

The bet is made.

Billy Forrester and Thomas Grout

VS

Alan Phelps and Joseph O'Hara

*At stake:
\$50 and a used minibike*

*Winning is simple.
All Billy has to do is
figure out. . .*

how to eat fifteen ***fried worms*** in fifteen days.



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How to Eat Fried Worms

By Thomas Rockwell

A Novel Teaching Pack

By Margaret Whisnant

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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. . .

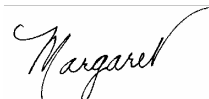
Sometimes, students are enticed to stretch their imaginations by filling out "forms" or writing "diary entries." One graphic organizer from **Hatchet**, for example, allows students to assume the persona of the pilot who rescued Brian by writing three entries into his log—the day before the rescue, the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

I The Bet

- Alan and Billy find Tom sitting on his porch steps. They tell him about being caught stealing peaches from Old Man Tator.
- Tom was not with the other boys because his mother kept him in for refusing to eat salmon casserole.
- Billy says he would eat one bite of anything—even mud—before he would let his parents send him to his room.
- Alan asks Billy if he would eat worms. Billy says, “Sure. . . Why not?”
- Alan bets Billy a hundred dollars he won’t really eat a worm, but Billy says he will eat fifteen worms for a hundred dollar bet.
- Alan tells Billy he’ll bet fifty dollars, which he can get from his savings account, he can’t eat fifteen worms.
- Alan suggests that Tom can be Billy’s second, and Joe can be his.
- Billy says he won’t eat the big green worms that get on tomatoes, and he will eat one worm a day for fifteen days, and Tom adds that he can eat them any way he wants.
- It’s agreed that Joe and Alan will provide the worms and witnesses will have to be present when the worms are eaten.
- Billy thinks about using the fifty dollars, if he wins it, to buy the mini-bike from George Cunningham’s brother. He agrees to the bet.

II Digging

- Tom argues that Alan and Joe, who are wandering around behind the barns at Billy’s house trying to find worms in a manure pile, are not being fair.
- Joe says there is nothing wrong with manure because it comes from cows, just like milk.
- The boys dig up worms from under a tree in an apple orchid. Tom tries to reject the night crawler, saying it would choke a dog.
- Joe insists on the night crawler, saying the worm has to be big enough so that Billy must cut it into bites and eat it with a fork.
- Tom thinks it will be more fun watching Billy trying to eat the night crawler, and agrees to the large worm.

III Training Camp

- Billy does push-ups in the deserted horse barn as training to prepare for eating the worms.
- The winter before, Alan dared Billy to sleep out all night in the igloo they had built in Tom’s backyard. Billy was saved by Tom’s dog and six others by coaxing them into the igloo to sleep with him.
- Billy has not been able to think of anything special to do to prepare himself for eating a worm, so he limbers up in general with push-ups, knee bends, and jumping jacks.
- Tom’s head appears around the door and Alan marches in carrying a covered silver platter. Joe stands with a napkin over one arm.
- Alan takes the cover off the platter. Billy recoils.

IV The First Worm

- Billy protests that the night crawler is not a worm, but the dictionary definition says it is.
- Alan reminds Billy that he and Joe get to choose the worms.
- Before Billy leaves and cancels the bet, Tom talks to him about the mini-bike, reminding him that with enough mustard and ketchup and horseradish he won’t taste the worm.
- Billy eats the first worm. He speaks with a German accent. He flaps his arms and hops around the barn like a bird.
- Frightened by Billy’s strange bird behavior, Joe and Alan flee the barn.
- Billy and Tom have a good laugh.

Word Lists with Definitions

(Arranged in Story Order)
(Some words can be found on more than one page.)

Set 1: I The Bet—XIII Nothing to Worry About

- casserole** Any food, usually a mixture, cooked in a baking dish of glass, pottery, etc. usually with a cover. (p. 2)
- scuffing** Scraping the feet while walking; shuffling. (p. 3)
- fricasseed** Prepared, as meat or poultry, by lightly browning and stewed and served in a sauce made with its own stock. (p. 5)
- furtively** Secretly; done in a sly or shifty manner; covertly. (p. 5)
- devious** Not straightforward; shifty or crooked; sly; departing from the most direct way (p. 6)
- schemer** One who plans and engages in an underhanded plot. (p. 8)
- coaxed** Persuaded or tried to persuade by pleading or flattery; cajoled; obtained by persistent persuasion. (p. 10)
- maraschino (cherry)** A preserved, sweetened cherry typically made from light-colored sweet cherries which are first preserved in a brine or alcohol solution and soaked in a suspension of food coloring, sugar syrup, artificial and natural flavors, and other components. The name *maraschino* comes from the liqueur of the *maracas cherry*, in which maraschino cherries were originally preserved. (p. 11)
- obsequiously** Obediently; dutifully, such as a servant or admirer; in a fawning manner. (p. 13)
- recoiling** Drawing back as in alarm, horror, or disgust. (p. 13)
- souvenir** A usually small and relatively inexpensive article given, kept, or purchased as a reminder of a place visited, an occasion, etc.; a memento. (p. 14)
- fink** A contemptible or thoroughly unattractive person; an informer; a stool pigeon; a squealer; a strikebreaker; (One theory traces the word to *Pinks*, short for the *Pinkerton agents*, the private police force hired to break up the 1892 Homestead strike against the Carnegie Steel Company in Pittsburg, Pennsylvania) (p. 15)
- beatifically** Blissfully (p. 16)
- scrutinized** Examined in detail with critical or careful attention. (p. 17)
- quavering** Trembling; weak. (p. 20)
- menacingly** Done so as to threaten evil, harm, or injury; annoyingly; threateningly. (p. 20)
- clambered** Climbed with difficulty or awkwardness, especially on all fours; scrambled. (p. 20)
- soggy** Soaked; thoroughly wet; saturated with moisture. (p. 27)
- grimacing** Having a facial expression, often ugly or contorted, that indicates pain, disapproval, disgust, etc. (p. 34)
- deracinate** To pull up by the roots; do away with; eradicate; to remove from one's accustomed environment. (p. 36)
- helter-skelter** In a headlong and disorderly haste; in a haphazard manner; carelessly hurried; confused. (p. 36)
- sullenly** Showing irritation or ill humor by gloomy silence or reserve; gloomily. (p. 37)
- chaff** Straw cut up for fodder; the husks of grains and grasses that are separated during thrashing. (p. 40)
- indignant** Feeling, characterized by, or expressing strong displeasure at something considered unjust, offensive, or insulting. (p. 45)
- sprawled** Sitting or lying with the body and limbs spread out awkwardly; to be spread out in a staggering or disordered fashion. (p. 45)
- rumpled** Crumpled or crushed into wrinkles; tousled. (p. 48)
- cringing** Shrinking, bending, or crouching as if in fear or servility; cowering. (p. 48)

Dictionary Digs

(Set One)

Go through a dictionary to dig up answers to the following questions about some words you will find in **How to Eat Fried Worms**. Do not attempt to **turn pages** with a **shovel** unless you enjoy extreme frustration. Write the letters of the correct answers in the blanks to the left.

- _____ 1. A **synonym** for **coaxed** is (A) intimidated, (B) prevaricated. (C) cajoled.
- _____ 2. If your favorite team just won an important game, which of the following would you probably **not** be doing? (A) **guffawing**, (B) **shrieking**, (C) **grimacing**
- _____ 3. What is the origin of **chaff**? (A) plants, (B) animals, (C) minerals
- _____ 4. Which of the following is something that can be **fricasseed**? (A) a poem, (B) spark plugs, (C) chicken
- _____ 5. If students were allowed to leave their classrooms without restraint the minute the bell rang each and every Friday, which word would **best** describe the scene?
(A) **helter-skelter**, (B) **obsequiously**, (C) **devious**
- _____ 6. A word that means *to pull up by the roots; do away with; eradicate* is (A) **deracinate**, (B) **casserole**, (C) **indignant**.
- _____ 7. Which of the following words is associated with the idea of a *mixture*?
(A) **quavering**, (B) **casserole**, (C) **helter-skelter**
- _____ 8. A word that is an *antonym* of **furtively** is (A) menacingly, (B) sullenly, (C) candidly.
- _____ 9. Which of the following would most likely be part of an ice cream sundae?
(A) **beatifically** whipped cream, (B) a **maraschino** cherry, (C) **recoiling** hot fudge
- _____ 10. **Rumpled** would be a good word to describe (A) clothing left in the dryer too long, (B) an impatient driver caught in a traffic jam, (C) a tree blown over by a strong wind.
- _____ 11. Which of the following would probably **not** fit the definition of a **souvenir**? (A) a glass figurine, (B) a cap with the name of a place written on it, (C) an apartment building
- _____ 12. A **quavering** voice is one that is (A) trembling or weak, (B) loud and menacing, (C) shrill and irritating.
- _____ 13. Which word best completes the following sentence?
Robert tripped over his shoestring and _____ along the hall to avoid falling flat.
(A) **sprawled**, (B) **scrutinized**, (C) **clambered**
- _____ 14. If Beatrice is smiling **beatifically**, it means that she (A) is in a state of bliss, (B) is plotting revenge, (C) is pretending to be happy when she really isn't.
- _____ 15. An *antonym* of **devious** is (A) errant, (B) evasive, (C) straightforward.
- _____ 16. Which of the following is something that would probably **not** lead to **cringing**?
(A) opening presents at a birthday party, (B) finding a bug a bowl of soup, (C) a bowl of fried worms.

Short Answer Questions

I The Bet—II Digging

1. What did Billy say he would do before he would let his parents send him to his room right after supper the way Tom's mother had done?
2. What did Alan do a lot?
3. What bet did Alan make with Billy?
4. Who were the members of the two teams for the bet?
5. What agreement was reached for preparing the worms?
6. Where did Alan and Joe want to dig for worms?
7. What type of worm did Alan, Joe, and Tom agree upon?

III Training Camp—IV The First Worm

1. Where was Billy when he prepared himself for eating the first worm?
2. How had Billy survived the dare to sleep out all night the winter before in the igloo he and Alan had built in Tom's back yard?
3. How did Joe prove to Billy that the night crawler was a worm?
4. What encouragement from Joe helped Billy eat the large night crawler?
5. How did Billy behave after he ate the first worm?
6. What excuse did Alan and Joe give for leaving the scene?

V The Gathering Storm—IX The Plotters

1. What plan did Joe suggest for ensuring that Billy would lose the bet?
2. What bet had Alan and Billy made the previous summer?
3. While Billy ate the second worm, what did Alan and Joe do?
4. What was Tom's solution to keeping Billy from *thinking* worm as he ate?
5. During their fantasy about their bold adventures on the minibike, how did Billy and Tom imagine they would avoid punishment by their teacher, principal, and parents?
6. Why did Joe tell Alan not to worry about losing the bet?

Chapters I-II
Pages 1-9

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

- _____ 1. The food that Tom refused to eat was (A) broccoli casserole, (B) spinach salad, (C) salmon casserole.
- _____ 2. Billy said he would eat mud because (A) he was not afraid of germs, (B) it was just dirt and water, (C) his father said everything a boy needed for good health could be found in dirt.
- _____ 3. What kind of worm did Billy say he would **not** eat? (A) the big green ones that got on tomatoes, (B) grub worms that had been dug out of the ground, (C) the kind that lived in spoiled cornmeal.
- _____ 4. What schedule for eating the worms did Billy agree to follow? He would eat (A) half the worms one day, half the next day, (B) two worms a day, (C) one worm a day for fifteen days.
- _____ 5. According to the agreement, how were the worms to be prepared before Billy ate them? (A) They had to be raw. (B) Billy could have them any way he wanted them. (C) They had to be eaten either raw or boiled in water.
- _____ 6. Who agreed to provide the worms? (A) Alan and Joe, (B) Billy, (C) Tom.
- _____ 7. How much money would Billy win if he ate all the worms? (A) one hundred dollars, (B) thirty dollars, (C) fifty dollars.
- _____ 8. If he won the bet, what did Billy plan to do with the money? (A) put it in a savings account, (B) buy a minibike, (C) go to Disneyland.
- _____ 9. Alan and Joe wanted to dig worms from (A) a manure pile, (B) a river bank, (C) a barn.
- _____ 10. The first worm the boys chose for Billy to eat was (A) a regular earthworm, (B) a large night crawler, (C) a worm they found in an apple.



Think, Write, Create

(Chapter Activities)

I The Bet—II Digging

Tom's mother wouldn't let him leave his house because he refused to eat the salmon casserole she served for dinner. Billy said Tom was stupid for not eating just one bite because his stubbornness got him sent to his room right after supper, and he missed the fun.

- What was it that Billy, Alan, and Joe had done the night before? Do you think Tom should regret that he missed it? Why or why not?
- Do you agree with Billy that Tom was stupid for refusing to eat even one bite of the salmon casserole? Explain.

What food or dish do you absolutely refuse to eat—not even one bite? What is it that puts it in the “junk food” category—the way it looks, its smell, something about the taste? What was the worst encounter you ever had with this food? Who prepared it and tried to make you eat it? Describe what happens when it's on the menu at your house or school. What happens when you see other people enjoying the dish? What do you think should happen to it?

Write a composition about the **Real Junk Food**. (See **Graphic Organizer #1**)

It was Joe's idea to dig the first worm for Billy's consumption from a manure pile. Tom, however, came to the rescue.

- How did Joe and Alan try to justify taking a worm from a manure pile? What was wrong with their argument? Explain how the word **devious** applies to their tactic.
- What did Tom's concession to the night crawler say about his willingness to help a friend? Would you describe Tom's behavior as **devious**, the same as Alan and Joe? Or, is Tom **exploiting** the situation for his own amusement? Explain your choice.

III Training Camp—IV The First Worm

People were always daring Billy to do things. The winter before, he spent a winter night sleeping in an igloo because Alan had dared him.

- Which word would you attach to the way Billy solved the problem he faced the night he slept in the igloo—**resourceful** or **unsanitary**? Explain your choice.
- How do you know that Billy had **foresight**?
- Would you characterize Billy's willingness to take part in dares as **competitive** or the mark of a **daredevil**? Why do you suppose people were *always* daring him to do things? What motivated them? Explain your interpretations.

Billy prepared for the first worm by gathering bottles of ketchup and Worcestershire sauce, jars of piccalilli and mustard, a box of crackers, salt and pepper shakers, a lemon, a slice of cheese, his mother's tin cinnamon-and-sugar shaker, a box of Kleenex, a jar of maraschino cherries, some horseradish, and a plastic honey bear.

- What **three** items from the list do you think were Billy's **best** choices? Explain why you believe they were the perfect compliments for worm consumption.
- In your opinion, which **three** were **totally useless**. Explain why they wouldn't make it easier to eat a worm.
- What **three** other items would **you** have advised Billy to bring for his first worm-eating experience? Why do you think your choices would have been better than his?

Think, Write, Create

(Whole Book Activities)

The rules for the worm-eating bet were:

*Billy would eat fifteen worms in fifteen days.
The worms could be cooked any way Billy wanted.
Billy could use ketchup or mustard or anything like that.
Joe and Alan would provide the worms, and they had to be regular worms.
The prize for eating the worms was fifty dollars.*

- Do you think Billy agreed to the terms of the bet too quickly, or do you think all the terms were complete, fair and square?
- If you had been involved, which rule(s) would you have objected to? Explain your reason(s).
- What **three** additional rules would you have insisted upon if you had been in Billy's place? Explain the importance of each one.
- If the rules had been changed to meet your specifications, would you have agreed to eat fifteen worms in fifteen days for fifty dollars? Why or why not?

From the list below, choose **two** words that you think **best** describe **each** of the four participants in the worm-eating bet. You may use the same word for more than one person.

The Characters: Billy Tom Joe Alan

The Characteristics:

<i>humorous</i>	<i>insecure</i>	<i>daring</i>	<i>cowardly</i>	<i>devious</i>	<i>fearful</i>
<i>determined</i>	<i>desperate</i>	<i>resourceful</i>	<i>imaginative</i>	<i>tenacious</i>	<i>unscrupulous</i>
<i>supportive</i>	<i>suspicious</i>	<i>dependable</i>	<i>anxious</i>	<i>trustworthy</i>	<i>cautious</i>
<i>intelligent</i>	<i>cheerful</i>	<i>confident</i>	<i>clever</i>	<i>unyielding</i>	<i>predictable</i>
<i>gloomy</i>	<i>generous</i>	<i>sneaky</i>	<i>considerate</i>	<i>entertaining</i>	<i>adventuresome</i>

Find **two** clues or pieces of evidence from the story to support **each word** you chose. Write a composition about **Four Boys Open a Can of Worms**. (See **Graphic Organizer #4**)

Search in reference books and on the internet to find information about the following foods:

<i>escargot</i>	<i>grits</i>	<i>caviar</i>	<i>sushi</i>	<i>poi</i>
<i>crawdads</i>	<i>tofu</i>	<i>vichyssoise</i>	<i>okra</i>	<i>calamari</i>
<i>truffles</i>	<i>curds and whey</i>	<i>livermush</i>	<i>nasturtiums</i>	<i>dandelions</i>
<i>chocolate-covered ants</i>	<i>pickled pigs feet</i>	<i>bird's nest soup</i>	<i>black-eyed peas</i>	

- Use index cards to write a **short** report on each one explaining what it's made of, how it is processed or prepared, its connection to a particular part of the country or the world, and how it fits into a menu (side dish, appetizer, entree, etc.)
- Make four columns on a sheet of paper with the headings

**Have Tasted
Yum!**

**Have Tasted
Gag!**

**Would Taste
for \$50**

**Wouldn't Taste
for \$1,000,000!**

- Classify each of the foods under one of the four categories.
- Add **one more** food of your choice to **each** of the four categories.
- Share your chart with your class.

I See What You're Saying

Fits of "sneezing" betrayed Alan and Joe's attempt to sabotage the eating of the fourth worm. They could control their words, but not their *body language*. Tom was able to interpret the sneezing as laughing and convince Billy that their opponents were lying about the negative effects of eating worms.

Scientists say that body language is a *large part* of the way we communicate. As a rule, we are not aware that people are "seeing" our thoughts. It involves the way we sit, stand, use our hands and arms, and make eye contact. Facial expressions often speak louder and more clearly than our words.

Combine what you already know with research to identify **specific** body language that indicates when a person is *angry, lying, worried or afraid, and happy*. Organize the information on the form below and write a composition about ***I See What You're Saying***.

Body Postures or Gestures

Facial Expressions

Angry...



Lying...



Worried,
Afraid...



Happy...

