefinitely or exceedingly great; unlimited or immeasurable in extent of space, duration of time, etc.; limitless; everlasting. (p. 5)
- veered** Turned aside from a course, purpose, or direction; swerved; curved; deflected. (p. 5)
- abruptly** Suddenly or unexpectedly; curt or brusque in manner or speech;. (p. 6)
- oppressive** Causing discomfort by being excessive, intent, elaborate, etc.; burdensome, unjustly harsh, or tyrannical; brutal; overbearing. (p. 6)
- meager** Lacking fullness or richness; scanty; inadequate; lean; thin; small. (p. 6)
- forlorn** Unhappy or miserable, as in condition, feeling, or appearance; lonely; sad; forsaken. (p. 6)
- accessible** Easy to enter, approach, reach, speak with, or use; available; near. (p. 6)
- dimensions** Measurement in length, width, and thickness; scope; extent or magnitude. (p. 6)
- immense** Very great or large; vast; huge; immeasurable; boundless. (p. 8)
- melancholy** A gloomy state of mind, especially when it lasts for a long period of time; depression; sober thoughtfulness; sadness; despondency. (p. 9)
- rueful** Feeling, expressing, or showing sorrow or regret; mournful; doleful; sorrowful. (p. 11)
- intrusions** Entrances or interruptions without invitation, permission, or welcome; interferences; attacks; invasions. (p. 14)
- grimace** A facial expression, often ugly or contorted, indicating disapproval, pain, contempt, or disgust; frown; scowl, sneer. (p. 14)
- peered** Looked intently, searchingly, or with difficulty; peeped out or appeared slightly; gazed; squinted; gawked. (p. 15)
- exasperated** Irritated or provoked to a high degree; extremely annoyed; vexed; infuriated. (p. 16)
- jaunty** Crisp and dapper in appearance; having a buoyant or self-confident air; cheerful; bright; lively. (p. 17)
- marionette** A puppet manipulated from above by strings attached to its jointed limbs. (p. 18)
- shrug** The movement of raising and contracting the shoulders, especially as a gesture of disdain, doubt, or indifference(p. 19)
- retorted** Replied, usually in a sharp, severe, or witty manner; answered. (p. 19)
- remnants** Something left over; remainders; pieces of remaining fabric after the rest has been used or sold. (p. 21)
- precisely** Definitely or strictly stated, defined, or fixed; exactly; explicitly. (p. 23)
- galling** Causing extreme irritation or chagrin; exasperating; irksome; vexing. (p. 23)
- consolingly** In such a manner as to alleviate or lessen the disappointment, grief, or sorrow of; comfortingly. (p. 23)
- rumpling** Wrinkling or forming into folds or creases. (p. 25)
- irrelevantly** In a manner not related to the matter being considered; unnecessarily; pointlessly; needlessly. (p. 27)
- primly** Properly; according to expected or proper behavior. (p. 27)
- solemnly** In a manner that is grave, sober, or mirthless, as in speech, tone, mood, or expression; seriously. (p. 28)
- brooch** A clasp or decorative jewelry, especially for a woman's dress, fastened with a pin. (p. 30)

Dictionary Digs

Set One: Chapter 1—Chapter 5

Dig into your favorite dictionary to find answers to the following questions about some words from Chapters 1 through 5 of **Tuck Everlasting**. Write the **letters** of the correct answers in the blanks to the left.

- _____ 1. An *antonym* of **immense** is (A) diminutive, (B) gargantuan, (C) diminishing.
- _____ 2. Which of the following is something that is **not** likely to be described as **rumpling**? (A) a piece of fabric, (B) a building made of glass, (C) pages from a newspaper.
- _____ 3. The word **bovine** refers to (A) horses, (B) cattle, (C) any wild, grazing animal.
- _____ 4. A **forlorn** facial expression indicates (A) seething rage, (B) suppressed laughter, (C) unhappiness.
- _____ 5. Which of the following cartoons *best* illustrates the definition of the word **jaunty**?



- _____ 6. Which of the following is **not** true of an **accessible** building? The building (A) is easy to enter, (B) is in a location that makes it difficult to find, (C) is nearby.
- _____ 7. Choose the word that can be substituted for **ambled** in the following sentence without changing its meaning.
*Carefully inspecting item after item, Mother **ambled** from booth to booth at the bazaar.*
(A) hastened, (B) jaunted, (C) strolled
- _____ 8. Which phrase best illustrates the correct use of the word **tangent**? (A) go off on a tangent during a conversation, (B) the tangent between the two buildings, (C) use a tangent as weapon.
- _____ 9. A parent might speak **consolingly** to a child who (A) is experiencing disappointment or grief, (B) has done something strictly forbidden, (C) has successfully completed a difficult task.
- _____ 10. A *synonym* for **meager** is (A) greedy, (B) substantial, (C) scant.
- _____ 11. A **shrug** usually indicates (A) excitement and approval, (B) doubt or indifference, (C) sadness and depression.
- _____ 12. A **marionette** is a type of puppet that (A) is used only for stage performances, (B) is manipulated from above by strings or wires, (C) tells a story through movement rather than words.
- _____ 13. Which of the following is **not** an example of **intrusions**? (A) repeatedly interrupting a speaker with comments, (B) repeatedly entering a room where a meeting is taking place, (C) students who consistently raise their hands before asking a question.
- _____ 14. One definition of **grimace** is (A) an uncoordinated way of walking, (B) a type of inappropriate language, (C) a facial expression indicating pain.
- _____ 15. An example of an occasion that should **not** be conducted **solemnly** is a (A) memorial service, (B) a meeting with an attorney, (C) a sweet sixteen birthday party.

Analogies

From the three possible answers, choose the word that correctly completes each analogy. Write the answers in the blanks to the left.

- _____ 1. **Bovine** is to cow as _____ is to cat.
canine feline marine
- _____ 2. Permissive is to lax as _____ is to tyrannical.
accessible perversely oppressive
- _____ 3. **Forlorn** is to _____ as optimistic is to attitude.
emotion obsession illness
- _____ 4. **Volume** is to capacity as **dimension** is to _____.
location size usefulness
- _____ 5. _____ is to hand as **grimace** is to face.
Wave Finger Arm
- _____ 6. Diminutive is to **immense** as _____ is to limited.
expensive extinguished extensive
- _____ 7. **Consolingly** is to _____ as consolation is to noun.
verb adjective adverb
- _____ 8. Tool is to wrench as jewelry is to _____.
brooch eddies bow
- _____ 9. **Melancholy** is to gloomy as _____ is to lively.
primly galling vivid
- _____ 10. _____ is to **mirage** as fact is to hallucination.
Imagination Reality Illusion
- _____ 11. **Reservoirs** is to _____ as silos is to grain.
water soil chemical
- _____ 12. _____ is to aft as **bow** is to **stern**.
Fore Forward Bough
- _____ 13. **Anguish** is to dish as selfish is to _____.
greedy meal wish
- _____ 14. Policeman is to **constable** as _____ is to professor.
principal educator leader
- _____ 15. **Cantering** is to _____ as **wails** is to cry.
gait sing train
- _____ 16. _____ is to **metaphysics** as science is to astronomy.
Philosophy Questions Methodology
- _____ 17. Law is to citizen as **patent** is to _____.
novel governmental invention
- _____ 18. **Ghastly** is to _____ as **petulance** is to exuberance.
repugnant attractive possessive
- _____ 19. _____ is to taste as prickly is to touch.
Rueful Plaintive Acrid
- _____ 20. Illiterate is to ignorant as **gentility** is to _____.
refined gentle wealthy

Short Answer Questions

Prologue, Chapter 1, and Chapter 2

1. How long ago and in what part of the year did Mae Tuck ride to the wood, Winnie decide to think about running away, and a stranger come to the Fosters' door?
2. What was it that connected all three events?
3. How had the road into Treegap been formed?
4. What path did the road take when it reached the wood?
5. Who owned the wood?
6. What would have happened if the cows had made their road through the wood instead of around it?
7. Why was Tuck smiling in his sleep?
8. Why did Mae think no one in Treegap would remember her?
9. What object did Mae Tuck take with her when she rode out to meet her sons in the wood?
10. Why didn't Mae need to look at herself in the mirror?

Chapter 3 and Chapter 4

1. What animal did Winnie Foster tell her troubles to?
2. Describe the situation that made Willie so unhappy she planned to run away.
3. When did Winnie think she might actually go through with her plans?
4. What memory came to Winnie when she looked at the tall thin stranger in the yellow suit?
5. Why was the man in the yellow suit walking along the road from Treegap?
6. What two questions did the stranger not answer for Winnie's grandmother?
7. What did Winnie's grandmother say to her granddaughter about the music coming from the wood?
8. What question did the man in the yellow suit ask Winnie's grandmother about the music?
9. What did Winnie say about the music?
10. What was the stranger doing as he disappeared down the road?

Chapter 5 and Chapter 6

1. What did Winnie have to admit about her plans to run away?
2. What happened to Winnie the moment she saw Jesse Tuck?
3. How did Jesse Tuck answer when Winnie asked his age?
4. What did Jesse do when Winnie asked about drinking from the spring?
5. What were Mae Tuck's words when she saw Winnie at the spring and Jesse with his foot on the pile of pebbles that covered it?
6. Describe the method the Tucks used to kidnap Winnie.
7. What did Mae say to the man in the yellow suit when he spotted them speeding along with Winnie?
8. What caused Winnie to start crying?
9. What was it that helped calm Winnie and all three of the Tucks?
10. What did Jesse tell Winnie she had to do?

Prologue, Chapter 1, Chapter 2
Pages 3-12

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

- _____ 1. The story began in the month of (A) January, (B) June, (C) August.
- _____ 2. The road to Treegap had originally been (A) a cow path, (B) a deer trail, (C) an Indian trail.
- _____ 3. The road to Treegap took a sharp turn and passed around (A) the lake, (B) a large house, (C) the wood.



- _____ 4. The first house into the village (A) had a touch-me-not appearance, (B) seemed to be uninhabited, (C) had a friendly, inviting air about it.
- _____ 5. The first house on the road to Treegap was surrounded by (A) a white picket fence, (B) a tall hedge, (C) an iron fence.
- _____ 6. There was something strange about (A) the house, (B) the wood, (C) the way the road curved.
- _____ 7. The wood had (A) a strange color and odor about it, (B) unusual sounds and animals, (C) a sleeping, otherworld appearance.
- _____ 8. Which of the following was **not** a reason people don't go through the wood?
(A) There was no road through it. (B) The same people who owned the forbidding cottage owned the wood. (C) It was the long way into the village.
- _____ 9. Winnie was (A) not curious about the wood, (B) eager to explore the wood, (C) afraid of the wood.

Chapter 3 and Chapter 4
Pages 13-21

Write either **True** or **False** in the blank before each statement.

- _____ 1. The animal Winnie Foster talked to was a toad.
- _____ 2. Winnie liked the attention she got from her mother and grandmother.
- _____ 3. Winnie's mother and grandmother encouraged her to visit her friends in Treegap on a regular basis.
- _____ 4. Winnie decided she would run away early in the morning while everyone was still asleep.
- _____ 5. It was sunset when the stranger came strolling up the road from the village.
- _____ 6. The stranger was tall and thin, and he wore a yellow suit.



- _____ 7. Though Winnie was half charmed by him, the stranger's appearance reminded her of the stiff black ribbons they had hung on the door of the cottage for her grandfather's funeral.
- _____ 8. It was important to the stranger how long Winnie's family had lived in their house.
- _____ 9. The stranger said he was looking for a family.
- _____ 10. The stranger told Winnie's grandmother his name and where he was from.
- _____ 11. Winnie, her grandmother, and the stranger heard music coming from the wood.

Chapter 5 and Chapter 6
Pages 22-36

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

- _____ 1. Did Winnie decide not to run away because there was really nowhere else she wanted to be, and she was afraid to go alone?



- _____ 2. Did Winnie go into the wood to find out what had made the music?
- _____ 3. Did Winnie find the wood to be a frightening place?
- _____ 4. Was the toad Winnie had seen the day before also in the wood?
- _____ 5. Did Winnie fall in love with Jesse at first sight?
- _____ 6. Was the spring that lay beneath the tree large and bubbling loudly?
- _____ 7. Did Winnie see Jesse drink from the spring?
- _____ 8. Did Jesse seem to know Winnie's family?
- _____ 9. Did Jesse tell Winnie he was both one hundred and four and seventeen years old?
- _____ 10. Did Winnie ask Jesse if he was married?
- _____ 11. Was Winnie almost eleven years old?
- _____ 12. Did Jesse invite Winnie to drink from the spring?

WHOLE BOOK TEST

Winnie
Mae
Tuck
Miles
Jesse
the wood
kidnapped

music box
the man in the yellow suit
cat
Treegap
the constable
Winnie's grandmother
seventeen

wood carvings
horse
mouse
his grandmother
good girl
a toad
the Fosters

electrical storm
witchcraft
ten
wheel
cows
shotgun

From the list above, choose the word, name, 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. Tuck referred to her as "a natural growing child."
- _____ 2. Tuck made money selling these.
- _____ 3. They were the owners of the wood.
- _____ 4. She was Tuck's wife.
- _____ 5. This animal did not drink from the spring and died a natural death.
- _____ 6. Winnie insisted the Tucks had not done this to her.
- _____ 7. The ash tree and the spring were located in this place.
- _____ 8. Winnie fell in love with him at first sight.
- _____ 9. He felt the life he and his family lived was useless.
- _____ 10. This was the animal, owned by the Tucks, that was immortal.
- _____ 11. The man in the yellow suit learned about the Tucks and Mae's music box from this person.
- _____ 12. He discovered the Tuck's secret.
- _____ 13. It belonged to Mae, and she never went anywhere without it.
- _____ 14. He lost his wife and children because he didn't age.
- _____ 15. Jesse was this age when he drank from the spring.
- _____ 16. She had heard the music from the wood more than once.
- _____ 17. This was the name of the village where Winnie lived.

Think, Write, Create

Chapter Activities

Prologue, Chapter 1, and Chapter 2

Cows created the road that led people around the wood on its way into Treegap. Not surprisingly, before road building became a human endeavor, people sometimes used paths created by wild animals as roadways. In many cases, natural features provided and determined the route people would take. It is an amazing fact that some of our modern superhighway systems actually follow old Native American trails.

Do some research to find the story behind one of the following routes and write a report about what you found. Include a map, drawings, pictures, or photos to make your final product more informative.

the ***Trading Path*** (a.k.a. the ***Path of the Catawba***, the ***Catawba Road***)
the ***Dalton Trail***
the ***Great Shamokin Path***
the ***Kittanning Path***
the ***California Trail***
the ***Northwestern Turnpike***
the ***Oregon Trail***
the ***Santa Fe Trail***
Route 66
the ***Wilderness Road***
the ***Butterfield Overland Mail*** (a.k.a. ***Oxbow Route***, ***Butterfield Overland Stage***,
Butterfield Stage)
the ***Cherokee Path***
the ***Pony Express***
the ***Mohawk Trail***
the ***Mormon Trail***

Over the years, the word “road” has expanded into many different terms that identify specific types of routes.

- Write definitions for each of the following “road” terms:

<i>Avenue</i>	<i>Boulevard</i>	<i>Court</i>	<i>Drive</i>	<i>Freeway</i>
<i>Highway</i>	<i>Lane</i>	<i>Street</i>	<i>Turnpike</i>	<i>Way</i>

- Use a road Atlas of your state or city to find actual roads that have the above terms in their names. Give their locations (county, city, etc.), and their routes (from Point A to Point B).

If you were in charge of building a new road in your area, where would it be located? What would be its purpose? What would it look like? Would there be anything unusual about it—underground, totally elevated, strictly for young people under 16, weatherproof, accident proof, etc.? What are your estimated construction costs? How would you finance the project? What would be the most appropriate name for the road?

Organize your ideas, and then write a composition about **The New Road**. Include drawings and a map as part of your final product. (See **Graphic Organizer #1**)

Think, Write, Create

Whole Book Activities

For most of us, dreaming about being dead would be a nightmare, but when we first meet Angus Tuck he complains because his wife has awakened him from a pleasant dream about being dead.

- To Tuck, how was life like having a bad dream and not being able to wake up?
 - Which of the Tucks thought of his fate as a dream come true? Explain your choice.
-

Mae Tuck thought of her life circumstance as neither a curse nor a blessing.

- What word do you think *best* describes Mae's attitude? Use events from the story and the word's definition to support your choice.

indifferent

resigned

resilient

adaptable

complacent

passive

stoic

reconciled

- Suppose that only Mae and her husband had drunk from the spring. Do you think her attitude might have been different, or would it have been exactly the same? Explain how you reached your conclusion.
-

In Chapter 4, the author gives a detailed description of the man in the yellow suit. *(He) was remarkably tall and narrow. . . His long chin faded off into a thin. . beard. A black hat dangled from one hand . . he passed the other through his dry, gray hair. . . with long, thin fingers. His tall body moved continuously; a foot tapped, a shoulder twitched. And it moved in angles, rather jerkily. . . he had a kind of grace, like a well-handled marionette. . . he seemed almost to hang suspended there in the twilight.*

- Does the mental image painted by the author—exclude what you know about his behavior—portray a villain? Why or why not?
 - How was the color of the man's suit significant? Can you suggest another color that would have been a better choice for his attire?
 - What details might you have added to the man's appearance to give the reader more vivid clues that he is a despicable character?
 - Do a color drawing to depict your perception of the man in the yellow suit. You may represent your ideas realistically as a human form or interpretively as lines and colors.
-

The author describes Mae Tuck as *a great potato of a woman with a round, sensible face and calm brown eyes*. (Chapter 2). . . *a big, comfortable-looking woman*. (Chapter 5)

Concerning Angus Tuck's appearance, she writes . . . *the big man with his sad face and baggy trousers. . . his eyes went soft, and the gentlest smile . . . displaced the . . . creases of his cheeks*. (Chapter 10)

- Use your imagination to write more details about Mae Tuck's physical appearance. Then, do the same for Pa Tuck.
- Choose one of the following activities:

Draw pictures of Mae and Angus Tuck as you imagine them.

Search through magazines to find pictures that match your conceptions of Mae and Angus Tuck.

Take a photograph of someone you think looks like Mae Tuck. Then photograph an Angus Tuck look-alike.

You might also enjoy using make-up (on a willing participant, please) to create Mae and Angus Tuck and then photograph your characters.

Making a Difference

Winnie wanted to be by herself to do something interesting—something that was all hers. She wasn't exactly sure what she would do, but it would be *something that would make some kind of difference in the world*.

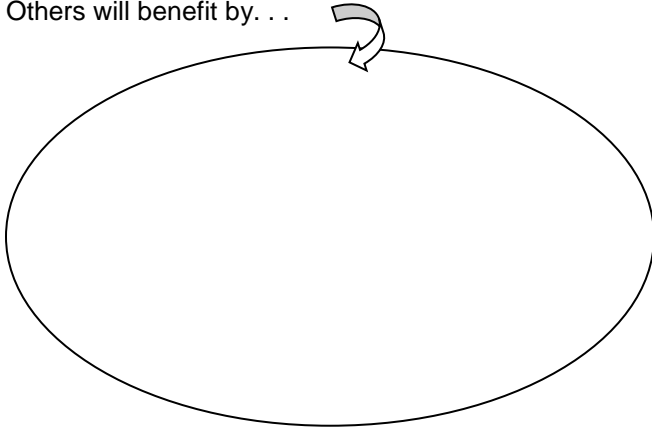
Young people who, like Winnie, set lofty goals have a good chance of succeeding. However, making a difference does not have to be scheduled for the future. You can make it happen now. Neither does the *whole* world need to be involved. Something as simple as courteously opening a door makes a difference in one person's world. Picking up carelessly discarded trash improves a whole neighborhood.

Think of **three** everyday things you can do to make an immediate impact in your part of the world. Describe how each action would make a difference to others. How would you personally benefit from your idea?

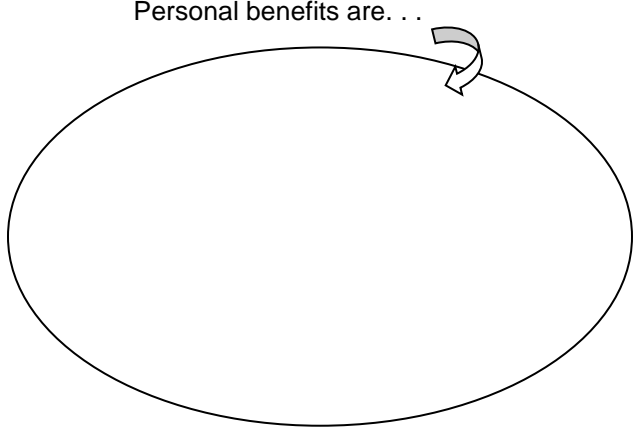
Organize your thoughts below and then write a composition about **Making a Difference**.

Idea Number One _____

Others will benefit by. . .

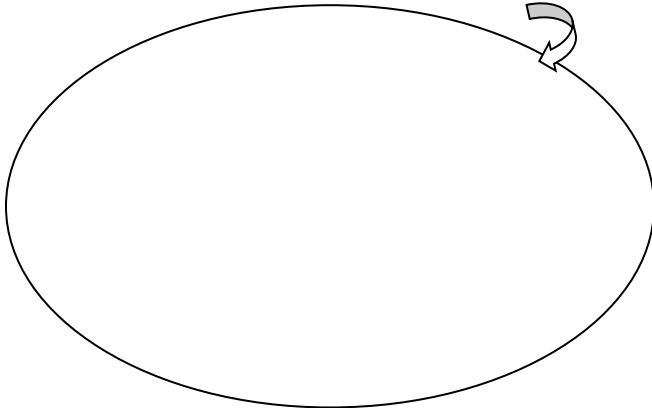


Personal benefits are. . .

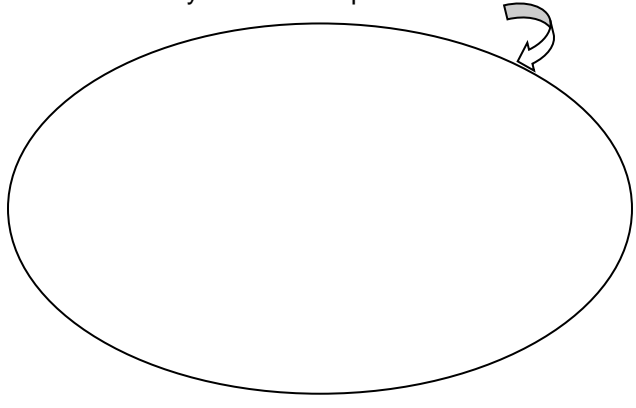


My Second Idea _____

Someone else's world will be better because. . .

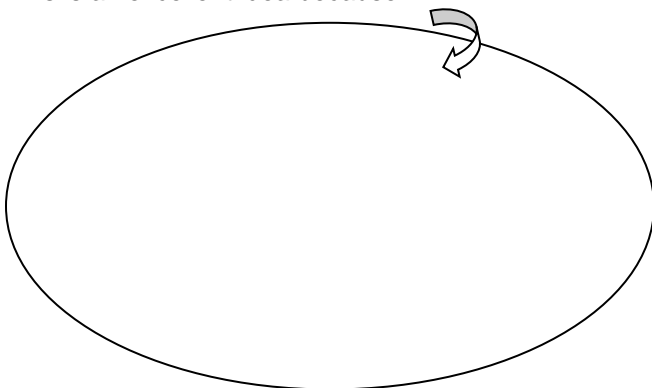


My world will improve because. . .



Another good plan is _____

This is an excellent idea because. . .



My personal reward would be. . .

