

A thirteen-year old boy
alone,
in the Canadian wilderness.

Lost.

His only means of survival,

his own wits

and

a ***hatchet.***



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Hatchet
by Gary Paulsen
A Novel Teaching Pack
by Margaret Whisnant

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TXu1-313-275

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ISBN 978-1-934538-04-3

Taking Grades Publishing Company
1110 4th St. Dr., S.E.
Conover, NC 28613
www.takinggrades.com

An Introduction to **Your Novel Teaching Pack. . .**

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.

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

<i>sentence usage</i>	<i>word types (acronyms, onomatopoeia, etc.)</i>
<i>word forms</i>	<i>scrambled sentences</i>
<i>synonyms and antonyms</i>	<i>analogies</i>
<i>anagrams</i>	<i>whole-class/group games</i>
<i>categories</i>	<i>etymologies</i>
<i>word groups/connections</i>	

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

<i>student reading guides</i>	<i>discussion groups guides</i>
<i>pop quizzes</i>	<i>conferencing with individual students</i>

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. . .

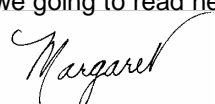
Sometimes, students are enticed to stretch their imaginations by filling out "forms" or writing "diary entries." One graphic organizer from **Hatchet**, for example, allows students to assume the persona of the pilot who rescued Brian by writing three entries into his log—the day before the rescue, the 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

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Chapter Summaries

Chapter 1

- Because of his parents' divorce, thirteen-year-old Brian Robeson finds himself boarding a single engine Cessna 406 for the oil fields of northern Canada where he plans to spend the summer with his father, a mechanical engineer.
- A bitter Brian knows a secret and blames his mother for the divorce.
- During the silent trip from New York to Hampton, Brian's mother gives him a hatchet, which he is wearing on his belt when he boards the bushplane.
- In the air, the pilot allows Brian to take control of the plane for a quick flying lesson.
- Into the flight the pilot has a massive heart attack, causing the plane to veer to the side and fly off course.
- Brian is alone, without a pilot, flying seven thousand feet in the air above the Canadian wilderness.

Chapter 2

- The pilot is dead, and Brian tries to help himself by flying the plane but manages only to pull the nose up and push it down.
- Brian doesn't know his location or the meanings of the dials in the cockpit.
- Brian manages to make contact using the plane's transmitter, but the signal is weak and soon lost.
- Brian thinks about his choices of waiting for the plane to run out of gas or pushing the throttle to make the plane go faster and crash sooner. He decides to keep the plane going where at least he is safe.
- Not only does Brian not know his original course, he has no idea how much the plane has gone off course.
- Mentally Brian practices his plan for bringing the plane down when it runs out of gas by slowing it and landing in a lake.
- As Brian is trying to make contact by radio, the plane runs out of gas.

Chapter 3

- A series of errors causes the plane to drop too quickly so that it crashes through trees before it slams into a lake.
- Brian frees himself from the submerging plane and pulls himself out through the shattered front window.
- A screaming Brian struggles through the water to shore.

Chapter 4

- In Brian's memory is the secret of seeing his mother with a man in a strange station wagon.
- Brian remains on the shore halfway in the lake for most of the day until he crawls away from the water and sleeps.
- Awake before dawn, Brian is bruised and in pain but grateful to be alive.
- With the rising sun, Brian is attacked by swarms of mosquitos that clog his nostrils, pour into his mouth, and cause his eyes to swell shut. They leave when the sun is fully up.
- Brian sees that he is at the base of an L-shaped lake surrounded by small hills with evergreens, some leafy trees, small brush, and thick grass. A rocky ridge sticks out over the lake.
- The lake contains fish and a beaver dam.
- At first Brian thinks his new surroundings are silent, but then he begins to hear the noises of the wilderness.
- Drained of energy, Brian leans against a tall pine and sleeps.

Vocabulary List with Definitions (Arranged According to Story Order)

- drone** A continuous low dull humming sound (p.2)
- lashed** Secured or bound, as with a rope, cord, or chain; struck a blow as if with a whip; made a caustic verbal attack; thrashed (p. 7)
- grimacing** Making a sharp contortion of the face as in expressing pain, contempt, or disgust (p. 10)
- audible** Heard or able to be heard (p. 10)
- rigid** Stiff; not flexible, not moving; strictly maintained (p. 11)
- massive** Affecting a large area of bodily tissue; huge; on a large scale (p. 12)
- turbulence** Instability in the atmosphere; a state of violent disturbance and disorder (p. 14)
- ultimately** At last; in the end; eventually (p. 14)
- intervals** The amount of time between two specified instances, events, or stages (p. 24)
- visualize** To form a mental image of (p. 24)
- remnants** A surviving trace; something left over; a remainder (p. 36)
- abating** Reducing in amount, degree, or intensity; decreasing (p. 38)
- viciously** Severely or intensely; fiercely; in an evil or savage manner (p. 43)
- murky** Cloudy; lacking clarity; dark, dim or gloomy (p. 45)
- frantic** Highly excited with strong emotion or frustration; frenzied (p. 47)
- extensive** Large in spatial extent or range, or amount (p. 47)
- amphibious** Able to operate both on land and in water (p. 48)
- intense** Extreme in degree, strength, or size (p. 51)
- diminish** To make smaller or less or cause to appear so (p. 57)
- pulverized** Pounded, crushed, or ground into fine particles. (p. 58)
- lush** Having or characterized by luxuriant vegetation; abundant; plentiful (p. 62)
- tart** Having a sharp pungent taste; sour; a pastry shell with shallow sides, no crust, and various fillings (p. 64)
- ruefully** Done in such a way as to cause, feel, or express sorrow or regret; pitifully or compassionately (p. 65)
- welted** Characterized by a ridge or bump on the skin caused by a lash, a blow, or a bite (p. 69)
- gorge** An instance of gluttonous eating; a deep narrow passage with steep rocky sides (p. 74)
- initial** Of, or relating to, or occurring at the beginning; first; designating the first letter or letters of a word (p. 83)
- imbedded** Deposited in a partly inclosing mass, as of clay or mortar; within (p. 86)
- ignite** To set fire; to cause to burn (p. 87)
- tinder** Readily combustible material, such as dry twigs, used to kindle fire (p. 87)
- exasperation** A state of annoyance; frustration (p. 87)
- tendrils** Things, such as ringlets of hair, that are long, slender, and curling; twisting threadlike structures by which a plant, such as a grape vine, grasps another object or plant for support (p. 88)
- incredibly** Astonishingly; unbelievably (p. 89)
- dormant** Inactive but capable of activating (p. 99)
- convulse** To shake or agitate violently; shake; to move with irregular or involuntary muscular contractions (p. 101)
- bonfire** A large fire built outdoors, as for signaling or celebrating an event (p. 106)
- gnarled** Knotty or misshapen (p. 107)
- flailing** Waving or swinging vigorously; thrashing (p. 110)
- persistent** Refusing to let go or give up; never ceasing; relentless (p. 115)
- abrupt** Unexpectedly sudden; curt; brusque (p. 116)
- tension** The act or process of stretching something tight; the condition of being stretched tight; tautness (p. 121)
- partially** To a degree; not totally (p. 123)

Synonym Search

In the answer choices after each item, find the **synonym** that can replace the bold print word in the sentence without changing its meaning. Context clues are present, but a dictionary or a thesaurus will ensure a successful search. Write the correct **words** in the blanks to the left.

- _____ 1. My new sneakers are so **rigid**, I can't bend my foot or wiggle my toes.
tight stiff exact flexible
- _____ 2. Gardner's unexpected trip down the stairs left a **massive** bruise on his leg.
painful cumbersome enormous surprising
- _____ 3. Faith **ultimately** memorized the song's difficult lyrics by listening to them repeatedly.
constantly faithfully eventually completely
- _____ 4. The **remnants** of an ancient wardrobe hung in the musty room's small closet.
scraps rudiments collection beginnings
- _____ 5. The frightful wind seemed to be **abating**, and we gathered the courage to peep through the window.
intensifying surging canceling diminishing
- _____ 6. A ravenous Sharad **viciously** attacked the pizza that was placed before him.
quickly fiercely intensely hesitantly
- _____ 7. I drew my foot back into the boat when something slithered by in the **murky** water.
cloudy ashen foggy amphibious
- _____ 8. We made a **frantic** race for the door when Dad yelled, "All aboard for the Segal's vacation!"
orderly quick frenzied intense
- _____ 9. The baby's squeal was so **intense** several patrons in the restaurant covered their ears.
distracting forceful inspiring pitiful
- _____ 10. Grandpa says Grandma's backyard garden is overgrown; she says it's **lush**.
luxuriant natural overflowing gorgeous
- _____ 11. The cherries were somewhat **tart**, but Mom transformed them into a palatable treat.
underripe mushy sour welted
- _____ 12. **Ruefully** Abigail looked at the grade on her paper and wished she had studied more seriously.
quickly regretfully intensely hopefully
- _____ 13. My **initial** reaction to the remark was disbelief.
first true personal heartfelt
- _____ 14. After several attempts to hit the target, Ethan gave up in **exasperation**.
defeat anger frustration regret

Short Answer Questions

Chapter 1

1. As he sat in the copilot's seat of the single engine Cessna 406, what did Brian start thinking about?
2. What was the first sign that there was something wrong with the pilot?
3. How long had Brian's parents been divorced?
4. What was the location of the oil fields where Brian's father was working?
5. In addition to some drilling equipment, what else was being carried in the rear of the plane?
6. Why did Brian have a hatchet on his belt when he got on the plane?
7. What happened to the pilot?

Chapter 2

1. Why did Brian put his hands on the control wheel and try to raise the plane?
2. What did Brian see when he looked out the window?
3. Why did Brian touch the dead pilot though he did not want to do so?
4. Why did Brian start screaming and crying?
5. What decision did Brian have to make?
6. What was Brian's landing plan?

Chapter 1
Pages 1-12

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

- _____ 1. Brian was thirteen years old.
- _____ 2. Brian had known the man who was flying the plane for several years.
- _____ 3. The single engine plane, in which Brian was a passenger, was flying over small towns and villages in upper New York state.
- _____ 4. Brian still cried every time he thought about the divorce that had separated his parents and changed his life.
- _____ 5. The pilot talked to Brian almost constantly once the plane was in the air.
- _____ 6. Brian was seated in the copilot's seat of the plane.
- _____ 7. The pilot allowed Brian to take over the controls of the plane for a few minutes.
- _____ 8. It was Brian's father who wanted the separation and divorce from his mother.
- _____ 9. Brian lived with his mother during the school year, but his father had custody in the summer time.
- _____ 10. Brian's parents had been divorced for over a year.
- _____ 11. The bush plane was taking Brian to spend the summer with his father in the oil fields of Canada.
- _____ 12. In addition to Brian, the plane was also carrying drilling equipment.
- _____ 13. Brian noticed that the pilot rubbed his shoulder and arm and that he had gas which made the plane smell bad.
- _____ 14. Brian and his mother did not speak during the long drive to the airport.
- _____ 15. Brian knew a secret about his mother, but he wouldn't talk to her about it.
- _____ 16. Brian's mother bought the hatchet for him to use in the woods while he was with his father.
- _____ 17. Brian put the hatchet on his belt because his mother forced him to do it.
- _____ 18. The pilot had a heart attack and died while the plane was in the air.
- _____ 19. The pilot's leg jerked during his last jolt, which turned the plane to the side.
- _____ 20. When the pilot died, Brian immediately grabbed the plane's controls.



Think, Write, Create

Chapter Activities

Chapter 1

After giving Brian a brief flying lesson, the pilot said to him “All of flying is easy. Just takes learning. Like everything else. . .”

- What are some things that you find easy to do, as the pilot said, simply because you have the necessary skills? Who taught you or how did you learn?
- Think of a person you admire—an athlete, an entertainer, a mechanic, a teacher—who makes the work they do look easy. Along with learning, what part do you think effort, talent, goal setting, and attitude play in this person’s success?
- Do you think the pilot is correct in believing that “learning how” is all a person needs to do? Explain.
- What is something you would like to be able to do well enough to make it look easy? What steps would you need to take in order to reach your goal?

Which of the following do you think is the **best** description of the way Brian was reacting to his parent’s divorce? Find evidence from the first chapter to support your choice.

*My father doesn’t understand. I’m the only one who really knows what happened.
The divorce is my mother’s fault because she wanted it to happen.
Lawyers, judges, and visitation rights--I hate all of them.*

Chapter 2—Chapter 3

Having decided to let the plane fly until it ran out of gas while trying the radio every ten minutes, Brian worked out a plan for landing the plane. He ran a picture of how it would go over and over in his mind.

- How did Brian’s plan compare with the actual way he landed the plane? Was planning ahead of any value? Explain.
 - Do you think it’s a good idea to work out a difficult situation in your imagination before you face it for real? Give examples from personal experience to support your thinking.
-

Chapter 4

After swimming free from the submerged plane, Brian found himself lying with his face and chest on the shore and his legs still in the lake. It was the beginning of the evening and night that introduced him to the wilderness.

Begin with Brian’s location at lake’s edge and use the following phases of the sun as a guide to explain what Brian was thinking and experiencing at each point:

*the late sun coming across the water
evening
the darkness of night and the promise of dawn on the lake
the coming of dawn and sunrise*

Write a composition about Brian’s **Introduction to the Wilderness**. (See **Graphic Organizer #1**)

Brian tried to decide if he was having good luck or bad luck? What do you think? Was Brian’s predicament a matter of luck or something else entirely different?

Think, Write, Create

Whole Book Activities

Brian thought his father did not understand the cause of the divorce because he did not know the Secret.

- Do you think Brian was right in believing that his father didn't know the reason for the divorce? Explain your thinking.
 - Would it have been better for all concerned if Brian had told his father the Secret? Why or why not?
 - Speculate as to what would have happened if Brian had talked to his mother about the Secret during their ride to the airport.
 - How did the Secret hurt Brian possibly even more than it hurt his parents?
-

Brian put the hatchet on his belt to please his mom, though he was angry with her and thought wearing it was hokey.

- Why do you suppose Brian's mother bought the hatchet for him in the first place?
 - How would Brian's struggle to survive have been changed if he had not controlled his anger toward his mother and refused to wear the hatchet onto the plane?
 - Explain why both the ideas in the following statement are true. *Several times, Brian blamed his mother for the awful situation he was in when, in fact, she made it possible for him to survive.*
-

Trying to make sense of the surreal situation he was in, Brian kept reminding himself to slow down and think in simple short thoughts.

- How did this idea make it possible for him to do the things necessary for his initial survival? How is his approach like the idea of *one step at a time*?
 - How can the *keep it simple—one step at a time* technique serve as a guide to achieve or complete any complicated task? Give examples
-

Brian realized that his time in the wilderness was changing him so that he no longer just noticed things. He was learning to really hear and see them—to know what they were and what they meant.

- Think of **five** ordinary sounds that are parts of your daily life—such as a school bell—and explain how each one is of value.
 - What are **five** things (not people) that you see every day but don't really notice or have an appreciation for. Why is each one important?
 - How would your life be diminished if any of the sounds or sights that you picked were suddenly gone?
-

The Comforts of Home

Brian worked for several hours to make his shelter under the rock ledge “safer” and “more livable.” His mind was, in a way, leading him to duplicate the home he had left behind when he boarded the plane.

How did Brian’s wilderness shelter compare to his former home? In what ways was the area under the rock ledge the same as a house? How were the two structures markedly different?

Use the organizer below to collect your thoughts. In the three center bubbles, tell how the two structures were alike based on the functions of **protection** from the elements, **safety**, and **comfort**. Fill in the top row of bubbles with ideas about how the rock ledge was unique. In the bottom row, explain how Brian’s former home was different from the wilderness structure. Write a composition about **The Comforts of Home**.

