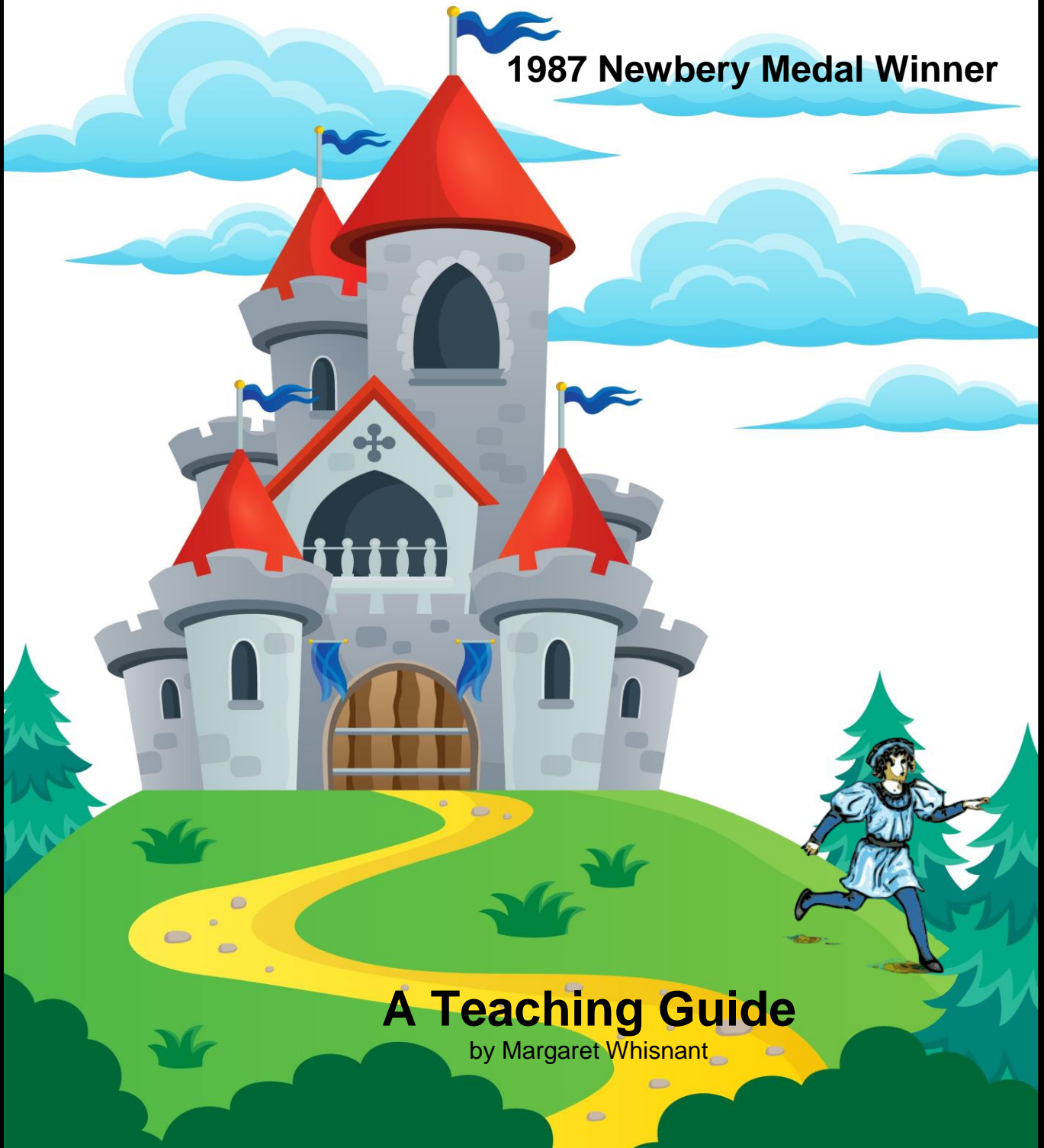


The Whipping Boy

by Sid Fleischman

1987 Newbery Medal Winner



A Teaching Guide

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Prince Brat,
a king's son,
spoiled, stubborn, undisciplined.
neglected,
bored!



Jemmy,
an orphaned rat catcher's son,
snatched from the streets,
living in the castle as
The Whipping Boy,
longing for his old life of poverty.

Then
one morning in the predawn darkness
the two boys
embark upon an adventure
and begin their journey
into true friendship.

An Introduction to **Your Teaching Guide . .**

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,
and 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

Note: Some of these varieties, but not all, are found in each Teaching Pack.

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 group 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 questions. 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 students are challenged 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

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

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Chapter Summaries

Chapter 1 *In which we observe a hair-raising event*

- The young prince is known just about everywhere as Prince Brat.
- One night, when the king is holding a grand feast, Prince Brat sneaks behind the lords and ladies and ties their wigs to the backs of their chairs. Then he hides behind a footman.
- When the guests stand up, their wigs fly off. The prince can't keep from laughing.
- The furious king shouts, "*Fetch the whipping boy!*"
- Prince Brat has never been whipped. It is forbidden. A common boy is kept in the castle to be punished in the prince's place.
- Jemmy, an orphan son of a rat-catcher, is roused from his sleep in the north tower. He has been dreaming of his carefree life before he had been taken from the streets and sewers of the city to serve as the royal whipping boy.
- Jemmy has already been whipped twice today. He makes no sounds as he receives the twenty whacks ordered by the king.
- Later in the tower chamber, the prince declares that Jemmy is the worst whipping boy he has ever had. He does not bawl when he is whipped, and the prince wants to know why.
- They dress Jemmy up fancy and feed him well, and he is supposed to bawl. It is no fun if he doesn't bawl.
- Jemmy is determined never to shed a tear that the prince can gloat over.
- Prince Brat threatens to have Jemmy thrown back to the streets if he doesn't yelp and bellow the next time.
- Jemmy's spirits soar. He will take his rags and be gone.

Chapter 2 *Wherein the prince cannot write his name*

- Jemmy expects a thrashing first thing in the morning as usual. The prince will not know his lessons and the royal tutor will be quick with his willow switch.
- Once free of the castle, Jemmy plans to get a pair of ferrets and be a rat-catcher, just like his Pa had been.
- The tutor bellows at the prince. One day he will be king, and he still doesn't know the alphabet.
- The prince will get someone to read for him.
- The prince can't write his name.
- Prince Brat will get someone to write his name for him.
- Jemmy, required to attend the prince's lessons, reckons that freedom is close at hand. The angry tutor gives him ten whacks, but a sound does not escape his lips.
- The prince explodes. Jemmy is refusing to bawl for pure spite. Does he think he can cross the prince and get away with it?
- The prince goes back on his word. If Jemmy tries to run away, the prince will track him down.
- And so for more than a year, the prince learns nothing. The whipping boy learns to read, write, and do sums.

Vocabulary Lists with Definitions

Set One

Chapter 1—Chapter 6
Twenty-five Words

- furious** Extremely angry; full of rage; having unrestrained energy, speed, etc.; enraged; frenzied. (p. 1)
- echo** A sound heard again near its source after being reflected from a wall, mountain, or other obstructing surface; an identical response as to thoughts and ideas expressed by another; repeat; copy; (p. 2) *echoed* (p. 78)
- drafty** Characterized by or admitting currents of air such as in a room, usually creating discomfort for its inhabitants; breezy. (p. 2)
- defiantly** Disobediently; in a manner that is boldly rebellious, resistant, sassy, or challenging; insolently; (p. 2)
- contrite** Showing sincere remorse or sorrow for one's offenses; filled with a sense of guilt and a desire to right one's wrongs; regretful; penitent. (p. 4)
- exasperation** Frustration; in a state of heightened anger, irritation, or annoyance; fury; ire; rage. (p. 4)
- scowl** An expression of anger or displeasure in which the brows are drawn down or contracted; frown; glare. (p. 4)
- shrugged** Raised or contracted the shoulders to express indifference or disdain; (p. 4, 51)
- gloat** To look at or think about with great, often smug or spiteful, satisfaction; (p. 4)
- obliged** Required as by command, law, or necessity; bound as by promise or contract; compelled; forced; obligated; grateful for some service or favor; kindly accommodating. (p. 6, 14, 20, 40, 79)
- smirking** Smiling in a smug or offensive, self-satisfied manner; sneering. (p. 6, *smirk* p.39)
- contrary** Stubborn; rebellious; willful; in opposition to; antagonistic. (p. 6)
- insolent** Boldly rude or disrespectful; insulting; brazen; sassy; impertinent. (p. 11, 27)
- ruffian** A tough, lawless person; a bully; a roughneck; brute; thug; troublemaker. (p. 12)
- exploits** Striking or notable deeds; Spirited or heroic acts; achievements; adventures; escapades. (p. 13)
- snickered** Laughed at mockingly, laughed in a slightly stifled, disrespectful manner; smirked. (p. 13, 32)
- rogues** Dishonest people; scoundrels; playfully mischievous people; tramps or vagabonds; villains; cheats; swindlers; animals having abnormally savage or unpredictable dispositions. (p. 14)
- chortled** Chuckled gleefully; uttered a snorting, joyful laugh; cackled. (p. 14)
- retorted** Replied in a witty, quick, or sharp manner, especially to counter a first speaker's statement; argued; answered; sassied; retaliated. (p. 15)
- scornfully** In a manner that expresses contempt for a person or object considered unworthy or beneath one; contemptuously; arrogantly; haughtily. (p. 15)
- tattered** Ragged; torn into strips or bits; shredded; badly worn; shabby. (p. 15)
- rickety** Likely to fall apart or collapse; worn and unstable; dilapidated; in disrepair. (p. 15)
- hospitality** The friendly reception and friendly treatment of guests and strangers; neighborliness. (p. 15)
- trifle** An article or thing of very little value; a matter or circumstance of very little importance; toy; trinket; novelty. (p. 18, 25)
- vagabonds** People who wander from place to place, usually without a permanent home; nomads; hobos; tramps; loafers. (p. 18)

Dictionary Digs

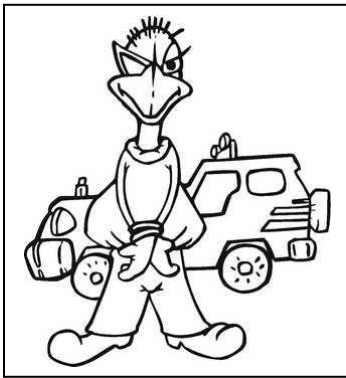
Part One

Chapter 1—Chapter 6

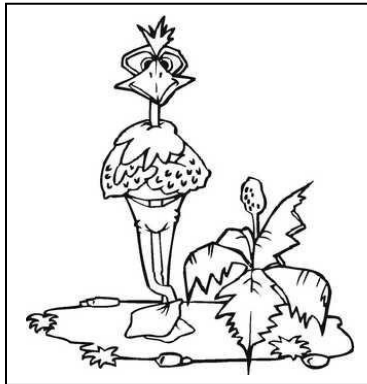
Grab your favorite dictionary and use it to find correct answers to the following questions about some important words from the first six chapters of *Jemmy and Prince Brat's* adventures. Write the **letter** of the correct answer in the blank before each question.

- _____ 1. **Vagabonds** are (A) a type of living quarters found in some medieval castles, (B) people who wander from place to place, usually without a permanent home, (C) musical instruments constructed from natural materials, such as reeds.
- _____ 2. To say that someone is *being* **contrary** means that he/she is (A) in a state of total surprise, (B) trying to be pleasant, (C) being stubborn or rebellious.
- _____ 3. Which of the following cartoon ducks *best* illustrates the definition of **ruffian**?

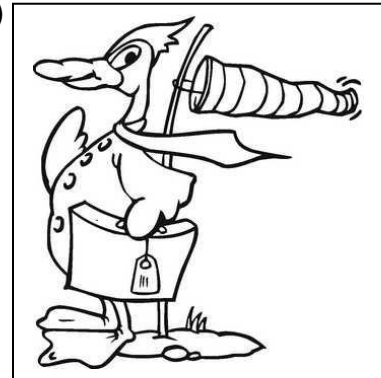
(A)



(B)



(C)



- _____ 4. An *antonym* of **defiantly** is (A) stubbornly, (B) rebelliously, (C) obediently.
- _____ 5. Something that is *not likely* to be described as **furious** is (A) a rock formation, (B) a storm, (C) the movement of morning traffic on a busy freeway.
- _____ 6. If Efraim **chortled** at Peggy's joke, then he probably (A) thought it was really funny, (B) was surprised or upset, (C) had heard it several times before.
- _____ 7. A **rickety** chair is one that (A) looks like an antique, but it isn't, (B) is likely to collapse when someone sits on it, (C) doesn't blend with the other furniture.
- _____ 8. Which word can be substituted for **smirking** in the following sentence without changing its meaning?
*My brother stood **smirking** as Mom insisted that I had started the argument.*
 (A) quivering, (B) grinning, (C) sniffing
- _____ 9. The word that is **not** a *synonym* for **exasperation** is (A) frustration, (B) vexation, (C) relaxation.
- _____ 10. **Snickered** means *laughed* (A) *in a mocking or disrespectful manner*, (B) *loudly and with exaggerated body movements*, (C) *and cried at the same time*.
- _____ 11. A **scowl** is a facial expression that indicates (A) confusion or puzzlement, (B) anger or displeasure, (C) happiness and joy.
- _____ 12. Which of the following is something *not likely* to be described as **tattered**? (A) a pair of jeans, (B) a collection of very old books, (C) an antique vase.

Runaway Vocabulary

Every word in the groups below has run away and gotten lost in the wrong sentence. Bring each word back to its proper place by writing it in the blank next to the sentence where it belongs.

balked rummaged contemplated gorged barged

- _____ 1. Anthony **balked** through his closet for half an hour before finally finding his baseball glove.
- _____ 2. At the last minute, Susan **gorged** and refused to join her sister on the roller coaster.
- _____ 3. We **barged** on bowls of popcorn during the boring movie that Dad chose for the family's Friday night event.
- _____ 4. Abigail **contemplated** into the room without knocking and scared us out of our wits.
- _____ 5. I **rummaged** for several days and then decided to change my room color from purple to yellow.

brambles exploits hazards vagabonds varmints

- _____ 6. My idea of a perfect vacation is go with my two best friends to a deserted island and live like **varmints** for a week.
- _____ 7. The **hazards** of Wyatt Earp and those of other personalities from the American West have become legendary.
- _____ 8. Rats and roaches and other such **brambles** take advantage of human civilization to ensure their own survival.
- _____ 9. Huge cracks and crumbling potholes along the sidewalk created a series of **vagabonds** for bike riders.
- _____ 10. Our basketball bounced wildly on the rock wall and then disappeared into the **exploits** of our neighbor's hedge row.

drafty dumfounded scrawny notorious derelict

- _____ 11. When we found him as a stray puppy, Clovis was **drafty** and bedraggled.
- _____ 12. Zachary is **dumfounded** for his many failed attempts to pull a practical joke.
- _____ 13. I moved from my **derelict** seat next to the open door to a more comfortable spot in the corner.
- _____ 14. Alice was totally **notorious** when her cell phone mysteriously disappeared.
- _____ 15. The sailors came upon a **scrawny** ship bobbing haphazardly atop the waves.

Short Answer Questions

Chapter 1 *In which we observe a hair-raising event*

Chapter 2 *Wherein the prince cannot write his name*

1. By what name was the prince known just about everywhere?
2. What did Prince Brat do one night when his father the king was holding a grand feast?
3. Why was there a whipping boy in the castle?
4. How had Jemmy come to be the prince's whipping boy?
5. Why did the Prince say that Jemmy was the worst whipping boy he had ever had?
6. How did Jemmy feel about the prince's threat to kick him back into the streets?
7. Why did the royal tutor whip Jemmy?
8. Where was Jemmy when the prince received his daily lessons?
9. How did the prince react to Jemmy's taking the tutor's ten whacks without uttering a sound?
10. What happened as a result of the prince's lessons?

Chapter 3 *The runaways*

Chapter 4 *Containing hands in the fog*

1. Why did the prince decide to run away?
2. What were the two pranks that the prince described as boring?
3. Why didn't the prince pick someone other than Jemmy as his running-away companion?
4. What did Jemmy think the king would do to them for running away?
5. What mode of transportation did the two runaways use?
6. How did the two boys manage to get lost?
7. What was Jemmy's plan of escape?
8. Explain how Jemmy and his father had made a living as rat catchers.
9. Where did Jemmy plan to hide after his escape?
10. Why did the prince start squawking and bellowing?

Chapter 1 *In which we observe a hair-raising event*
Chapter 2 *Wherein the prince cannot write his name*
Pages 1-6



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

- _____ 1. The young prince was known as Prince Brat.
- _____ 2. The king laughed when, during a grand feast, his son tied the guests' wigs to the backs of their chairs, causing them to flip off when they stood for a toast.
- _____ 3. It was forbidden to spank a prince.
- _____ 4. A common boy was kept in the castle to be punished in the prince's place.
- _____ 5. The prince said Jemmy was the worst whipping boy he ever had because he didn't bawl when he was whipped.
- _____ 6. Jemmy did not want to be kicked back into the poverty of the streets and sewers of the city where he had once lived as an orphan.
- _____ 7. Jemmy's father had been a rat-catcher.
- _____ 8. As the prince's whipping boy, Jemmy wore fine clothes.
- _____ 9. The prince was a good student.
- _____ 10. Because he always had to be close at hand for the prince's daily lessons, Jemmy learned to read, write, and do sums.

Chapter 3 *The runaways* **Chapter 4** *Containing hands in the fog*
Pages 7-11

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

- _____ 1. The prince wanted to run away because (A) he was afraid of his father, (B) he was bored, (C) he didn't like school.
- _____ 2. Which of the following was **not** something the prince had done? He (A) hid his father's crown, (B) put bullfrogs in the moat, (C) hog-greased the knights' saddles.



- _____ 3. The prince chose Jemmy to run away with him because (A) Jemmy knew his way around the kingdom, (B) he had no friends to run off with, (C) he liked Jemmy.
- _____ 4. Jemmy knew the king would (A) hunt them down, (B) not blame him for his son's misdeeds, (C) probably not search for his son.
- _____ 5. The boys ran away (A) in a horse-drawn cart, (B) on foot, (C) double-mounted on a horse.
- _____ 6. By dawn, the boys were (A) in the center of town, (B) wishing they were back home, (C) hopelessly lost.
- _____ 7. The boys strayed from the road because (A) they fell asleep, (B) there was a dense fog, (C) the prince was trying to lead the way.
- _____ 8. Jemmy thought about running away and hiding (A) in the forest, (B) in a cave near the river, (C) in the sewers of the city.
- _____ 9. What happened to the rats Jemmy and his father caught? (A) They were sold to be used in dog-and-rat fights. (B) They were sold as food. (C) They were kept as pets.
- _____ 10. Before Jemmy could carry out his plan of escape, (A) the prince figured out what he was doing, (B) they were attacked by two men, (C) it started to rain.

Chapter 5 *Hold-Your-Nose Billy and Cutwater*
Pages 12-15

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

- _____ 1. Did Jemmy think he remembered hearing songs about Hold-Your-Nose Billy?



- _____ 2. Was Hold-Your-Nose Billy also a murderer?
- _____ 3. Were Jemmy and Prince Brat carrying gold with them?
- _____ 4. Did the two men frighten the prince so badly he couldn't talk?
- _____ 5. Did the prince follow Jemmy's warning and keep his identity a secret?
- _____ 6. Did Jemmy try to convince the two thieves that Horace was a muddle-headed son of a rat-catcher?
- _____ 7. Were Cutwater and Hold-your-Nose Billy about to let Jemmy and Prince Horace go until they saw the saddle?
- _____ 8. Was the king's crest on the saddle?
- _____ 9. Did Jemmy try to save the day by claiming that he and Prince Horace had stolen the horse and saddle?
- _____ 10. Did the thieves decide that the prince was worth at least his weight in gold?

Chapter 6 *In which the plot thickens*
Chapter 7 *Being an account of a great mix-up*
Pages 15-22



the timbered hut
garlic bulbs
the wicker basket
the golden crown

bread and herring
Cutwater
Hold-Your-Nose Billy
the black oak chest

Prince Horace
a hawk's feather
fifty-five pounds
a scrap of paper

Jemmy
a beet root
writing

From the list above, choose the 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. Prince Horace said he would sooner eat mud than to eat this.
- _____ 2. He decided that the boys had mixed themselves up to fool him and Cutwater.
- _____ 3. Based on its contents, Jemmy thought pickings had been slim for Billy and Cutwater.
- _____ 4. He told the outlaws that he couldn't read or write, but his whipping boy could.
- _____ 5. When he first revealed it to Jemmy and the prince, Hold-Your-Nose Billy said it was the outlaw's castle.
- _____ 6. He thought maybe Billy and Cutwater weren't as smart and clever as the song sellers made out.
- _____ 7. Cutwater made a writing instrument from one of these.
- _____ 8. He scratched himself as if his shirt were crawling with fleas.
- _____ 9. They were hanging from the rafters of the outlaw's hideout.

The Whipping Boy

By Sid Fleischman

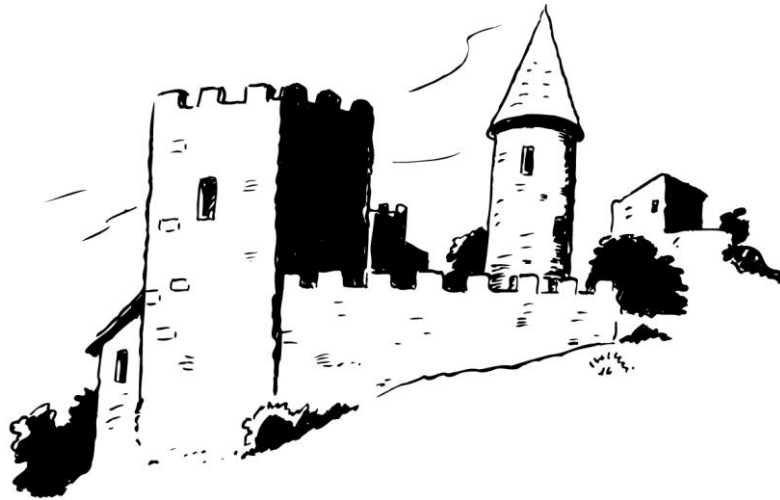
Whole Book Test

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

- _____ 1. The king and his court enjoyed Prince Brat's pranks.
- _____ 2. Jemmy volunteered to leave the sewers and be the prince's whipping boy.
- _____ 3. Jemmy and his father had been rat catchers.
- _____ 4. It was forbidden to whip the prince.
- _____ 5. Jemmy always yelled and screamed while he was being whipped.



- _____ 6. Prince Horace was a good student.
- _____ 7. As the prince's whipping boy, Jemmy learned to read, write, and do sums.
- _____ 8. Though he lived in the castle with the prince, Jemmy still wore the clothes of a beggar.
- _____ 9. Prince Brat wanted to run away because he was bored.
- _____ 10. The prince and Jemmy ran away in a horse-drawn wagon.
- _____ 11. Soon after they left the castle, Jemmy began planning to escape from the prince and go back to his life in the sewers.
- _____ 12. Jemmy and Prince Brat got lost in the fog.
- _____ 13. Hold-Your-Nose Billy smelled bad and ate garlic.
- _____ 14. Before he and the prince had the misfortune of meeting him, Jemmy had never heard of Hold-Your-Nose Billy or anything about him.



Think, Write, Create ***Chapter-by-Chapter Activities***

Chapter 1 *In which we observe a hair-raising event*

Chapter 2 *Wherein the prince cannot write his name*

At his father's feast, the Prince tied the wigs worn by the attending lords and ladies to the backs of their oak chairs. When they stood up to toast the king, their hair pieces were yanked from their heads. Neither the king nor the lords and ladies were amused. The prince alone enjoyed his practical joke.

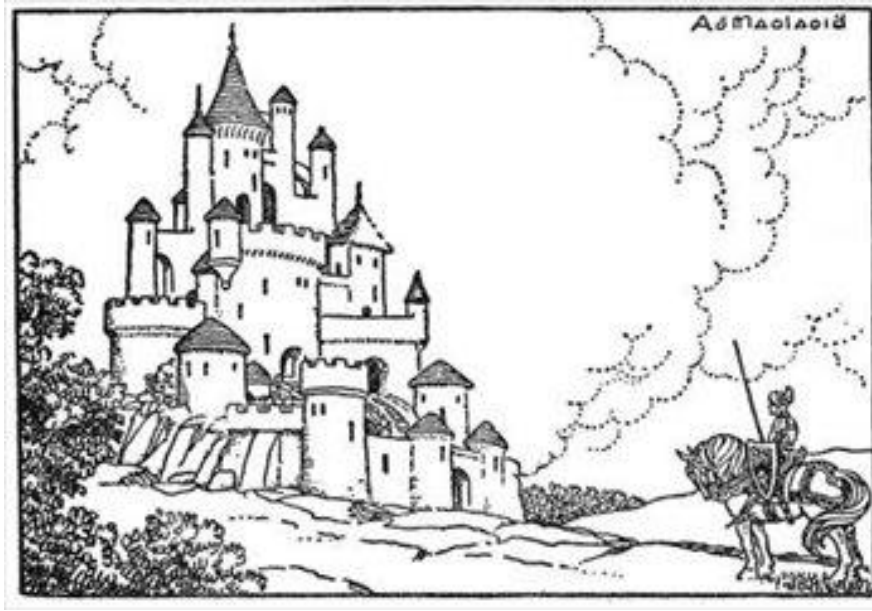
- What is the difference between a joke that somebody tells and a practical joke. Which do you think is better? Explain your choice.
- Do you think the Prince deserved the title of Prince Brat or did he just have a good sense of humor?
- If you had been in the room when the lords and ladies stood up, would you have laughed along with the prince? Why or why not?

Jemmy, the son of a rat-catcher and an orphan, had been plucked from the streets and sewers of the city to serve as royal whipping boy.

- Can you explain why no one tried to rescue Jemmy when he was removed from his home in the city and taken to the palace? Is *kidnapped* a good word to describe what happened to Jemmy? Explain your thinking.
- Write the story of Jemmy's capture as you imagine it might have happened.
- Do you think anyone ever volunteered to be a whipping boy? Were there any advantages to the job?

Jemmy refused to bawl when he was being whipped for the prince's misdeeds. *He was determined never to spring a tear for the prince to gloat over.* The prince complained that Jemmy was no fun because he didn't yelp and bellow.

- Why do you suppose the prince didn't like Jemmy's method of handling the whippings?
- Would you say that Jemmy, in refusing to bawl, was being *stubborn* or *courageous*? Add details to explain your answer.



Think, Write, Create ***Whole Book Activities***

Before they came together as the prince and a whipping boy, Jemmy lived a life as a rat catcher and Prince Brat lived a totally different life as a prince.

- What skills and knowledge did Jemmy need for survival when he was the son of a rat catcher? How did the things he learned help him cope with his new life as the prince's whipping boy?
 - As the son of a king living inside a castle, how was Prince Horace's need for skills and knowledge different from Jemmy's?
 - Explain how the presence or lack of *challenge* played a part in each boy's life in the castle.
 - How did an overabundance of *challenge* change the boys' behaviors when they were faced with survival outside the castle?
-

At the end of the story, Jemmy and Prince Horace were true friends.

- How do you suppose the two boys will create *challenge* and *fun* as a team?
 - Can you think of a way for the king himself to get involved in some of the fun? What are some of your suggestions?
 - How might Prince Horace and Jemmy use their experiences as runaways to be of service to the people of the kingdom? What program might they start even though they are children and not adults? How could they enlist the help of Captain Nips and Betsy?
 - If Prince Horace and Jemmy were on Twitter, what do you think they would be doing today?
-

Yum and Yuck and Maybe

The prince thought the salt herring and bread Hold-Your-Nose Billy and Cutwater served was repulsive. On the other hand, Jemmy declared that he had eaten much worse.

What food(s), even without the varmints that Jemmy knew about, would you absolutely refuse to eat under any circumstances? What food(s) would you be willing to taste? What item(s), given a choice, would you want on the menu every single day?

Organize your choices and preferences in the spaces below. Then use your notes to write a composition about **Yum and Yuck and Maybe**.

Absolutely Never!!!



Food(s) _____

because

Maybe??



Food(s) _____

because

Every Day!!



Food(s) _____

because