Your reading adventure

The complete story, with 324 optional activities and individual curriculum references.

V Words	G Grammar	L Story & craft	H Context & inquiry	W Write & reflect
Meanings in context	English patterns	How stories work	Past events & sources	Plan, draft, improve
Match the letter + shape.	Match the letter + shape.	Match the letter + shape.	Match the letter + shape.	Match the letter + shape.

Print: Letter paper / landscape / actual size. Colour and grayscale are both supported.

Read closely, explain how English works, and test interpretations against evidence. Write selected responses in a notebook or separate document. Bubble colour shows the task's main focus; word colour identifies the kind of term. Letters and shapes work in grayscale.

How to work

1 Read the centre passage first, then choose only the activity IDs in your route or selection. Each bubble names a passage and quotes its anchor. A star marks a gloss on that page. Each activity ends with an Ontario course reference and an IB MYP year and strand reference; use the curriculum key when needed.

2 Follow your route or an agreed selection. Read for meaning first, then return for language work. Do not complete all 324 activities. A longer workshop can replace a related short task. Bubble numbers identify tasks; they do not require a left-to-right answering order.

3 Start each response with its ID. Include a brief quotation or passage reference when the task requires evidence. For invented writing, preserve the stated facts and label additions as creative choices.

4 Check that you answered the task, used relevant evidence and explained your language choice. When your selected IDs are complete, submit the responses with one unresolved question or uncertainty for later teacher review.

5 If a word blocks you, use the local gloss first. Use a dictionary or an assigned access tool next. If still stuck, identify the exact obstruction, attempt the part you can complete, and return later.

Choose by readiness

F Foundations or supported access. D Developing control. A Analytical control. E Extended evaluation or research. These codes describe task demand, not fixed ages, grades or ability labels. An older English learner may use F language support and E ideas.

A short model

Invented example: "The gate may be open." Here, "may" is a **modal***: it leaves the gate's state uncertain. "The gate is open" presents that state as a fact. A useful grammar answer names the change and explains its effect on meaning; it does more than identify a **word class***.

[G] modal* a helping verb such as may or must. **[G] word class*** a grammatical category such as noun, verb or adjective.

Response options

For a reading task, a labelled diagram, typed answer, dictated answer or recording can show understanding when the task permits it. A task assessing written grammar or composition needs an English written sample. Use text-to-speech, enlargement, speech-to-text or bilingual planning as needed; keep the learning goal visible.

Choose your route

Choose by reading access, language knowledge and reasoning readiness.

These are starting selections, not grade tests. Use fewer activities over several sittings if needed. Word counts are guides to scope; a teacher may adjust them without removing the central reasoning demand.

Short extract access

Usually K–3 or readers new to English; choose by readiness

W79, W84, B02.1, B04.1, W80, W83

Read or listen only to each named extract. Use the F tasks listed here. Arrange audio or text-to-speech and any cards or counters before starting. Draw, dictate or write as the task permits.

Building independent reading

Often Grades 4–6; accessible to older learners

B03.1, B04.4, B08.4, B10.4, B14.4, B17.4, B22.1, B31.2, B37.1, B39.1, W35, W58

Read the full prose in small batches. Use the local glossary. Build explanations from one precise detail before adding a second.

Developing analysis

Often Grades 7–9 or MYP stages

B02.4 with B36.6 OR W36; then B07.4, B13.4, B20.4, B23.6, B26.4, B28.4, B33.4, B40.6, W10, W23, W34, W59

Read the complete source, including verse. Keep a record of stated, inferred and unknown information. Choose one grammar extension from the index.

Advanced interpretation

Often Grades 10–12 or DP preparation

B07.5, B09.6, B16.6, B20.6, B28.6, B30.6, B33.4, B34.4, B37.4, B39.6, W24, W31, W41, W42, W44, W60

Use more than one passage, address a counterexample and contextualize carefully. Longer tasks replace related shorter ones; see the alternative pairings.

English language development

Any age; match decoding, vocabulary and writing needs separately

B03.2, B05.2, B11.2, B15.3, B18.3, B24.2, B32.5, W08, W09, W15, W20, W63

Plan in a stronger language if helpful, use a bilingual dictionary, then produce the assigned English response. Age does not determine language proficiency.

A response record

Route or chosen IDs ____ Stop after ____ Activity ID ____ Passage ____ Response ____ Evidence checked ____ Revision or question ____

Younger learners and beginning readers use short extracts with an access method arranged in advance. The complete Victorian story is not a stand-alone beginning-decoding programme. Choose the route by reading access, language knowledge and reasoning readiness separately.

History: look, question, test

Historical evidence can change a reading. Keep facts and interpretations distinct.

Use these notes when a task names H01–H06. They separate publication history, textual evidence and interpretation. The historical strand focuses on the period and the work's transmission, with reflection on how contextual evidence changes a reading.

H01 Publication and audience

The Kipling Society dates first publication to St Nicholas Magazine in November 1893, with W H Drake illustrations, and collection in The Jungle Book to 1894. These are publication facts, not the date of every fictional event or evidence of every reader's reaction. [S2]

H02 Place and political context

The UK National Archives describes direct British rule over the Indian subcontinent as the period 1858–1947. The Kipling Society identifies Segowlee as a fictional location and explains cantonments as permanent military stations. These contextual facts help frame the story; they do not prove the father's job or a one-to-one political meaning for each animal. [S3 S4]

H03 What the story makes visible

The story identifies an Englishman in P006, a general's household and "white men" in P017, household technologies in P015 and P051, and a sweeper's work in P065. Those are textual details. Nationality, racial description, occupation and social rank are different kinds of information. The sweeper's individual background is not supplied. Historical inquiry begins by keeping these categories distinct. [S1]

H04 Editions and transcription

The Kipling Society reports flinched in the Standard Edition at the point where the First English Edition has wriggled; our P034 uses wriggled. Its notes refer to Macmillan Standard editions printed from 1899 to 1950. Our chosen digital text also prints an extra apostrophe immediately after the closing speech mark following head in P060. We preserve that source punctuation. Any correction must be labelled editorial. [S1 S3]

H05 Natural history and claims

P033 rejects a story about a curative herb. The Kipling Society points to John Lockwood Kipling's Beast and Man in India of 1891 as a period source discussing that belief. This is a route to historical research, not modern confirmation of the story's biological explanations. Distinguish a period belief, the narrator's correction and a current scientific finding. [S1 S3]

H06 Context and interpretation

Nag's speech about Brahm is a character's account inside a literary work. It cannot establish a complete religious tradition. Likewise, interpreting the garden through empire, family, survival or heroism requires textual argument. State a hypothesis, test relevant details, and retain evidence that complicates it. Historical context should sharpen a question rather than predetermine the answer. [S1]

Find a passage

Stable passage numbers take you to the same words on screen or on paper.

P001–P112 number the original prose paragraphs, not physical print lines. V01–V12 number the opening verse; C01–C20 number the chant; C21 is its closing interruption. Stable units survive changes in screen width or font size. Each activity also quotes its exact anchor.

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B01 The opening challenge

Read the centre first. Choose activities from your route; write answers by ID.

B01.1 Read — F

V03–04 "Hear what little Red-Eye saith:"

Who speaks the challenge, and who receives it? Use the two names and the speech marks to decide.

ENL1W C1.1 · MYP1 A.i · prep

B01.2 Grammar — D

V06–08 "At thy pleasure, Nag."

Replace thy with a current English word. Explain why thee would not fill the same grammatical position.

ENL1W B3.2 · MYP3 D.iii

B01.4 Structure — A

V07 "This shall end when one is dead;"

What does this line reveal in advance? Explain what uncertainty can still keep a reader interested.

ENL1W C1.5 · MYP5 A.ii

THE STORY

V01 At the hole where he went in
V02 Red-Eye called to Wrinkle-Skin.
V03 Hear what little Red-Eye **saith***:
V04 "Nag, come up and dance with death!"

V05 Eye to eye and head to head,
V06 (Keep the **measure***, Nag.)
V07 This shall end when one is dead;
V08 (At **thy*** pleasure, Nag.)

V09 Turn for turn and twist for twist—
V10 (Run and hide **thee***, Nag.)
V11 Hah! The hooded Death has missed!
V12 (**Woe betide*** thee, Nag!)

STAR WORDS **[V] saith*** says, an older verb form. **[V] measure*** the beat or rhythm of a dance. **[V] thy*** your, addressed to one person. **[V] thee*** you, addressed to one person. **[V] woe betide*** may misfortune happen to.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author. **[L] prose*** writing organized in sentences and paragraphs rather than verse lines. **[L] rhythm*** the pattern of beats, stresses or pauses in language. **[L] rhymes*** words with similar ending sounds. **[L] literal*** using a word or statement in its direct ordinary sense in the context.

B01.3 Sound — D

V01–04 "Red-Eye called to Wrinkle-Skin."

*Mark the end **rhymes*** in the first four lines and read them aloud. Choose one pair and explain how its sound supports the challenge.*

ENL1W C3.1 · MYP3 A.ii

B01.5 Write — D

V05–08 "Eye to eye and head to head,"

*Turn these four lines into two **prose*** sentences. Preserve the confrontation while changing the **rhythm*** and punctuation.*

ENL1W B3.1 · MYP3 D.iii

B01.6 Interpret — E

V11 "The hooded Death has missed!"

*Is Death a **literal*** name, a description, or both here? Defend your reading without assuming that the speaker is the **narrator***.*

ENG4U R1.4 · MYP5 A.iii

B02 A hero introduced

Read the centre first. Choose activities from your route; write answers by ID.

B02.1 Read — F

P001 "Darzee, the Tailorbird, helped him,"

List the two helpers and what each contributes. Keep fighting and helping distinct.

ENL1W C2.6 · MYP1 A.i · prep

B02.3 Word choice — D

P002 "rather like a little cat"

*Why does the **narrator*** compare the mongoose with two familiar animals? Write a description that preserves the contrast in body parts.*

ENL1W C1.5 · MYP3 A.ii

B02.5 Write — D

P002 "His eyes and the end of his restless nose were pink."

*Write one observation about an invented animal using a **compound subject*** and correct verb **agreement***. Underline both parts of the subject.*

ENL1W B3.2 · MYP3 D.iii

THE STORY

P001 This is the story of the great war that Rikki-tikki-tavi fought **single-handed***, through the bath-rooms of the big **bungalow*** in Segowlee **cantonment***. Darzee, the Tailorbird, helped him, and Chuchundra, the muskrat, who never comes out into the middle of the floor, but always creeps round by the wall, gave him advice, but Rikki-tikki did the real fighting.

P002 He was a **mongoose***, rather like a little cat in his fur and his tail, but quite like a **weasel*** in his head and his habits. His eyes and the end of his restless nose were pink. He could scratch himself anywhere he pleased with any leg, front or back, that he chose to use. He could fluff up his tail till it looked like a bottle brush, and his war cry as he **scuttled*** through the long grass was: "Rikk-tikk-tikki-tikki-tchk!"

STAR WORDS **[V] single-handed*** without help. **[V] bungalow*** a house usually built on one main floor. **[V] cantonment*** a permanent military station. **[V] mongoose*** a small predatory mammal. **[V] weasel*** a small slender predatory mammal. **[V] scuttled*** moved quickly with short steps.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author. **[G] clause*** a group of words organized around a verb, usually with a subject; some clauses can stand alone. **[G] compound subject*** two or more linked subjects sharing a verb. **[G] agreement*** the matching of a verb form to its subject, or of other related grammatical forms. **[V] provisional*** tentative and open to revision.

B02.2 Grammar — D

P001 "who never comes out into the middle of the floor,"

*Which creature does who describe? Remove the **clause***, then explain what information the remaining sentence loses.*

ENL1W B3.2 · MYP3 D.iii

B02.4 Argument — A

P001 "fought single-handed,"

*Write a **provisional*** definition of heroism suggested by this opening, supported by one brief quotation. Leave room to revise it after the helpers act.*

ENL1W C3.2 · MYP5 A.iii

B02.6 History — E

P001 "Segowlee cantonment."

Use H02 to explain what cantonment contributes to the setting. State one fact about the family that this word alone cannot establish.

ENG4U R1.4 · MYP5 A.i

B03 Rescue and uncertainty

Read the centre first. Choose activities from your route; write answers by ID.

L B03.1 Sequence F

P003 "When he revived,"

*Put these events in order: the boy speaks, Rikki loses consciousness, the flood carries him, Rikki clings to grass. Correct one mistaken **inference*** the boy makes.*

ENL1W C2.6 · MYP1 B.ii · prep

G B03.2 Grammar D

P004 "Perhaps he isn't really dead."

Compare Perhaps with certainly. Explain how the change affects the mother's certainty rather than the truth of the event.

ENL1W C1.5 · MYP3 A.i

G B03.3 Grammar D

P003 "where he lived with his father and mother,"

What place does where refer to? Rewrite using in which, keeping the same meaning.

ENL1W B3.2 · MYP3 D.iii

THE STORY

P003 One day, a high summer flood washed him out of the **burrow*** where he lived with his father and mother, and carried him, kicking and clucking, down a roadside ditch. He found a little **wisp*** of grass floating there, and clung to it till he lost his senses. When he **revived***, he was lying in the hot sun on the middle of a garden path, very **draggled*** indeed, and a small boy was saying, "Here's a dead mongoose. Let's have a funeral."

P004 "No," said his mother, "let's take him in and dry him. Perhaps he isn't really dead."

P005 They took him into the house, and a big man picked him up between his finger and thumb and said he was not dead but half **choked***. So they wrapped him in **cotton wool***, and warmed him over a little fire, and he opened his eyes and sneezed.

P006 "Now," said the big man (he was an Englishman who had just moved into the bungalow), "don't frighten him, and we'll see what he'll do."

STAR WORDS **[V] burrow*** an animal home dug into the ground. **[V] wisp*** a small thin bunch. **[V] revived*** became awake and able to respond again. **[V] draggled*** wet and dirty. **[V] cotton wool*** soft loose cotton used as padding. **[V] choked*** unable to breathe freely.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author. **[H] inference*** a conclusion drawn from evidence rather than directly stated. **[L] viewpoint*** the position or consciousness through which information is presented.

L B03.4 Viewpoint* A

P003 "Here's a dead mongoose."

Distinguish what the boy observes from what he concludes. Write a more cautious report using only available evidence.

ENL1W C3.3 · MYP5 A.iii

W B03.5 Write D

P005 "he was not dead but half choked."

Write a three-sentence rescue summary. Distinguish the family's early guess from the later observation.

ENL1W D2.1 · MYP3 C.iii

H B03.6 History E

P006 "he was an Englishman who had just moved into the bungalow"

*Separate the **narrator***'s explicit information from two plausible but unverified assumptions about this man. Label each clearly.*

ENG4U R1.4 · MYP5 A.i

B04 Curiosity and competing explanations

Read the centre first. Choose activities from your route; write answers by ID.

B04.1 Inference* — F

P007 "The motto of all the mongoose family is "Run and find out,""

Choose two actions that show this motto. Explain how each action connects to it.

ENL1W C3.2 · MYP1 A.iii · prep

B04.3 Meaning — D

P007 "he is eaten up from nose to tail with curiosity."

*Explain this **figurative*** expression without suggesting physical eating. Identify the words that make its intensity clear.*

ENL1W C3.1 · MYP3 A.i

B04.6 Write — A

P008 "That's his way of making friends."

*Write a 60-word account from Teddy's **viewpoint***. Preserve his limited knowledge; do not give him access to the mongoose's private thoughts.*

ENL1W D2.3 · MYP5 C.i

THE STORY

P007 It is the hardest thing in the world to frighten a mongoose, because he is eaten up from nose to tail with curiosity. The **motto*** of all the mongoose family is "Run and find out," and Rikki-tikki was a true mongoose. He looked at the cotton wool, decided that it was not good to eat, ran all round the table, sat up and put his fur in order, scratched himself, and jumped on the small boy's shoulder.

P008 "Don't be frightened, Teddy," said his father. "That's his way of making friends."

P009 "Ouch! He's tickling under my chin," said Teddy.

P010 Rikki-tikki looked down between the boy's collar and neck, **snuffed*** at his ear, and climbed down to the floor, where he sat rubbing his nose.

P011 "Good **gracious***," said Teddy's mother, "and that's a wild creature! I suppose he's so **tame*** because we've been kind to him."

P012 "All mongooses are like that," said her husband. "If Teddy doesn't pick him up by the tail, or try to put him in a cage, he'll run in and out of the house all day long. Let's give him something to eat."

STAR WORDS **[V] motto*** a short statement of a guiding belief. **[V] snuffed*** sniffed. **[V] tame*** accustomed to people and less fearful of them. **[V] gracious*** in Good gracious, an expression of surprise.

ENGLISH TOOLS **[H] inference*** a conclusion drawn from evidence rather than directly stated. **[L] figurative*** using words beyond their literal sense to suggest a comparison or other meaning. **[L] viewpoint*** the position or consciousness through which information is presented.

B04.2 Grammar — D

P007 "looked at the cotton wool,"

Find the sequence of past-tense verbs sharing He as their subject. Rewrite three actions as separate sentences and compare the pace.

ENL1W B3.1 · MYP3 D.iii

B04.4 Reasoning — A

P011 "I suppose he's so tame because we've been kind to him."

Compare the mother's explanation with the father's in P012. What evidence would distinguish individual experience from a claim about all mongooses?

ENL1W C3.3 · MYP5 A.iii

B04.5 Grammar — D

P012 "If Teddy doesn't pick him up by the tail,"

Complete a cause-and-condition chart for this sentence. Explain why an if condition is not a report that Teddy has already done it.

ENL1W C1.1 · MYP3 A.i

B05 Choosing a home

Read the centre first. Choose activities from your route; write answers by ID.

B05.1 Cause — F

P013 "Then he felt better."

*Name two earlier actions that could explain this change. Distinguish what the passage states from your **causal*** ***inference****.*

ENL1W C3.2 · MYP1 A.iii · prep

B05.2 Grammar — D

P013 "when it was finished"

*What does it refer to? Replace the **pronoun*** *with its noun and explain why the replacement is clearer but more repetitive.*

ENL1W B3.2 · MYP3 D.iii

B05.3 Grammar — D

P014 "I shall certainly stay and find out."

*Identify the **auxiliary verb*** *expressing future intention. Rewrite the sentence with I intend to and compare the speaker's confidence.*

ENL1W B3.2 · MYP3 D.iii

THE STORY

P013 They gave him a little piece of raw meat. Rikki-tikki liked it **immensely***, and when it was finished he went out into the **veranda*** and sat in the sunshine and fluffed up his fur to make it dry to the **roots***. Then he felt better.

P014 "There are more things to find out about in this house," he said to himself, "than all my family could find out in all their lives. I shall certainly stay and find out."

STAR WORDS **[V] immensely*** very much. **[V] veranda*** a roofed open area beside a house. **[V] roots*** the points where hairs grow from the skin.

ENGLISH TOOLS **[H] inference*** a conclusion drawn from evidence rather than directly stated. **[G] auxiliary verb*** a helping verb used with a main verb. **[G] pronoun*** a word such as he or it that refers to a person, thing or idea. **[V] causal*** concerning a cause-and-effect relationship.

B05.4 Character — A

P014 "than all my family could find out in all their lives."

Explain the scale of this comparison. Does it establish a measured fact or the character's excitement?

ENL1W C1.5 · MYP5 A.i

B05.5 Write — D

P013 "fluffed up his fur to make it dry to the roots."

Combine two actions from this paragraph in a sentence containing a purpose phrase. Make the intended result unambiguous.

ENL1W B3.1 · MYP3 D.iii

B05.6 Evaluate — E

P014 "There are more things to find out about in this house,"

Give one reason the house attracts Rikki and one possible cost of his curiosity, using only information available so far.

ENL1W C3.2 · MYP5 A.iii

B06 Exploration and a warning

Read the centre first. Choose activities from your route; write answers by ID.

B06.1 Read — F

P015 "He nearly drowned himself in the bath-tubs,"

Identify three hazards of exploration. Which one does Rikki approach because he wants to understand a human activity?

ENL1W C2.6 · MYP1 A.i · prep

B06.2 Grammar — D

P015 "He may bite the child."

*Compare the mother's may with the father's will in He'll do no such thing. Explain how these **modal verbs*** express different judgments about risk.*

ENL1W B3.2 · MYP3 A.i

B06.5 Write — D

P015 "he had to get up and attend to every noise"

Rewrite the night-time description as a 50-word household observation note. Separate observable behaviour from guesses about motives.

ENL1W D2.1 · MYP3 C.iii

THE STORY

P015 He spent all that day **roaming*** over the house. He nearly drowned himself in the bath-tubs, put his nose into the ink on a writing table, and burned it on the end of the big man's cigar, for he climbed up in the big man's lap to see how writing was done. At nightfall he ran into Teddy's **nursery*** to watch how **kerosene*** lamps were **lighted***, and when Teddy went to bed Rikki-tikki climbed up too. But he was a restless companion, because he had to get up and attend to every noise all through the night, and find out what made it. Teddy's mother and father came in, the last thing, to look at their boy, and Rikki-tikki was awake on the pillow. "I don't like that," said Teddy's mother. "He may bite the child." "He'll do no such thing," said the father. "Teddy's safer with that little beast than if he had a **bloodhound*** to watch him. If a snake came into the nursery now—"

P016 But Teddy's mother wouldn't think of anything so awful.

STAR WORDS **[V] nursery*** a room used for young children. **[V] kerosene*** oil used as lamp fuel. **[V] lighted*** lit. **[V] bloodhound*** a large dog known for tracking scents. **[V] roaming*** moving about without a fixed route.

ENGLISH TOOLS **[G] modal verbs*** helping verbs such as may, must and should that express judgments including possibility or necessity.

B06.3 Punctuation — D

P015 "If a snake came into the nursery now—"

Explain what the dash leaves unfinished. Supply two possible completions and mark both as your additions.

ENL1W B3.3 · MYP3 D.iii

B06.4 Structure — A

P016 "wouldn't think of anything so awful."

How does this refusal shape the reader's expectation? Support a prediction without treating it as a fact already narrated.

ENL1W C2.3 · MYP5 A.iii

B06.6 History — E

P015 "to watch how kerosene lamps were lighted,"

Choose two household objects here and explain how they help a reader reconstruct daily life. Use H03; do not infer a precise year from one object.

ENG4U R1.5 · MYP5 A.i

B07 An inherited social lesson

Read the centre first. Choose activities from your route; write answers by ID.

L B07.1 Read F

P017 “riding on Teddy’s shoulder,”

Identify the food and the place of breakfast. Then distinguish what Rikki receives from what he hopes to gain in the longer term.

ENL1W C2.6 · MYP1 A.i · prep

L B07.4 Voice A

P017 “every well-brought-up mongoose always hopes to be a house mongoose”

Which words turn one animal’s preference into a general social expectation? Rewrite the claim more cautiously and explain the difference.

ENL1W C3.5 · MYP5 A.i

L B07.6 Write E

P017 “have rooms to run about in;”

*Write an 80-word commentary connecting domestic comfort with learned behaviour. Cite one phrase and avoid treating the **narrator***’s claim as a fact about real animals.*

ENG4U R1.8 · MYP5 A.iii

THE STORY

P017 Early in the morning Rikki-tikki came to early breakfast in the veranda riding on Teddy’s shoulder, and they gave him banana and some boiled egg. He sat on all their laps one after the other, because every **well-brought-up*** mongoose always hopes to be a house mongoose some day and have rooms to run about in; and Rikki-tikki’s mother (she used to live in the **general***’s house at Segowlee) had carefully told Rikki what to do if ever he **came across*** **white men***.

STAR WORDS **[V] well-brought-up*** raised to behave according to expected manners. **[V] general*** a senior military officer. **[V] came across*** encountered. **[V] white men*** the story’s racial description, retained for study of its language and assumptions.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author. **[G] possessive*** a form showing possession or another relationship, often marked by an apostrophe. **[G] plural*** a form referring to more than one.

G B07.2 Grammar D

P017 “she used to live in the general’s house at Segowlee”

Explain the past meaning of used to. Rewrite it without used to while preserving the difference between a past state and a single visit.

ENL1W B3.2 · MYP3 D.iii

G B07.3 Punctuation D

P017 “Rikki-tikki’s mother”

*Explain the apostrophes in Rikki-tikki’s and general’s. Write a new sentence with a **plural*** **possessive*** about the two parents.*

ENL1W B3.3 · MYP3 D.iii

H B07.5 History A

P017 “what to do if ever he came across white men.”

Using H02–H03, identify the social distinction this phrase makes. Explain one interpretive possibility and one limit on what it proves.

ENL1W C3.4 · MYP5 A.i

B08 The garden and the nest

Read the centre first. Choose activities from your route; write answers by ID.

B08.1 Space — F

P018 "only half cultivated,"

Sketch a possible garden using five stated features. Use dotted lines for any position you have to invent.

ENL1W C2.6 · MYP1 C.iii · prep

B08.2 Grammar — D

P019 "They had made a beautiful nest"

Explain how had made places nest-building before the birds' present distress in the narrative. Rewrite without losing that time relationship.

ENL1W B3.2 · MYP3 D.iii

B08.5 Write — D

P019 "pulling two big leaves together and stitching them up the edges with fibers,"

Turn the nest description into three numbered construction steps. Keep the order logical and avoid adding materials absent from the text.

ENL1W D1.4 · MYP3 B.ii

THE STORY

P018 Then Rikki-tikki went out into the garden to see what was to be seen. It was a large garden, only half **cultivated***, with bushes, as big as summer-houses, of **Marshal Niel*** roses, lime and orange trees, clumps of bamboos, and **thickets*** of high grass. Rikki-tikki licked his lips. "This is a splendid hunting-ground," he said, and his tail grew bottle-brushy at the thought of it, and he scuttled up and down the garden, snuffing here and there till he heard very sorrowful voices in a thorn-bush.

P019 It was Darzee, the Tailor-bird, and his wife. They had made a beautiful nest by pulling two big leaves together and stitching them up the edges with **fibers***, and had filled the hollow with cotton and **downy*** fluff. The nest swayed to and fro, as they sat on the **rim*** and cried.

STAR WORDS **[V] cultivated*** prepared and tended for growing plants. **[V] Marshal Niel*** a named variety of rose. **[V] thickets*** dense groups of shrubs or small trees. **[V] fibers*** thin strands. **[V] downy*** soft and fluffy. **[V] rim*** the edge of an opening.

B08.3 Word formation — D

P018 "bottle-brushy"

Identify the familiar object inside this invented description. Write one useful compound adjective for a different texture and explain its meaning.

ENL1W B2.2 · MYP3 D.i

B08.4 Perspective — A

P018 "This is a splendid hunting-ground,"

Compare Rikki's response with the birds' crying. Explain how the same setting can provide opportunity and danger without contradicting itself.

ENL1W C3.5 · MYP5 A.iv

B08.6 Craft — E

P018 "till he heard very sorrowful voices"

Trace the shift from visual description to sound. Explain how this shift moves the scene from exploration into a new problem.

ENL1W C1.5 · MYP5 A.ii

B09 Nag announces himself

Read the centre first. Choose activities from your route; write answers by ID.

L B09.1 Read F

P021 "One of our babies fell out of the nest yesterday and Nag ate him."

Separate the two events. Which event do the birds attribute directly to Nag, and which do they not explain?

ENL1W C3.3 · MYP1 A.iii · prep

G B09.2 Grammar D

P023 "there came a low hiss"

Rewrite with A low hiss as the subject at the beginning. Compare what the original delays for the reader.

ENL1W B3.1 · MYP3 D.iii

H B09.6 History E

P024 "The great God Brahm put his mark upon all our people,"

Write a museum caption identifying this as a character's explanation inside a British author's story. State what further source would be needed to describe a religious tradition accurately.

ENG4U W2.1 · MYP5 C.iii

THE STORY

P020 "What is the matter?" asked Rikki-tikki.

P021 "We are very **miserable***," said Darzee. "One of our babies fell out of the nest yesterday and Nag ate him."

P022 "H'm!" said Rikki-tikki, "that is very sad—but I am a stranger here. Who is Nag?"

P023 Darzee and his wife only **cowered*** down in the nest without answering, for from the thick grass at the foot of the bush there came a low hiss—a horrid cold sound that made Rikki-tikki jump back two clear feet. Then inch by inch out of the grass rose up the head and spread **hood*** of Nag, the big black **cobra***, and he was five feet long from tongue to tail. When he had lifted one-third of himself clear of the ground, he stayed balancing to and fro exactly as a **dandelion tuft*** balances in the wind, and he looked at Rikki-tikki with the wicked snake's eyes that never change their expression, whatever the snake may be thinking of.

P024 "Who is Nag?" said he. "I am Nag. The great God **Brahm*** put his mark upon all our people, when the first cobra spread his hood to keep the sun off Brahm as he slept. Look, and be afraid!"

STAR WORDS **[V] miserable*** deeply unhappy. **[V] cowered*** shrank down in fear. **[V] cobra*** a venomous snake capable of spreading a hood. **[V] hood*** the widened neck area. **[V] dandelion tuft*** a light fluffy seed head. **[V] Brahm*** the divine name used in Nag's account, not a complete account of Hindu belief.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author. **[L] rhetoric*** choices of language used to shape an audience's response.

L B09.3 Measure D

P023 "he was five feet long from tongue to tail."

Using only the stated proportion, calculate how much of Nag is raised. Write the answer in feet and explain the arithmetic in a sentence.

ENL1W C1.1 · MYP3 A.i

L B09.4 Craft A

P023 "exactly as a dandelion tuft balances in the wind,"

Explain why a delicate plant comparison can make a threatening creature more vivid. Include movement, not just appearance.

ENL1W C3.1 · MYP5 A.ii

L B09.5 Rhetoric* A

P024 "Look, and be afraid!"

*How does Nag use a story about a divine mark to support his command? Distinguish his claim to authority from the **narrator*** endorsing it.*

ENL1W C3.3 · MYP5 A.iii

B10 An ethical challenge and a distraction

Read the centre first. Choose activities from your route; write answers by ID.

B10.1 Inference* — F

P025 "at the bottom of his cold heart, he was afraid."

What does Nag know that explains his fear? Distinguish his private thought from the commanding manner he displays.

ENL1W C3.2 · MYP1 A.iii · prep

B10.2 Grammar — D

P025 "though Rikki-tikki had never met a live cobra before,"

Identify the expectation introduced by though. Explain how the following information works against that expectation.

ENL1W B3.2 · MYP3 A.i

B10.4 Reasoning — A

P028 "You eat eggs. Why should not I eat birds?"

Reconstruct Nag's comparison fairly. Give one relevant similarity and one possible difference without assuming that either settles the argument.

ENL1W C3.3 · MYP5 A.iii

THE STORY

P025 He spread out his hood more than ever, and Rikki-tikki saw the **spectacle-mark*** on the back of it that looks exactly like the eye part of a **hook-and-eye fastening***. He was afraid for the minute, but it is impossible for a mongoose to stay frightened for any length of time, and though Rikki-tikki had never met a live cobra before, his mother had fed him on dead ones, and he knew that all a grown mongoose's business in life was to fight and eat snakes. Nag knew that too and, at the bottom of his cold heart, he was afraid.

P026 "Well," said Rikki-tikki, and his tail began to fluff up again, "marks or no marks, do you think it is right for you to eat **fledglings*** out of a nest?"

P027 Nag was thinking to himself, and watching the least little movement in the grass behind Rikki-tikki. He knew that mongooses in the garden meant death sooner or later for him and his family, but he wanted to get Rikki-tikki **off his guard***. So he dropped his head a little, and put it on one side.

P028 "Let us talk," he said. "You eat eggs. Why should not I eat birds?"

P029 "Behind you! Look behind you!" sang Darzee.

STAR WORDS **[V] spectacle-mark*** a marking resembling spectacles or eyeglasses. **[V] hook-and-eye fastening*** a small hook joined to a loop to close clothing. **[V] fledglings*** young birds with developing flight feathers. **[V] off his guard*** not prepared for danger.

ENGLISH TOOLS **[H] inference*** a conclusion drawn from evidence rather than directly stated.

B10.3 Meaning — D

P026 "marks or no marks,"

Paraphrase this phrase in context. Explain which part of Nag's argument Rikki refuses to accept as decisive.

ENL1W C1.1 · MYP3 A.i

B10.5 Write — D

P029 "Behind you! Look behind you!"

Write a concise stage direction and warning for this moment. Make the danger's direction clear without revealing its identity before the next passage.

ENL1W D2.1 · MYP3 C.iii

B10.6 Structure — E

P027 "watching the least little movement in the grass behind Rikki-tikki."

Identify what readers are allowed to suspect before Rikki does. Explain how the apparently reasonable conversation also serves a tactical purpose.

ENG4U R1.6 · MYP5 A.ii

B11 An escape with consequences

Read the centre first. Choose activities from your route; write answers by ID.

B11.1 Sequence — F

P030 "He jumped up in the air as high as he could go,"

Explain how Darzee's warning changes Rikki's next action. Include the attack he avoids and the opportunity he fails to complete.

ENL1W C2.6 · MYP1 A.i · prep

B11.2 Grammar — D

P030 "if he had been an old mongoose"

*Explain how this **conditional*** describes an unreal past alternative. Rewrite it as a statement of what Rikki actually lacked.*

ENL1W B3.2 · MYP3 D.iii

B11.3 Verb choice — D

P030 "He bit, indeed, but did not bite long enough,"

*Compare He bit with He did bite. Explain what emphasis the added **auxiliary*** can create, keeping the event unchanged.*

ENL1W B3.2 · MYP3 D.iii

THE STORY

P030 Rikki-tikki knew better than to waste time in staring. He jumped up in the air as high as he could go, and just under him **whizzed*** by the head of Nagaina, Nag's wicked wife. She had crept up behind him as he was talking, to make an end of him. He heard her savage hiss as the stroke missed. He came down almost across her back, and if he had been an old mongoose he would have known that then was the time to break her back with one bite; but he was afraid of the terrible **lashing*** **return stroke*** of the cobra. He bit, indeed, but did not bite long enough, and he jumped clear of the **whisking*** tail, leaving Nagaina torn and angry.

P031 "Wicked, wicked Darzee!" said Nag, lashing up as high as he could reach toward the nest in the thorn-bush. But Darzee had built it out of reach of snakes, and it only swayed to and fro.

STAR WORDS **[V] whizzed*** moved very fast with a rushing sound. **[V] lashing*** swinging or striking violently. **[V] return stroke*** a strike following an opponent's attack. **[V] whisking*** moving quickly with a sweeping motion.

ENGLISH TOOLS **[G] auxiliary*** a helping verb used with another verb, such as had in had gone. **[G] conditional*** a construction connecting a condition with a possible, imagined or unreal result.

B11.4 Judgment — A

P031 "Wicked, wicked Darzee!"

Why does Nag apply wicked to the bird? Explain how the same action could receive a different judgment from Rikki.

ENL1W C3.5 · MYP5 A.iv

B11.5 Write — D

P030 "leaving Nagaina torn and angry."

Write a 70-word action scene from Nagaina's physical position. Preserve the sequence and mark any invented sensations as creative choices.

ENL1W D2.3 · MYP3 C.i

B11.6 Cause — E

P031 "Darzee had built it out of reach of snakes,"

Distinguish the warning that helps immediately from the earlier design choice that protects the birds. Explain why both matter causally.

ENG4U R1.6 · MYP5 A.iii

B12 Anger and restraint

Read the centre first. Choose activities from your route; write answers by ID.

L B12.1 Read — F

P032 "he did not feel sure that he could manage two snakes at once."

What does Rikki decide not to do, and why? Explain how this decision differs from simply feeling no fear.

ENL1W C3.2 · MYP1 A.i · prep

G B12.2 Grammar — D

P032 "When a snake misses its stroke,"

Explain the shift from past-tense events to a present-tense general statement. Does the shift make the claim automatically scientifically reliable?

ENL1W B3.2 · MYP3 A.i

G B12.3 Punctuation — D

P032 "when a mongoose's eyes grow red, he is angry"

*What does the **parenthesis*** add? Remove it and compare the **narrator***'s distance from the action.*

ENL1W B3.3 · MYP3 A.ii

THE STORY

P032 Rikki-tikki felt his eyes growing red and hot (when a mongoose's eyes grow red, he is angry), and he sat back on his tail and **hind*** legs like a little kangaroo, and looked all round him, and **chattered*** with rage. But Nag and Nagaina had disappeared into the grass. When a snake misses its stroke, it never says anything or gives any sign of what it means to do next. Rikki-tikki did not care to follow them, for he did not feel sure that he could **manage*** two snakes at once. So he trotted off to the **gravel*** path near the house, and sat down to think. It was a serious matter for him.

STAR WORDS [V] **hind*** at the back of an animal's body. [V] **chattered*** made repeated short sounds. [V] **gravel*** small loose stones. [V] **manage*** deal with successfully here.

ENGLISH TOOLS [L] **narrator*** the voice that tells a story; it is not automatically identical to the author. [G] **parenthesis*** extra material inserted within a sentence, often inside brackets or parentheses. [H] **qualify*** limit or refine a claim so it fits its evidence more accurately.

L B12.4 Character — A

P032 "sat down to think."

*Explain how the final two sentences **qualify*** the earlier description of rage. Use the sequence of actions as evidence.*

ENL1W C3.2 · MYP5 A.iii

W B12.5 Write — D

P032 "It was a serious matter for him."

Expand this statement into a three-sentence decision note: problem, available options, chosen action. Include no knowledge of later events.

ENL1W D1.4 · MYP3 B.ii

H B12.6 Evaluate — E

P032 "it never says anything or gives any sign of what it means to do next."

Locate the absolute claim. What published observations would help test it? Specify the behaviour and the conditions that would need to be recorded.

ENL1W C3.3 · MYP5 A.i

B13 The narrator corrects the books

Read the centre first. Choose activities from your route; write answers by ID.

B13.1 Read — F

P033 "That is not true."

*State exactly which claim the **narrator*** rejects. Do not expand the rejection to every possible biological resistance to venom.*

ENL1W C3.3 · MYP1 A.i · prep

B13.3 Structure — D

P033 "quickness of eye and quickness of foot"

Explain what the repeated noun and balanced phrases emphasize. Rewrite once with a single broader noun and compare precision.

ENL1W C1.5 · MYP3 A.ii

B13.6 Research — E

P033 "the old books of natural history"

Design a three-part verification plan: identify a specific old source, locate current relevant research, and compare the precise claims. Explain why the story alone cannot complete it.

ENG4U W1.2 · MYP5 B.i

THE STORY

P033 If you read the old books of **natural history***, you will find they say that when the mongoose fights the snake and happens to get bitten, he runs off and eats some **herb*** that cures him. That is not true. The victory is only a matter of quickness of eye and quickness of foot—snake's blow against mongoose's jump—and as no eye can follow the motion of a snake's head when it strikes, this makes things much more wonderful than any magic herb. Rikki-tikki knew he was a young mongoose, and it made him all the more pleased to think that he had managed to escape a blow from behind. It gave him **confidence*** in himself, and when Teddy came running down the path, Rikki-tikki was ready to be **petted***.

STAR WORDS **[V] natural history*** the study and description of living things and nature. **[V] herb*** a plant used for food or medicine. **[V] petted*** stroked affectionately. **[V] confidence*** belief in one's ability.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author.

B13.2 Reader address — D

P033 "If you read the old books of natural history,"

Who is you here? Explain how addressing the reader changes the relationship between narrator and audience.

ENL1W C1.5 · MYP3 A.ii

B13.4 Evidence — A

P033 "this makes things much more wonderful than any magic herb."

Distinguish the narrator's explanation of victory from his judgment about what is wonderful. Which would need scientific evidence?

ENL1W C3.3 · MYP5 A.iii

B13.5 Write — D

P033 "The victory is only a matter of quickness of eye and quickness of foot"

Write a 60-word source note using The narrator argues rather than Scientists prove. Preserve the claim while identifying its source.

ENL1W D2.1 · MYP3 C.iii

B14 A small opponent

Part 1 of 2. Read both parts before choosing the linked activities.

L **B14.1** Contrast (F)

P034 "But he is so small that nobody thinks of him,"

*Explain the contrast between Karait's size and the danger **attributed*** to him. Identify the mistaken expectation the **narrator*** challenges.*

ENL1W C3.2 · MYP1 A.i · prep

THE STORY

P034 But just as Teddy was stooping, something wriggled a little in the dust, and a tiny voice said: "Be careful. I am Death!" It was **Karait***, the dusty brown **snakeling*** that lies for choice on the dusty earth; and his bite is as dangerous as the cobra's. But he is so small that nobody thinks of him, and so he does the more harm to people.

STAR WORDS **[V] Karait*** the snake's name in the story. **[V] snakeling*** a small or young snake.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author. **[H] attributed*** presented as a statement made by an identified source.

L **B14.6** Narration (E)

P034 "I am Death!"

Compare Karait's speech with Nag's earlier self-introduction. Explain what each uses to establish threat, rather than merely saying both are frightening.

ENG4U R2.3 · MYP5 A.iv

B14 A small opponent

Part 2 of 2. Read both parts before choosing the linked activities.

G B14.2 Grammar D

P035 "unless Rikki bit him close to the back of the head,"

Rewrite the condition using if … not. Keep the intended escape condition and the danger the same.

ENL1W B3.2 · MYP3 D.iii

L B14.4 Pace A

P035 "Karait struck out."

Compare this short sentence with the longer sentence explaining the gait. Explain how their different lengths serve different purposes.

ENL1W C1.5 · MYP5 A.ii

THE STORY

P035 Rikki-tikki's eyes grew red again, and he danced up to Karait with the peculiar rocking, swaying motion that he had **inherited*** from his family. It looks very funny, but it is so perfectly balanced a **gait*** that you can fly off from it at any angle you please, and in dealing with snakes this is an advantage. If Rikki-tikki had only known, he was doing a much more dangerous thing than fighting Nag, for Karait is so small, and can turn so quickly, that unless Rikki bit him close to the back of the head, he would get the return stroke in his eye or his lip. But Rikki did not know. His eyes were all red, and he rocked back and forth, looking for a good place to hold. Karait struck out. Rikki jumped sideways and tried to run in, but the wicked little dusty gray head lashed within a **fraction*** of his shoulder, and he had to jump over the body, and the head followed his heels close.

STAR WORDS **[V] gait*** a manner of moving on foot. **[V] inherited*** received through family descent. **[V] fraction*** a small part.

ENGLISH TOOLS **[L] viewpoint*** the position or consciousness through which information is presented.

G B14.3 Grammar D

P035 "But Rikki did not know."

What does Rikki not know? Supply the missing idea in a complete sentence and explain why the short original has force.

ENL1W B3.1 · MYP3 D.iii

W B14.5 Write D

P035 "Rikki jumped sideways and tried to run in,"

*Write four ordered captions for a still-image sequence of the encounter. Give each caption one main action and a consistent **viewpoint***.

ENL1W D1.4 · MYP3 B.ii

B15 The decisive bite

Read the centre first. Choose activities from your route; write answers by ID.

L B15.1 Sequence F

P036 "by the time he came up,"

Who reaches the fight after the decisive actions? Build a two-person timeline showing why the stick is not the immediate cause of Karait's defeat.

ENL1W C2.6 · MYP1 B.ii · prep

G B15.2 Grammar D

P036 "Rikki-tikki had sprung, jumped on the snake's back,"

*Find the shared **auxiliary*** governing the action sequence. Restore it before each **coordinated*** verb, then explain why the writer can omit the repetitions.*

ENL1W B3.2 · MYP3 D.iii

W B15.5 Write D

P036 "That bite paralyzed Karait,"

Write a 45-word factual incident report. Include the actor and sequence. Use reported actions rather than praise or guesses.

ENL1W D2.1 · MYP3 C.iii

THE STORY

P036 Teddy shouted to the house: "Oh, look here! Our mongoose is killing a snake." And Rikki-tikki heard a scream from Teddy's mother. His father ran out with a stick, but by the time he came up, Karait had **lunged*** out once too far, and Rikki-tikki had sprung, jumped on the snake's back, dropped his head far between his **forelegs***, bitten as high up the back as he could get hold, and rolled away. That bite **paralyzed*** Karait, and Rikki-tikki was just going to eat him up from the tail, after the **custom*** of his family at dinner, when he remembered that a full meal makes a slow mongoose, and if he wanted all his strength and quickness ready, he must keep himself thin.

STAR WORDS **[V] lunged*** made a sudden forward movement. **[V] forelegs*** the front legs of a four-legged animal. **[V] paralyzed*** made unable to move. **[V] custom*** a usual practice.

ENGLISH TOOLS **[H] premise*** a statement used as a reason for a conclusion. **[G] auxiliary*** a helping verb used with another verb, such as had in had gone. **[G] conditional*** a construction connecting a condition with a possible, imagined or unreal result. **[G] present progressive*** am, is or are plus an ing form, presenting an action as ongoing. **[G] coordinated*** joined at the same grammatical level, often using and or but.

G B15.3 Grammar D

P036 "Our mongoose is killing a snake."

Rewrite Teddy's report with was killing, then with killed. Explain which version presents the action as unfolding at a past moment. What additional claim does the version with killed make here?

ENL1W B3.2 · MYP3 D.iii

L B15.4 Cause A

P036 "he remembered that a full meal makes a slow mongoose,"

Explain why the plot pauses at the prospect of eating. Connect the withheld meal to Rikki's continuing priorities.

ENL1W C1.5 · MYP5 A.ii

L B15.6 Reasoning E

P036 "he must keep himself thin."

*Recast the food decision as a **conditional*** argument: goal, assumed rule, chosen action. Identify the **premise*** that would need outside evidence.*

ENG4U R1.6 · MYP5 A.iii

B16 Praise and unfinished danger

Read the centre first. Choose activities from your route; write answers by ID.

L B16.1 Viewpoint* F

P037 "which, of course, he did not understand."

*Why do the humans praise Rikki, and why does their fuss puzzle him? Use the danger and the **narrator***'s comparison with Teddy playing in the dust.*

ENL1W C3.2 · MYP1 A.iii · prep

G B16.2 Grammar D

P037 "while Teddy's father beat the dead Karait."

Explain the simultaneous time relationship signalled by while. Rewrite with two sentences without accidentally reversing the events.

ENL1W B3.2 · MYP3 D.iii

L B16.4 Tone A

P037 "he was a providence,"

Explain what the father's noun adds beyond helpful animal. Keep this human interpretation separate from Rikki's own experience.

ENL1W C1.5 · MYP5 A.i

THE STORY

P037 He went away for a dust bath under the **castor-oil bushes***, while Teddy's father beat the dead Karait. "What is the use of that?" thought Rikki-tikki. "I have settled it all;" and then Teddy's mother picked him up from the dust and hugged him, crying that he had saved Teddy from death, and Teddy's father said that he was a **providence***, and Teddy looked on with big scared eyes. Rikki-tikki was rather amused at all the **fuss***, which, of course, he did not understand. Teddy's mother might just as well have petted Teddy for playing in the dust. Rikki was **thoroughly*** enjoying himself.

P038 That night at dinner, walking to and fro among the wine-glasses on the table, he might have stuffed himself three times over with nice things. But he remembered Nag and Nagaina, and though it was very pleasant to be patted and petted by Teddy's mother, and to sit on Teddy's shoulder, his eyes would get red from time to time, and he would go off into his long war cry of "Rikk-tikk-tikki-tikki-tchk!"

STAR WORDS **[V] castor-oil bushes*** plants named for the oil obtained from their seeds. **[V] providence*** a timely protective blessing, here the father's praise. **[V] fuss*** excited attention. **[V] thoroughly*** completely.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author. **[G] connective*** a word or phrase that signals a relationship between ideas. **[L] viewpoint*** the position or consciousness through which information is presented.

G B16.3 Grammar D

P038 "he might have stuffed himself three times over"

Explain might have in this unrealized possibility. Contrast it with a sentence stating that he actually ate that amount.

ENL1W B3.2 · MYP3 D.iii

W B16.5 Write D

P038 "But he remembered Nag and Nagaina,"

*Write a 60-word transition linking celebration with continuing risk. Use one contrast **connective*** and one precise reference to an unresolved threat.*

ENL1W D2.1 · MYP3 C.iii

L B16.6 Interpret E

P037 "Teddy's mother might just as well have petted Teddy for playing in the dust."

*Explain the **narrator***'s comparison. What gap does it expose between an action's wider effect and the actor's understanding?*

ENG4U R1.6 · MYP5 A.iii

B17 Fear at the edge of the room

Read the centre first. Choose activities from your route; write answers by ID.

B17.1 Space — F

P039 "creeping around by the wall."

Draw Chuchundra's route and the route he wishes he could take. Label action and intention separately.

ENL1W C2.6 · MYP1 C.iii · prep

B17.2 Grammar — D

P042 "Those who kill snakes get killed by snakes,"

*Identify the **active*** and **passive*** parts. Rewrite the passive part actively, then explain how the original turns it into a warning.*

ENL1W B3.2 · MYP3 D.iii

B17.6 Perspective — E

P039 "Chuchundra is a broken-hearted little beast."

*Separate the **narrator***'s **evaluative*** label from the behaviours offered as evidence. Write a narrower description that avoids diagnosing the animal.*

ENG4U R1.8 · MYP5 A.i

THE STORY

P039 Teddy carried him off to bed, and insisted on Rikki-tikki sleeping under his chin. Rikki-tikki was too well bred to bite or scratch, but as soon as Teddy was asleep he went off for his nightly walk round the house, and in the dark he ran up against **Chuchundra***, the **muskrat***, creeping around by the wall. Chuchundra is a broken-hearted little beast. He whimpers and cheeps all the night, trying to make up his mind to run into the middle of the room. But he never gets there.

P040 "Don't kill me," said Chuchundra, almost weeping. "Rikki-tikki, don't kill me!"

P041 "Do you think a snake-killer kills muskrats?" said Rikki-tikki **scornfully***.

P042 "Those who kill snakes get killed by snakes," said Chuchundra, more **sorrowfully*** than ever. "And how am I to be sure that Nag won't mistake me for you some dark night?"

P043 "There's not the least danger," said Rikki-tikki. "But Nag is in the garden, and I know you don't go there."

STAR WORDS **[V] Chuchundra*** the small mammal called a muskrat in this story. **[V] muskrat*** the story's label, not a verified modern species identification. **[V] scornfully*** with open contempt. **[V] sorrowfully*** with sadness.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author. **[G] active*** in grammar, a clause whose subject typically performs the action. **[G] passive*** a construction in which the subject typically receives the action, as in was bitten. **[H] evaluative*** expressing a judgment rather than only describing.

B17.3 Word choice — D

P041 "said Rikki-tikki scornfully."

Replace scornfully with gently. Explain how the change affects the relationship even though the question remains the same.

ENL1W C1.5 · MYP3 A.ii

B17.4 Reasoning — A

P043 "There's not the least danger,"

Test Rikki's reassurance against Chuchundra's stated fear. Are they discussing precisely the same kind of danger? Quote the difference.

ENL1W C3.3 · MYP5 A.iii

B17.5 Write — D

P040 "Rikki-tikki, don't kill me!"

Write a 50-word exchange in which Rikki obtains information without contempt. Preserve Chuchundra's fear and the urgent situation.

ENL1W D2.3 · MYP3 D.ii

B18 Hearsay under pressure

Read the centre first. Choose activities from your route; write answers by ID.

B18.1 Information — F

P044 "My cousin Chua, the rat, told me—"

Trace the possible information chain from Chua to Rikki. Mark where the message is interrupted or left unspecified.

ENL1W C2.6 · MYP1 B.ii · prep

B18.3 Grammar — D

P047 "Quick, Chuchundra, or I'll bite you!"

Rewrite the threat as an explicit if sentence. Explain how or implies a consequence in the original.

ENL1W B3.1 · MYP3 D.iii

B18.6 Characterization — E

P048 "I am a very poor man,"

Explain how giving an animal this phrase shapes characterization. Distinguish human-like speech from a claim that the creature literally has a human social status.

ENG4U R2.3 · MYP5 A.i

THE STORY

P044 "My cousin **Chua***, the rat, told me—" said Chuchundra, and then he stopped.

P045 "Told you what?"

P046 "**H'sh***! Nag is everywhere, Rikki-tikki. You should have talked to Chua in the garden."

P047 "I didn't—so you must tell me. Quick, Chuchundra, or I'll bite you!"

P048 Chuchundra sat down and cried till the tears rolled off his whiskers. "I am a very poor man," he **sobbed***. "I never had **spirit*** enough to run out into the middle of the room. H'sh! I mustn't tell you anything. Can't you hear, Rikki-tikki?"

STAR WORDS **[V] Chua*** Chuchundra's cousin, called a rat. **[V] H'sh*** an instruction to be quiet. **[V] spirit*** courage or confidence here. **[V] sobbed*** cried with interrupted breaths.

ENGLISH TOOLS **[G] ellipsis*** omission of recoverable words, or three dots marking omission or a trailing voice, depending on context. **[G] reported speech*** a way of reporting what someone said, by quotation or by giving the content in adapted wording.

B18.2 Punctuation — D

P044 "told me—"

*Compare this dash with the **ellipsis*** you might use for a voice trailing away. State which interruption each could suggest; do not call them interchangeable.*

ENL1W B3.3 · MYP3 A.i

B18.4 Reliability — A

P046 "Nag is everywhere, Rikki-tikki."

Is this a location report, an expression of fear, or both? Give the strongest textual case for your answer.

ENL1W C3.3 · MYP5 A.iii

B18.5 Write — D

P048 "Can't you hear, Rikki-tikki?"

*Write an information note with three headings: **reported speech***, direct observation, still unknown. Put only supported details under each.*

ENL1W D1.4 · MYP3 B.i

B19 Listening through the house

Read the centre first. Choose activities from your route; write answers by ID.

B19.1 Read — F

P049 "the faintest scratch-scratch in the world"

*What sound does Rikki hear, and what does the **narrator*** say causes it? Separate the sound from the comparison used to describe it.*

ENL1W C1.1 · MYP1 A.i · prep

B19.2 Grammar — D

P050 "That's Nag or Nagaina,"

*Explain why or leaves the identity unresolved. Revise the next **pronoun*** so the sentence preserves that uncertainty.*

ENL1W B3.2 · MYP3 D.iii

B19.3 Sound — D

P049 "as faint as that of a wasp walking on a window-pane"

Explain how this comparison conveys volume and delicacy. Replace it with a different quiet sound and note what sensory detail changes.

ENL1W C1.5 · MYP3 A.ii

THE STORY

P049 Rikki-tikki listened. The house was as still as still, but he thought he could just catch the faintest **scratch-scratch*** in the world—a noise as faint as that of a wasp walking on a window-pane—the dry scratch of a snake's scales on brick-work.

P050 "That's Nag or Nagaina," he said to himself, "and he is crawling into the bath-room **sluice***. You're right, Chuchundra; I should have talked to Chua."

P051 He **stole off*** to Teddy's bath-room, but there was nothing there, and then to Teddy's mother's bathroom. At the bottom of the smooth plaster wall there was a brick pulled out to make a sluice for the bath water, and as Rikki-tikki stole in by the **masonry*** **curb*** where the bath is put, he heard Nag and Nagaina whispering together outside in the moonlight.

STAR WORDS [V] **scratch-scratch*** a word imitating a faint scraping sound. [V] **sluice*** a drainage opening or channel. [V] **masonry*** brick or stone construction. [V] **curb*** a raised edge. [V] **stole off*** moved quietly away.

ENGLISH TOOLS [L] **narrator*** the voice that tells a story; it is not automatically identical to the author. [H] **inference*** a conclusion drawn from evidence rather than directly stated. [G] **pronoun*** a word such as he or it that refers to a person, thing or idea. [H] **counterfactual*** describing an alternative to what actually happened or is true.

B19.4 Space — A

P051 "a brick pulled out to make a sluice"

Diagram the opening and the boundary it crosses. Identify the detail that makes entry physically possible in the story.

ENL1W C2.6 · MYP5 C.iii

B19.5 Write — D

P051 "he heard Nag and Nagaina whispering together"

Write a 50-word suspense passage that reports sound before identifying the speakers. Use no visual information unavailable to a hidden listener.

ENL1W D2.3 · MYP3 C.ii

B19.6 Inference* — E

P050 "I should have talked to Chua."

*Explain what Rikki now regrets. State what talking to Chua might have supplied and why the text cannot guarantee that **counterfactual*** result.*

ENG4U R1.4 · MYP5 A.iii

B20 The snakes make a plan

Read the centre first. Choose activities from your route; write answers by ID.

L B20.1 Cause F

P052 "When the house is emptied of people,"

Reconstruct Nagaina's proposed chain from killing the people to controlling the garden. Use arrows and label any assumption in the chain.

ENL1W C3.3 · MYP1 B.ii · prep

G B20.2 Grammar D

P053 "anything to be gained by killing the people?"

*Identify the **passive*** construction. Rewrite it with we as the **active subject*** and discuss the changed emphasis.*

ENL1W B3.2 · MYP3 D.iii

W B20.5 Write D

P055 "there is no need that we should hunt for Rikki-tikki afterward."

Write Nag's plan as four clear instructions. Preserve his stated targets, the qualification if I can, and his assumption about Rikki.

ENL1W D1.4 · MYP3 B.ii

THE STORY

P052 "When the house is emptied of people," said Nagaina to her husband, "he will have to go away, and then the garden will be our own again. Go in quietly, and remember that the big man who killed Karait is the first one to bite. Then come out and tell me, and we will hunt for Rikki-tikki together."

P053 "But are you sure that there is anything to be gained by killing the people?" said Nag.

P054 "Everything. When there were no people in the bungalow, did we have any mongoose in the garden? So long as the bungalow is empty, we are king and queen of the garden; and remember that as soon as our eggs in the melon bed **hatch*** (as they may tomorrow), our children will need room and **quiet***."

P055 "I had not thought of that," said Nag. "I will go, but there is no need that we should hunt for Rikki-tikki afterward. I will kill the big man and his wife, and the child if I can, and come away quietly. Then the bungalow will be empty, and Rikki-tikki will go."

STAR WORDS **[V] hatch*** emerge from eggs. **[V] quiet*** freedom from disturbance here.

ENGLISH TOOLS **[G] passive*** a construction in which the subject typically receives the action, as in was bitten. **[G] active subject*** the subject of an active clause, typically performing the action. **[L] metaphor*** a description that presents one thing in terms of another. **[L] political metaphor*** a comparison that describes relationships using the language of power or government. **[L] allegory*** a sustained narrative in which characters or events can represent another connected set of meanings. **[G] connective*** a word or phrase that signals a relationship between ideas.

G B20.3 Grammar D

P054 "So long as the bungalow is empty,"

*Paraphrase So long as using a different **connective***. Explain how the sentence links an empty bungalow with the snakes' control of the garden.*

ENL1W C1.1 · MYP3 A.i

L B20.4 Evidence A

P052 "the big man who killed Karait"

Compare this report with P036. What error does Nagaina make, and how might that error affect her plan?

ENL1W C3.3 · MYP5 A.iii

H B20.6 Perspective E

P054 "we are king and queen of the garden;"

*Explain the **political metaphor*** in this claim. Use H02 to propose a contextual reading and include one reason the **metaphor*** does not prove a complete **allegory***.*

ENG4U R1.8 · MYP5 A.iii

B21 Anger does not remove fear

Read the centre first. Choose activities from your route; write answers by ID.

B21.1 Read — F

P056 "Angry as he was, Rikki-tikki was very frightened"

Identify the two emotions and their separate causes. Explain why their coexistence does not make the description inconsistent.

ENL1W C3.2 · MYP1 A.i · prep

B21.2 Grammar — D

P056 "Angry as he was,"

Paraphrase this opening using Although. Explain why as here does not mean because.

ENL1W B3.2 · MYP3 D.iii

B21.3 Grammar — D

P058 "He may have that stick still,"

Compare may have with will not have later in the speech. Which judgment is tentative and which is asserted confidently?

ENL1W B3.2 · MYP3 A.i

THE STORY

P056 Rikki-tikki tingled all over with rage and hatred at this, and then Nag's head came through the sluice, and his five feet of cold body followed it. Angry as he was, Rikki-tikki was very frightened as he saw the size of the big cobra. Nag **coiled*** himself up, raised his head, and looked into the bathroom in the dark, and Rikki could see his eyes glitter.

P057 "Now, if I kill him here, Nagaina will know; and if I fight him on the open floor, the **odds*** are **in his favor***. What am I to do?" said Rikki-tikki-tavi.

P058 Nag waved to and fro, and then Rikki-tikki heard him drinking from the biggest water-jar that was used to fill the bath. "That is good," said the snake. "Now, when Karait was killed, the big man had a stick. He may have that stick still, but when he comes in to **bathe*** in the morning he will not have a stick. I shall wait here till he comes. Nagaina—do you hear me?—I shall wait here in the cool till daytime."

STAR WORDS **[V] odds*** relative chances of success. **[V] in his favor*** to his advantage. **[V] bathe*** wash the body. **[V] coiled*** curled into loops.

B21.4 Decision — A

P057 "What am I to do?"

Build a two-option decision table using Rikki's stated risks. Leave the eventual choice blank until the next passage.

ENL1W D1.4 · MYP5 B.i

B21.5 Write — D

P058 "I shall wait here till he comes."

Rewrite Nag's plan as a 50-word hidden-listener report. Attribute predictions to Nag instead of presenting them as facts.

ENL1W D2.1 · MYP3 C.iii

B21.6 Evidence — E

P058 "when he comes in to bathe in the morning he will not have a stick."

Identify the behavioural assumption behind the ambush. What kind of prior observation could support it, and what uncertainty remains?

ENG4U R1.4 · MYP5 A.iii

B22 Waiting and choosing a hold

Read the centre first. Choose activities from your route; write answers by ID.

B22.1 Inference* — D

P059 "There was no answer from outside,"

*What evidence supports Rikki's conclusion? Explain why silence alone would not prove departure, even though the **narrator*** presents him as knowing.*

ENL1W C3.3 · MYP3 A.iii

B22.2 Grammar — D

P059 "Nagaina had gone away."

Explain why had gone refers to an earlier event than Rikki's conclusion. Rewrite the sequence with before to make the timing explicit.

ENL1W B3.2 · MYP3 D.iii

B22.4 Decision — A

P059 "a bite near the tail would only make Nag savage."

Eliminate the possible holds one by one using the stated disadvantages. Explain why the chosen hold remains risky.

ENL1W C3.3 · MYP5 A.iii

THE STORY

Edition note P060 retains the extra apostrophe in the chosen digital text. See H04.

P059 There was no answer from outside, so Rikki-tikki knew Nagaina had gone away. Nag coiled himself down, coil by coil, round the **bulge*** at the bottom of the water jar, and Rikki-tikki stayed **still as death***. After an hour he began to move, muscle by muscle, toward the jar. Nag was asleep, and Rikki-tikki looked at his big back, wondering which would be the best place for a good hold. "If I don't break his back at the first jump," said Rikki, "he can still fight. And if he fights—O Rikki!" He looked at the thickness of the neck below the **hood***, but that was too much for him; and a bite near the tail would only make Nag **savage***.

P060 "It must be the head'" he said at last; "the head above the hood. And, when I am once there, I must not let go."

STAR WORDS **[V] bulge*** a rounded swelling. **[V] savage*** fierce or violently angry here. **[V] still as death*** completely motionless, a comparison. **[V] hood*** the expanded neck area of a cobra.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author. **[H] inference*** a conclusion drawn from evidence rather than directly stated.

B22.3 Pace — D

P059 "coil by coil,"

Compare this phrase with muscle by muscle. Explain how the paired repetitions make a short movement feel prolonged.

ENL1W C1.5 · MYP3 A.ii

B22.5 Write — D

P060 "I must not let go."

Write a three-sentence internal instruction for Rikki using must, might and should once each. Make their different strengths purposeful.

ENL1W B3.2 · MYP3 D.iii

B22.6 Edition — E

P060 "the head above the hood."

Read the edition note in H04. Propose a minimally corrected transcription of the opening speech punctuation and label your intervention; preserve the original for comparison.

ENL1W B3.3 · MYP5 D.iii

B23 A struggle and a gunshot

Read the centre first. Choose activities from your route; write answers by ID.

L B23.1 Cause — F

P061 "This gave him just one second's purchase,"

Explain how the jar helps Rikki at the start. Separate the object's physical role from the later human intervention.

ENL1W C3.2 · MYP1 A.iii · prep

G B23.2 Grammar — D

P061 "The big man had been wakened by the noise,"

*Identify the **passive voice*** and **past-perfect*** timing. Rewrite actively without changing which event woke the man.*

ENL1W B3.2 · MYP3 D.iii

L B23.6 Agency — E

P061 "had fired both barrels of a shotgun into Nag just behind the hood."

Construct the strongest evidence-based account of the contributions of Rikki and the father. Explain what the passage does and does not establish about the exact moment of Nag's death.

ENG4U R1.6 · MYP5 A.iii

THE STORY

P061 Then he jumped. The head was lying a little clear of the water jar, under the curve of it; and, as his teeth met, Rikki braced his back against the bulge of the red **earthenware*** to hold down the head. This gave him just one second's **purchase***, and he made the most of it. Then he was battered to and fro as a rat is shaken by a dog—to and fro on the floor, up and down, and around in great circles, but his eyes were red and he held on as the body **cart-whipped*** over the floor, upsetting the tin **dipper*** and the soap dish and the **flesh brush***, and banged against the tin side of the bath. As he held he closed his jaws tighter and tighter, for he made sure he would be banged to death, and, for the honor of his family, he preferred to be found with his teeth locked. He was dizzy, aching, and felt shaken to pieces when something went off like a thunderclap just behind him. A hot wind knocked him senseless and red fire **singed*** his fur. The big man had been wakened by the noise, and had fired both **barrels*** of a shotgun into Nag just behind the hood.

STAR WORDS **[V] earthenware*** objects made from fired clay. **[V] purchase*** a firm grip or leverage here. **[V] cart-whipped*** moved or lashed like a whip. **[V] dipper*** a small handled vessel for scooping water. **[V] flesh brush*** a brush used on skin. **[V] singed*** slightly burned. **[V] barrels*** the tubes through which a gun fires.

ENGLISH TOOLS **[G] passive voice*** a construction in which the subject typically receives the action. **[G] past-perfect*** had plus a past participle, often marking an event earlier than another past event.

L B23.3 Meaning — D

P061 "something went off like a thunderclap"

Explain the delayed identification of the sound. Why is it initially described through Rikki's experience rather than named immediately?

ENL1W C1.6 · MYP3 A.ii

L B23.4 Craft — A

P061 "to and fro on the floor, up and down, and around in great circles,"

Explain how the changing directions and repeated and affect the struggle's pace. Support your reading with the sentence's structure.

ENL1W C1.5 · MYP5 A.ii

W B23.5 Write — D

P061 "he preferred to be found with his teeth locked."

Write a 70-word account that separates physical actions from Rikki's interpretation of family honour. Attribute each correctly.

ENL1W D2.1 · MYP3 C.iii

B24 Survival and aftershock

Read the centre first. Choose activities from your route; write answers by ID.

L B24.1 Evidence F

P062 "he was quite sure he was dead."

Compare Rikki's belief with his continued actions. What does the discrepancy show about certainty during the struggle?

ENL1W C3.3 · MYP1 A.iii · prep

L B24.3 Figurative language* D

P063 "broken into forty pieces,"

*Explain why this is **hyperbole*** rather than a **literal*** anatomical description. Cite the action that makes the literal reading untenable.*

ENL1W C3.1 · MYP3 A.iii

W B24.5 Write D

P063 "dragged himself to Teddy's bedroom"

Write a restrained 50-word aftermath scene. Convey exhaustion through actions and sensory details. Keep the focus on the aftermath rather than adding another confrontation.

ENL1W D2.3 · MYP3 C.ii

THE STORY

P062 Rikki-tikki held on with his eyes shut, for now he was quite sure he was dead. But the head did not move, and the big man picked him up and said, "It's the mongoose again, Alice. The little **chap*** has saved our lives now."

P063 Then Teddy's mother came in with a very **white face***, and saw what was left of Nag, and Rikki-tikki dragged himself to Teddy's bedroom and spent half the rest of the night shaking himself **tenderly*** to find out whether he really was broken into forty pieces, as he **fancied***.

STAR WORDS **[V] chap*** an informal word for a boy or male, used affectionately here. **[V] tenderly*** gently because of pain here. **[V] fancied*** imagined or supposed. **[V] white face*** the story's description of pallor.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author. **[G] plural*** a form referring to more than one. **[L] literal*** using a word or statement in its direct ordinary sense in the context. **[L] figurative language*** language that uses words beyond their direct literal sense. **[L] hyperbole*** deliberate exaggeration for emphasis. **[G] indirect question*** a question embedded in another clause, as in I wonder whether he is safe.

G B24.2 Grammar D

P063 "whether he really was broken into forty pieces,"

*Explain whether as an **indirect question***. Rewrite it as Rikki's direct question, adjusting pronouns and punctuation.*

ENL1W B3.1 · MYP3 D.iii

L B24.4 Perspective A

P062 "The little chap has saved our lives now."

*What does the father's **plural*** our suggest about his assessment of the threat? Distinguish his assessment from what he personally witnessed.*

ENL1W C3.3 · MYP5 A.iii

L B24.6 Structure E

P063 "spent half the rest of the night shaking himself tenderly"

*Explain why the **narrator*** includes bodily consequences after the victory. How would immediate celebration change the portrayal of courage?*

ENG4U R1.6 · MYP5 A.ii

B25 Celebration arrives too early

Part 1 of 2. Read both parts before choosing the linked activities.

L B25.1 Priority F

P064 "Now I have Nagaina to settle with,"

List the two remaining threats Rikki identifies. Explain why he leaves without breakfast rather than joining the celebration.

ENL1W C2.6 · MYP1 A.i · prep

G B25.2 Grammar D

P065 "the sweeper had thrown the body on the rubbish-heap."

*Explain which event this **past perfect*** places before the spreading news. Identify the human worker's contribution to what the garden knows.*

ENL1W B3.2 · MYP3 A.i

THE STORY

P064 When morning came he was very **stiff***, but well pleased with his doings. "Now I have Nagaina to settle with, and she will be worse than five Nags, and there's no knowing when the eggs she spoke of will hatch. Goodness! I must go and see Darzee," he said.

P065 Without waiting for breakfast, Rikki-tikki ran to the thornbush where Darzee was singing a song of **triumph*** at the top of his voice. The news of Nag's death was all over the garden, for the **sweeper*** had thrown the body on the rubbish-heap.

P066 "Oh, you stupid tuft of feathers!" said Rikki-tikki angrily. "Is this the time to sing?"

STAR WORDS **[V] stiff*** unable to move easily. **[V] triumph*** joy at victory. **[V] sweeper*** a worker who cleans or clears waste.

ENGLISH TOOLS **[G] past perfect*** had plus a past participle, often marking an event earlier than another past event.

H B25.6 History E

P065 "the sweeper had thrown the body"

Whose labour makes the celebration possible, and how much individual identity is supplied? Use H03 to ask a historical research question without inventing this worker's background.

ENG4U R1.8 · MYP5 A.i

B25 Celebration arrives too early

Part 2 of 2. Read both parts before choosing the linked activities.

B25.3 Register* — D

P067 "The big man brought the bang-stick,"

*Explain why bang-stick suits Darzee's vocabulary. Replace it with the technical noun and compare the **viewpoint*** created.*

ENL1W C1.5 · MYP3 A.ii

B25.4 Structure — A

P068 "But where's Nagaina?"

Compare Rikki's question with Darzee's repeated account of Nag's death. What conflict over useful information organizes the exchange?

ENL1W C1.5 · MYP5 A.i

THE STORY

P067 "Nag is dead—is dead—is dead!" sang Darzee. "The **valiant*** Rikki-tikki caught him by the head and **held fast***. The big man brought the **bang-stick***, and Nag fell in two pieces! He will never eat my babies again."

P068 "All that's true enough. But where's Nagaina?" said Rikki-tikki, looking carefully round him.

P069 "Nagaina came to the bathroom sluice and called for Nag," Darzee went on, "and Nag came out on the end of a stick—the sweeper picked him up on the end of a stick and threw him upon the rubbish heap. Let us sing about the great, the red-eyed Rikki-tikki!" And Darzee filled his throat and sang.

STAR WORDS **[V] valiant*** brave. **[V] bang-stick*** Darzee's name for the gun. **[V] held fast*** kept a firm grip.

ENGLISH TOOLS **[W] register*** language choices suited to a situation, purpose or audience. **[L] viewpoint*** the position or consciousness through which information is presented.

B25.5 Write — D

P069 "Nagaina came to the bathroom sluice and called for Nag,"

Write a 55-word news update that includes the known death and the unresolved threat. Distinguish report from interpretation.

ENL1W D2.1 · MYP3 C.iii

B26 Urgency against praise

Read the centre first. Choose activities from your route; write answers by ID.

B26.1 Read — F

P072 "Where is Nagaina, for the third time?"

Identify the practical question Darzee finally answers. Explain how his answer differs from praise of Rikki's appearance.

ENL1W C2.6 · MYP1 A.i · prep

B26.2 Grammar — D

P070 "If I could get up to your nest, I'd roll your babies out!"

Expand I'd and explain the imagined condition. Does this sentence prove that Rikki has actually harmed the nestlings?

ENL1W B3.2 · MYP3 A.i

B26.5 Write — D

P074 "Have you ever heard where she keeps her eggs?"

Reduce the exchange to three purposeful lines of dialogue that obtain location information. Preserve the characters' unequal priorities.

ENL1W D2.1 · MYP3 C.iii

THE STORY

P070 "If I could get up to your nest, I'd roll your babies out!" said Rikki-tikki. "You don't know when to do the right thing at the right time. You're safe enough in your nest there, but it's war for me down here. Stop singing a minute, Darzee."

P071 "For the great, the beautiful Rikki-tikki's **sake*** I will stop," said Darzee. "What is it, O Killer of the terrible Nag?"

P072 "Where is Nagaina, for the third time?"

P073 "On the rubbish heap by the **stables***, **mourning*** for Nag. Great is Rikki-tikki with the white teeth."

P074 "Bother my white teeth! Have you ever heard where she keeps her eggs?"

STAR WORDS **[V] stables*** buildings where horses are kept. **[V] mourning*** expressing grief after a death. **[V] sake*** benefit or regard, as in for someone's sake.

ENGLISH TOOLS **[G] inversion*** a change from usual word order, often for emphasis or rhythm.

B26.3 Grammar — D

P073 "Great is Rikki-tikki with the white teeth."

*Put this sentence into ordinary subject–verb order. Explain what the **inversion*** gives prominence to.*

ENL1W B3.1 · MYP3 D.iii

B26.4 Character — A

P070 "but it's war for me down here."

Explain how physical position shapes the disagreement about urgency. Evaluate Rikki's threat as well as his practical concern.

ENL1W C3.5 · MYP5 A.iii

B26.6 Interpret — E

P073 "mourning for Nag."

Explain what this brief detail adds to Nagaina's characterization before her next attack. Do not assume that grief either excuses or eliminates her later choices.

ENG4U R1.4 · MYP5 A.i

B27 Location becomes a plan

Read the centre first. Choose activities from your route; write answers by ID.

B27.1 Space — F

P075 "on the end nearest the wall,"

Give precise directions to the eggs using all three location clues. Mark any missing information that would prevent a fully scaled map.

ENL1W C2.6 · MYP1 C.iii · prep

B27.3 Meaning — D

P078 "Not eat exactly; no."

Explain how Rikki answers the wording of Darzee's question while withholding his full intention. Why is this more qualified than a simple no?

ENL1W C1.1 · MYP3 A.i

B27.4 Plan — A

P078 "pretend that your wing is broken,"

Trace how the proposed deception would help access to the eggs. Identify which participant's cooperation is still uncertain.

ENL1W C3.2 · MYP5 B.ii

THE STORY

P075 "In the **melon bed***, on the end nearest the wall, where the sun strikes nearly all day. She hid them there weeks ago."

P076 "And you never thought it **worth while*** to tell me? The end nearest the wall, you said?"

P077 "Rikki-tikki, you are not going to eat her eggs?"

P078 "Not eat exactly; no. Darzee, if you have a **grain of sense*** you will fly off to the stables and **pretend*** that your wing is broken, and let Nagaina chase you away to this bush. I must get to the melon-bed, and if I went there now she'd see me."

STAR WORDS **[V] melon bed*** a garden plot where melons grow. **[V] worth while*** worthwhile, deserving the time or effort. **[V] grain of sense*** a very small amount of judgment, an idiom. **[V] pretend*** act as though something false is true.

ENGLISH TOOLS **[G] conditional*** a construction connecting a condition with a possible, imagined or unreal result. **[G] fragment*** a word group that is not a complete independent sentence; it can still work in dialogue.

B27.2 Grammar — D

P076 "The end nearest the wall, you said?"

*Restore this dialogue **fragment*** as a complete question. Explain why a fragment can still be clear in a conversation.*

ENL1W B3.1 · MYP3 D.iii

B27.5 Write — D

P078 "if I went there now she'd see me."

*Rewrite the plan as a 60-word confidential note with objective, diversion and risk. Use a **conditional*** to preserve the stated obstacle.*

ENL1W D1.4 · MYP3 B.i

B27.6 Question design — E

P077 "you are not going to eat her eggs?"

Write a better question Darzee could ask if his real concern is the eggs' survival. Explain how your wording closes the loophole in Rikki's answer.

ENG4U W2.4 · MYP5 D.i

B28 The wife takes action

Part 1 of 2. Read both parts before choosing the linked activities.

L B28.1 Read F

P079 "he didn't think at first that it was fair to kill them."

State Darzee's reason fairly. Then state his wife's practical reasoning without replacing either with a personal insult.

ENL1W C3.5 · MYP1 A.iv · prep

L B28.6 Gender E

P079 "Darzee was very like a man in some ways."

Read the comment beside feather-brained and sensible in P079. How does the contrast between Darzee and his wife shape the joke? Explain one possible gender expectation and one limit on that reading.

ENG4U R1.8 · MYP5 A.iii

THE STORY

P079 Darzee was a **feather-brained*** little fellow who could never hold more than one idea at a time in his head. And just because he knew that Nagaina's children were born in eggs like his own, he didn't think at first that it was fair to kill them. But his wife was a **sensible*** bird, and she knew that cobra's eggs meant young cobras later on. So she flew off from the nest, and left Darzee to keep the babies warm, and continue his song about the death of Nag. Darzee was very like a man in some ways.

STAR WORDS **[V] feather-brained*** foolish, the narrator's judgment. **[V] sensible*** showing practical judgment.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author.

G B28.2 Grammar D

P079 "just because he knew that Nagaina's children were born in eggs like his own,"

Identify the cause supplied for Darzee's hesitation. Replace because with although and explain how the logical relationship changes.

ENL1W B3.2 · MYP3 A.i

L B28.4 Narration A

P079 "But his wife was a sensible bird,"

*Explain how the **narrator*** steers judgment before the deception succeeds. Identify a word you would change in a more neutral version.*

ENL1W C1.6 · MYP5 A.ii

B28 The wife takes action

Part 2 of 2. Read both parts before choosing the linked activities.

B28.3 Reference and evidence — D

P080 "The boy in the house threw a stone at me and broke it."

*What does it refer to, and is the accusation established as true? Write an **attributed*** report that preserves its status as a tactic.*

ENL1W C3.3 · MYP3 C.iii

THE STORY

P080 She **fluttered*** in front of Nagaina by the rubbish heap and cried out, "Oh, my wing is broken! The boy in the house threw a stone at me and broke it." Then she fluttered more desperately than ever.

P081 Nagaina lifted up her head and hissed, "You warned Rikki-tikki when I would have killed him. Indeed and truly, you've chosen a bad place to be **lame*** in." And she moved toward Darzee's wife, slipping along over the dust.

P082 "The boy broke it with a stone!" **shrieked*** Darzee's wife.

STAR WORDS [V] **lame*** unable to walk normally because of injury. [V] **fluttered*** moved with small rapid wing movements. [V] **shrieked*** cried out sharply.

ENGLISH TOOLS [L] **viewpoint*** the position or consciousness through which information is presented. [H] **attributed*** presented as a statement made by an identified source. [V] **feigned*** pretended.

B28.5 Write — D

P081 "You warned Rikki-tikki when I would have killed him."

*Write a 70-word account from the wife's **viewpoint***. Preserve the need to remain convincing to Nagaina while the reader knows the injury is **feigned**.*

ENL1W D2.3 · MYP3 C.i

B29 A threat disclosed

Read the centre first. Choose activities from your route; write answers by ID.

B29.1 Read — F

P083 "before night the boy in the house will lie very still."

Put the threat into plain language. Explain how its indirect wording differs from a direct statement of the intended harm.

ENL1W C3.2 · MYP1 A.i · prep

B29.3 Grammar — D

P084 "a bird who looks at a snake's eyes"

*Identify the **relative clause*** and the general claim it helps make. Explain why grammar cannot establish whether that claim is biologically accurate.*

ENL1W B3.2 · MYP3 A.i

B29.4 Strategy — A

P083 "Little fool, look at me!"

Explain how the command attempts to control the wife's behaviour. Compare what Nagaina says with what the wife actually does.

ENL1W C3.3 · MYP5 A.iii

THE STORY

P083 "Well! It may be some **consolation*** to you when you're dead to know that I shall **settle accounts*** with the boy. My husband lies on the rubbish heap this morning, but before night the boy in the house will lie very still. What is the use of running away? I am sure to catch you. Little fool, look at me!"

P084 Darzee's wife knew better than to do that, for a bird who looks at a snake's eyes gets so frightened that she cannot move. Darzee's wife fluttered on, **piping*** sorrowfully, and never leaving the ground, and Nagaina **quickened*** her pace.

STAR WORDS **[V] consolation*** comfort in distress. **[V] settle accounts*** take revenge here. **[V] piping*** making a thin high sound. **[V] quickened*** increased the speed of.

ENGLISH TOOLS **[L] literal*** using a word or statement in its direct ordinary sense in the context. **[V] idiom*** a conventional expression whose meaning is not obtained simply by adding its separate words. **[G] relative clause*** a clause modifying a noun, often introduced by who, which or that.

B29.2 Idiom* — D

P083 "I shall settle accounts with the boy."

*Identify the future intention and the **idiom***. Write a **literal*** paraphrase without importing a financial transaction.*

ENL1W B2.2 · MYP3 D.i

B29.5 Write — D

P084 "never leaving the ground,"

Write a short stage direction showing how a performer could maintain the false injury while escaping. Include movement and timing.

ENL1W D2.1 · MYP3 C.iii

B29.6 Verification — E

P084 "gets so frightened that she cannot move."

Turn this categorical statement into a precise research question. Specify the species, behaviour and kind of published evidence you would need.

ENG4U W1.2 · MYP5 B.i

B30 The eggs and the interruption

Read the centre first. Choose activities from your route; write answers by ID.

L B30.1 Quantity F

P085 "he found twenty-five eggs,"

How many eggs have been destroyed when only three remain in P086? Explain why this subtotal must not be mistaken for the final count.

ENL1W C2.6 · MYP1 A.i · prep

V B30.3 Word formation D

P085 "whitish skin"

*What does the **suffix*** ish contribute? Compare white, whitish and off-white for precision; identify which is actually in the source.*

ENL1W B2.2 · MYP3 A.i

W B30.5 Write D

P087 "she has gone into the veranda,"

Write a message of no more than 25 words that gives Rikki the essential danger and location. Keep the message usable under time pressure.

ENL1W D2.1 · MYP3 C.iii

THE STORY

P085 Rikki-tikki heard them going up the path from the stables, and he raced for the end of the melon patch near the wall. There, in the warm **litter*** above the melons, very **cunningly*** hidden, he found twenty-five eggs, about the size of a **bantam***'s eggs, but with **whitish*** skin instead of shell.

P086 "I was not a day too soon," he said, for he could see the baby cobras curled up inside the skin, and he knew that the minute they were hatched they could each kill a man or a mongoose. He bit off the tops of the eggs as fast as he could, taking care to crush the young cobras, and turned over the litter from time to time to see whether he had missed any. At last there were only three eggs left, and Rikki-tikki began to **chuckle*** to himself, when he heard Darzee's wife screaming:

P087 "Rikki-tikki, I led Nagaina toward the house, and she has gone into the veranda, and—oh, come quickly—she means killing!"

STAR WORDS **[V] litter*** loose plant material on the ground. **[V] cunningly*** cleverly or skilfully here. **[V] bantam*** a small variety of domestic chicken. **[V] whitish*** somewhat white. **[V] chuckle*** laugh quietly.

ENGLISH TOOLS **[G] suffix*** a meaningful ending added to a word or base.

G B30.2 Grammar D

P085 "with whitish skin instead of shell."

Explain instead of as a contrast between coverings. Rewrite without implying that these eggs have no outer covering at all.

ENL1W B3.1 · MYP3 D.iii

L B30.4 Structure A

P086 "when he heard Darzee's wife screaming:"

Explain how this interruption changes the task's immediate priority. Distinguish urgency from completion.

ENL1W C1.5 · MYP5 A.ii

L B30.6 Ethics E

P086 "taking care to crush the young cobras,"

Develop two defensible readings of this action, one emphasizing prevention and one its cost. Give each textual support before evaluating them.

ENG4U R1.8 · MYP5 A.iii

B31 The family cannot move

Read the centre first. Choose activities from your route; write answers by ID.

L B31.1 Space F

P088 "within easy striking distance of Teddy's bare leg,"

*Sketch the immediate danger using the chair, table and Nagaina. Label stated distances **qualitatively***; do not invent measurements.*

ENL1W C2.6 · MYP1 C.iii · prep

G B31.2 Grammar D

P089 "If you move I strike, and if you do not move I strike."

Explain the two conditions and their identical consequence. Why does the grammar remove the family's apparent safe option?

ENL1W B3.2 · MYP3 A.i

W B31.5 Write D

P090 "all his father could do was to whisper,"

Write a 60-word scene restricted to what Teddy can see and hear. Use quiet speech and one physical detail rather than explaining everyone's thoughts.

ENL1W D2.3 · MYP3 C.i

THE STORY

P088 Rikki-tikki smashed two eggs, and tumbled backward down the melon-bed with the third egg in his mouth, and scuttled to the veranda as hard as he could put foot to the ground. Teddy and his mother and father were there at early breakfast, but Rikki-tikki saw that they were not eating anything. They sat **stone-still***, and their faces were white. Nagaina was coiled up on the **matting*** by Teddy's chair, within easy **striking distance*** of Teddy's **bare*** leg, and she was swaying to and fro, singing a song of triumph.

P089 "Son of the big man that killed Nag," she **hissed***, "stay still. I am not ready yet. Wait a little. Keep very still, all you three! If you move I strike, and if you do not move I strike. Oh, foolish people, who killed my Nag!"

P090 Teddy's eyes were fixed on his father, and all his father could do was to whisper, "Sit still, Teddy. You mustn't move. Teddy, keep still."

STAR WORDS **[V] matting*** a woven floor covering. **[V] striking distance*** close enough to reach with a strike. **[V] stone-still*** completely motionless. **[V] bare*** uncovered. **[V] hissed*** spoke with a sustained sharp s sound.

ENGLISH TOOLS **[G] contraction*** a shortened written form, such as mustn't for must not. **[H] attribution*** identifying who makes a statement or supplies information. **[H] qualitatively*** in descriptive terms rather than exact numerical measurements.

G B31.3 Grammar D

P090 "You mustn't move."

*Expand the **contraction***. Compare mustn't with needn't and explain why the substitution would change the instruction dangerously within the scene.*

ENL1W B3.2 · MYP3 A.i

L B31.4 Craft A

P088 "they were not eating anything."

Explain why this negative observation matters in a breakfast scene. Trace how the next details disclose the reason.

ENL1W C3.2 · MYP5 A.ii

L B31.6 Information E

P089 "Son of the big man that killed Nag,"

*Compare this **attribution*** with Darzee's P067 account. What may be missing from Nagaina's knowledge, and what does the text leave uncertain about how she learned it?*

ENG4U R1.4 · MYP5 A.iii

B32 A redirected gaze

Read the centre first. Choose activities from your route; write answers by ID.

L B32.1 Cause F

P093 "Look at your eggs,"

What new subject finally makes Nagaina turn? Explain why Rikki's first direct challenge does not have the same effect.

ENL1W C3.2 · MYP1 A.i · prep

G B32.2 Grammar D

P092 "if you come a step nearer I strike."

Compare the original with Unless you stay where you are, I strike. Name a movement that triggers both threats and one that triggers only the rewrite. Explain why the conditions differ.

ENL1W B3.2 · MYP3 A.i

G B32.3 Grammar D

P091 "Turn round, Nagaina. Turn and fight!"

*Identify the **imperative*** verbs and the implied subject. Add the subject explicitly and compare how natural the commands sound.*

ENL1W B3.1 · MYP3 D.iii

THE STORY

P091 Then Rikki-tikki came up and cried, "Turn round, Nagaina. Turn and fight!"

P092 "**All in good time***," said she, without moving her eyes. "I will settle my **account*** with you **presently***. Look at your friends, Rikki-tikki. They are still and white. They are afraid. They dare not move, and if you come a step nearer I strike."

P093 "Look at your eggs," said Rikki-tikki, "in the melon bed near the wall. Go and look, Nagaina!"

P094 The big snake turned **half around***, and saw the egg on the veranda. "Ah-h! Give it to me," she said.

STAR WORDS **[V] presently*** soon here. **[V] all in good time*** when the speaker chooses, not immediately. **[V] account*** a grievance to be settled, figuratively. **[V] half around*** partly turned.

ENGLISH TOOLS **[G] conditional*** a construction connecting a condition with a possible, imagined or unreal result. **[G] imperative*** a command or request form, usually with an implied you as subject. **[G] referent*** the person, thing or idea to which a word refers.

L B32.4 Dialogue A

P092 "They are still and white. They are afraid."

Explain what the short repeated statements do to Rikki as an audience. Distinguish describing the family from using the description as pressure.

ENL1W C1.5 · MYP5 A.i

W B32.5 Write D

P094 "Give it to me,"

*Rewrite this demand in three registers: command, negotiated request and desperate plea. Keep the **referent*** clear in each version.*

ENL1W D2.3 · MYP3 D.ii

L B32.6 Strategy E

P093 "in the melon bed near the wall."

Why does Rikki direct attention to the garden while holding an egg on the veranda? Explain the sequence without assuming the reader has already seen the next exchange.

ENG4U R1.4 · MYP5 A.iii

B33 Credit and leverage

Read the centre first. Choose activities from your route; write answers by ID.

L B33.1 Sequence F

P096 "catch Teddy by the shoulder,"

Explain what creates the opportunity for Teddy's rescue. Identify both Rikki's tactic and the father's immediate action.

ENL1W C2.6 · MYP1 A.i · prep

G B33.2 Grammar D

P095 "For the last—the very last of the brood?"

*Recover the longer question implied by this **fragment***. Explain how the dash intensifies scarcity.*

ENL1W B3.1 · MYP3 D.iii

L B33.4 Evidence A

P097 "He was dead before the big man blew him in two."

Test this claim against P061–P062. Distinguish sequence that is independently narrated from Rikki's later assertion about the precise moment of death.

ENL1W C3.3 · MYP5 A.iii

THE STORY

P095 Rikki-tikki put his paws one on each side of the egg, and his eyes were blood-red. "What price for a snake's egg? For a young cobra? For a young king cobra? For the last—the very last of the **brood***? The ants are eating all the others down by the melon bed."

P096 Nagaina spun clear round, forgetting everything **for the sake of*** the one egg. Rikki-tikki saw Teddy's father shoot out a big hand, catch Teddy by the shoulder, and drag him across the little table with the tea-cups, safe and out of reach of Nagaina.

P097 "Tricked! Tricked! Tricked! Rikk-tck-tck!" **chuckled*** Rikki-tikki. "The boy is safe, and it was I—I—I that caught Nag by the hood last night in the bathroom." Then he began to jump up and down, all four feet together, his head close to the floor. "He threw me to and fro, but he could not shake me off. He was dead before the big man blew him in two. I did it! Rikki-tikki-tck-tck! Come then, Nagaina. Come and fight with me. You shall not be a **widow*** long."

STAR WORDS **[V] brood*** offspring from one hatching. **[V] chuckled*** laughed quietly. **[V] widow*** a female whose mate or husband has died. **[V] for the sake of*** for the benefit of or because of concern for.

ENGLISH TOOLS **[G] pronoun*** a word such as he or it that refers to a person, thing or idea. **[G] fragment*** a word group that is not a complete independent sentence; it can still work in dialogue.

L B33.3 Pronoun emphasis D

P097 "it was I—I—I that caught Nag by the hood"

*Explain what the repeated **pronoun*** emphasizes. Rewrite the claim with a single I and compare the voice.*

ENL1W C1.5 · MYP3 A.ii

L B33.5 Write D

P095 "What price for a snake's egg?"

Write a 60-word commentary on leverage. Identify what each side values and how that changes control of the encounter.

ENL1W C3.3 · MYP3 A.iii

L B33.6 Interpret E

P097 "You shall not be a widow long."

Explain the threat's indirect logic. Compare its tone with the opening description of Rikki as a hero without requiring a simple approval or condemnation.

ENG4U R2.3 · MYP5 A.iii

B34 An offer refused

Read the centre first. Choose activities from your route; write answers by ID.

L B34.1 Read — F

P098 "I will go away and never come back,"

State Nagaina's offer as an exchange. Identify what she asks for and what she promises in return.

ENL1W C2.6 · MYP1 A.i · prep

G B34.2 Grammar — D

P098 "Give me the last of my eggs, and I will go away"

Rewrite the implied condition with if. Preserve the difference between a promise and proof that it will be kept.

ENL1W B3.1 · MYP3 D.iii

W B34.5 Write — D

P098 "the egg lay between Rikki-tikki's paws."

Write an 80-word alternative negotiation. Preserve the physical positions and motives; label the result as an invented possibility, not a missing part of Kipling's text.

ENL1W D2.3 · MYP3 C.i

THE STORY

P098 Nagaina saw that she had lost her chance of killing Teddy, and the egg lay between Rikki-tikki's **paws***. "Give me the egg, Rikki-tikki. Give me the last of my eggs, and I will go away and never **come back***," she said, **lowering her hood***.

P099 "Yes, you will go away, and you will never come back. For you will go to the **rubbish heap*** with Nag. Fight, widow! The big man has gone for his gun! Fight!"

STAR WORDS **[V] lowering her hood*** reducing the cobra's expanded neck display. **[V] rubbish heap*** a pile of discarded waste. **[V] come back*** return. **[V] paws*** an animal's feet with pads and claws.

L B34.3 Meaning — D

P099 "you will go away, and you will never come back."

Compare the same words in the two speakers' mouths. Explain the change in intended destination and outcome.

ENL1W C1.5 · MYP3 A.iv

L B34.4 Argument — A

P099 "For you will go to the rubbish heap with Nag."

Evaluate Rikki's refusal using evidence about both continuing danger and the offer. State one uncertainty that a fair judgment must retain.

ENL1W C3.5 · MYP5 A.iii

L B34.6 Reliability — E

P099 "The big man has gone for his gun!"

Is the father's trip independently narrated in this passage, or asserted in dialogue? Explain how that distinction should affect a factual summary.

ENG4U R1.4 · MYP5 A.iii

B35 A fight changes direction

Read the centre first. Choose activities from your route; write answers by ID.

L B35.1 Sequence F

P101 "He had forgotten the egg."

Explain how this omission changes the encounter from circling combat to pursuit. Include Nagaina's recovery of the egg.

ENL1W C2.6 · MYP1 A.i · prep

G B35.2 Grammar D

P100 "was bounding all round Nagaina,"

*Compare was bounding with bounded. Explain how the **progressive*** form presents movement in progress while other actions occur.*

ENL1W B3.2 · MYP3 A.i

L B35.3 Comparison D

P100 "she gathered herself together like a watch spring."

*Explain the stored movement suggested by the comparison. Replace the image with a **literal*** description of the body's position.*

ENL1W C3.1 · MYP3 A.i

THE STORY

P100 Rikki-tikki was bounding all round Nagaina, keeping just out of reach of her stroke, his little eyes like hot coals. Nagaina gathered herself together and flung out at him. Rikki-tikki jumped up and backward. Again and again and again she struck, and each time her head came with a **whack*** on the matting of the veranda and she gathered herself together like a **watch spring***. Then Rikki-tikki danced in a circle to get behind her, and Nagaina spun round to keep her head to his head, so that the **rustle*** of her tail on the matting sounded like dry leaves blown along by the wind.

P101 He had forgotten the egg. It still lay on the veranda, and Nagaina came nearer and nearer to it, till at last, while Rikki-tikki was **drawing breath***, she caught it in her mouth, turned to the veranda steps, and flew like an arrow down the path, with Rikki-tikki behind her. When the cobra runs for her life, she goes like a **whip-lash*** flicked across a horse's neck.

STAR WORDS **[V] watch spring*** a tightly coiled spring that powers a mechanical watch. **[V] whack*** a sharp impact or its sound. **[V] rustle*** a soft dry sound. **[V] whip-lash*** the flexible striking part of a whip. **[V] drawing breath*** pausing to breathe.

ENGLISH TOOLS **[L] literal*** using a word or statement in its direct ordinary sense in the context. **[G] progressive*** a verb construction using be plus an ing form to present an action as ongoing. **[L] simile*** an explicit comparison, often using like or as.

L B35.4 Sound A

P100 "sounded like dry leaves blown along by the wind."

*How does a quiet sound image alter the texture of a violent scene? Discuss contrast in sound, not simply the label **simile***.*

ENL1W C1.5 · MYP5 A.ii

W B35.5 Write D

P101 "flew like an arrow down the path,"

Write a 65-word chase without using flew or a comparison to a weapon. Preserve speed, direction and the egg's location.

ENL1W D2.3 · MYP3 C.ii

L B35.6 Revision E

P100 "Again and again and again she struck,"

Try deleting one repetition, then all of them. Explain which version best matches your intended emphasis and why the original may choose the longest.

ENG4U R2.3 · MYP5 A.ii

B36 Help at the hole

Read the centre first. Choose activities from your route; write answers by ID.

B36.1 Cause — F

P102 "the instant's delay brought Rikki-tikki up to her,"

Identify who creates the delay and what it enables. Explain why a brief action can be decisive without being the final fight.

ENL1W C3.2 · MYP1 A.iii · prep

B36.3 Cohesion — D

P102 "She headed straight for the long grass"

Track She, her and his through the paragraph. Rewrite one potentially confusing sentence with names where necessary.

ENL1W B3.2 · MYP3 D.iii

B36.6 Argument — E

P102 "But Darzee's wife was wiser."

*Return to your **provisional*** heroism claim in B02.4. Revise or retain it using this helper's contribution, and identify the precise evidence supporting your decision.*

ENG4U W2.6 · MYP5 A.iii

THE STORY

P102 Rikki-tikki knew that he must catch her, or all the trouble would begin again. She headed straight for the long grass by the thorn-bush, and as he was running Rikki-tikki heard Darzee still singing his foolish little song of triumph. But Darzee's wife was wiser. She flew off her nest as Nagaina came along, and flapped her wings about Nagaina's head. If Darzee had helped they might have turned her, but Nagaina only lowered her hood and went on. Still, the instant's delay brought Rikki-tikki up to her, and as she **plunged*** into the rat-hole where she and Nag used to live, his little white teeth were **clenched*** on her tail, and he went down with her—and very few mongooses, however wise and old they may be, care to follow a cobra into its hole. It was dark in the hole; and Rikki-tikki never knew when it might open out and give Nagaina room to turn and strike at him. He held on savagely, and stuck out his feet to act as **brakes*** on the dark **slope*** of the hot, **moist*** earth.

STAR WORDS **[V] clenched*** held tightly shut. **[V] brakes*** devices that slow movement, used as a comparison. **[V] moist*** slightly wet. **[V] slope*** slanting ground. **[V] plunged*** moved suddenly downward.

ENGLISH TOOLS **[V] provisional*** tentative and open to revision.

B36.2 Grammar — D

P102 "If Darzee had helped they might have turned her,"

Explain both the unreal past condition and the uncertainty in might have. Rewrite without changing possibility into certainty.

ENL1W B3.2 · MYP3 D.iii

B36.4 Risk — A

P102 "room to turn and strike at him."

Explain why entering the hole changes the balance of danger. Use the stated limits on visibility and turning space.

ENL1W C3.2 · MYP5 A.iii

B36.5 Write — D

P102 "stuck out his feet to act as brakes"

Write a 60-word physical account of descent. Make the cause of slowing clear and keep unseen events outside the hole out of Rikki's knowledge.

ENL1W D2.1 · MYP3 C.iii

B37 A premature death song

Read the centre first. Choose activities from your route; write answers by ID.

L B37.1 Evidence F

P103 "the grass by the mouth of the hole stopped waving,"

Separate what Darzee sees from what he predicts. What additional observation disproves his prediction?

ENL1W C3.3 · MYP1 A.iii · prep

G B37.2 Grammar D

P103 "Nagaina will surely kill him underground."

Identify two words that make the prediction sound certain. Rewrite it with an appropriate degree of uncertainty for the evidence available to Darzee.

ENL1W B3.2 · MYP3 D.iii

L B37.4 Narration A

P104 "The widow will never come out again."

What does the story allow readers to infer about Nagaina's fate, and what does it withhold about the actual underground encounter?

ENL1W C1.6 · MYP5 A.iii

THE STORY

P103 Then the grass by the mouth of the hole stopped waving, and Darzee said, "It is all over with Rikki-tikki! We must sing his death song. Valiant Rikki-tikki is dead! For Nagaina will surely kill him underground."

P104 So he sang a very **mournful*** song that he made up **on the spur of the minute***, and just as he got to the most touching part, the grass **quivered*** again, and Rikki-tikki, covered with dirt, dragged himself out of the hole leg by leg, licking his **whiskers***. Darzee stopped with a little shout. Rikki-tikki shook some of the dust out of his fur and sneezed. "It is all over," he said. "The widow will never come out again." And the red ants that live between the grass stems heard him, and began to **troop*** down one after another to see if he had spoken the truth.

P105 Rikki-tikki curled himself up in the grass and slept where he was—slept and slept till it was late in the afternoon, for he had done a hard day's work.

STAR WORDS **[V] mournful*** expressing sadness. **[V] on the spur of the minute*** improvised immediately, without planning. **[V] quivered*** trembled slightly. **[V] troop*** move together as a group. **[V] whiskers*** long sensitive hairs near the mouth.

ENGLISH TOOLS **[W] genre*** a type of text with recognizable purposes and conventions.

L B37.3 Structure D

P105 "slept and slept till it was late in the afternoon,"

Explain what repetition and the time phrase establish about the aftermath. Compare this with a single slept.

ENL1W C1.5 · MYP3 A.i

W B37.5 Write D

P104 "to see if he had spoken the truth."

Write a 55-word verification notice from the ants' position. Separate Rikki's report, their purpose and a result the text has not yet described.

ENL1W D2.1 · MYP3 C.iii

L B37.6 Genre* E

P104 "just as he got to the most touching part,"

Explain how comic interruption undercuts Darzee's performance. Does the humour eliminate the scene's danger? Support a qualified answer.

ENG4U R2.3 · MYP5 A.iii

B38 News travels through the garden

Read the centre first. Choose activities from your route; write answers by ID.

L B38.1 Information F

P106 "Tell the Coppersmith, Darzee,"

Draw the stated news chain beginning with Rikki. Distinguish a message source, an intermediary and the wider audience.

ENL1W C2.6 · MYP1 B.ii · prep

G B38.2 Grammar D

P107 "The Coppersmith is a bird who makes a noise"

*Explain the **present tense*** in this description after past-tense events. Rewrite the first **clause*** in the past and compare the implied **scope***.*

ENL1W B3.2 · MYP3 D.iii

W B38.5 Write D

P107 "Nag is dead—dong! Nagaina is dead!"

*Write two news versions: a ten-word headline and a 50-word bulletin. Preserve **attribution*** and avoid adding eyewitness details of the underground encounter.*

ENL1W D2.1 · MYP3 C.iii

THE STORY

P106 "Now," he said, when he awoke, "I will go back to the house. Tell the **Coppersmith***, Darzee, and he will tell the garden that Nagaina is dead."

P107 The Coppersmith is a bird who makes a noise exactly like the beating of a little hammer on a copper pot; and the reason he is always making it is because he is the **town crier*** to every Indian garden, and tells all the news to everybody who cares to listen. As Rikki-tikki went up the path, he heard his "attention" notes like a tiny dinner **gong***, and then the steady "Ding-dong-tock! Nag is dead—dong! Nagaina is dead! Ding-dong-tock!" That set all the birds in the garden singing, and the frogs **croaking***, for Nag and Nagaina used to eat frogs as well as little birds.

STAR WORDS **[V] Coppersmith*** a bird named here for its metallic call. **[V] town crier*** a person who publicly announces news. **[V] gong*** a metal object struck to make a ringing sound. **[V] croaking*** making the low rough calls associated with frogs.

ENGLISH TOOLS **[L] rhythm*** the pattern of beats, stresses or pauses in language. **[G] clause*** a group of words organized around a verb, usually with a subject; some clauses can stand alone. **[L] literal*** using a word or statement in its direct ordinary sense in the context. **[G] present tense*** a verb form often used for current states, habits or general statements. **[L] metaphor*** a description that presents one thing in terms of another. **[G] scope*** the range of meaning or part of a sentence to which a claim or word applies. **[H] attribution*** identifying who makes a statement or supplies information. **[H] civic*** connected with public community life.

L B38.3 Sound D

P107 "Ding-dong-tock!"

*Identify how this invented spelling represents a sound. Write a different announcement sound and explain how you would help a reader hear its **rhythm***.*

ENL1W C3.1 · MYP3 C.ii

L B38.4 Audience A

P107 "the town crier to every Indian garden,"

*Explain the human institution used to describe bird communication. Distinguish the **metaphor*** from a **literal*** claim about the bird's **civic*** job.*

ENL1W C3.1 · MYP5 A.i

L B38.6 Perspective E

P107 "for Nag and Nagaina used to eat frogs as well as little birds."

Explain why both birds and frogs respond. What additional perspective does this give on the garden's relief beyond the household's safety?

ENG4U R1.8 · MYP5 A.iv

B39 Security and the ending

Read the centre first. Choose activities from your route; write answers by ID.

L B39.1 Cause F

P108 "he ate all that was given him till he could eat no more,"

Compare this meal with P036–P038. What change in Rikki's assessment of danger makes the ending meal significant?

ENL1W C3.2 · MYP1 A.iv · prep

G B39.2 Grammar D

P111 "And if they weren't, I'm here."

*Restore the omitted **complement*** after weren't. Explain how context makes the shortened condition understandable.*

ENL1W B3.2 · MYP3 D.iii

W B39.5 Write D

P112 "with tooth and jump and spring and bite,"

Write a 75-word alternative final paragraph emphasizing continuing vigilance. Preserve the stated outcome and make a deliberate choice about repeated and.

ENL1W D2.3 · MYP3 C.ii

THE STORY

P108 When Rikki got to the house, Teddy and Teddy's mother (she looked very white still, for she had been **fainting***) and Teddy's father came out and almost cried over him; and that night he ate all that was given him till he could eat no more, and went to bed on Teddy's shoulder, where Teddy's mother saw him when she came to look late at night.

P109 "He saved our lives and Teddy's life," she said to her husband. "Just think, he saved all our lives."

P110 Rikki-tikki woke up with a jump, for the mongooses are **light sleepers***.

P111 "Oh, it's you," said he. "What are you bothering for? All the cobras are dead. And if they weren't, I'm here."

P112 Rikki-tikki had a right to be **proud*** of himself. But he did not grow too proud, and he kept that garden as a mongoose should keep it, with tooth and jump and spring and bite, till never a cobra **dared*** show its head inside the walls.

STAR WORDS **[V] fainting*** temporarily losing consciousness. **[V] light sleepers*** those easily awakened. **[V] proud*** pleased with achievement. **[V] dared*** had the courage or willingness to do something.

ENGLISH TOOLS **[L] narrator*** the voice that tells a story; it is not automatically identical to the author. **[G] complement*** a sentence element completing a verb's meaning; a subject complement describes or identifies the subject.

G B39.3 Grammar D

P112 "as a mongoose should keep it,"

*Explain the expectation expressed by should. Rewrite as a neutral observation of what Rikki does and compare the **narrator***'s stance.*

ENL1W B3.2 · MYP3 D.iii

L B39.4 Structure A

P109 "he saved all our lives."

Compare the mother's ending judgment with her earlier concern in P015. Trace the evidence that changes her response rather than calling her simply wrong.

ENL1W C3.2 · MYP5 A.iii

L B39.6 Interpret E

P112 "till never a cobra dared show its head inside the walls."

What definition of a secure garden does the ending establish? Compare benefits for some inhabitants with exclusions for others, then justify a reading of the conclusion's tone.

ENG4U R1.8 · MYP5 A.iii

B40 Darzee's chant

Part 1 of 2. Read both parts before choosing the linked activities.

L B40.1 Voice F

C01–05 "Singer and tailor am I—"

What two activities does Darzee connect? Explain how the long fifth line joins them through a shared image.

ENL1W C1.1 · MYP1 A.i · prep

G B40.2 Grammar D

C01 "Singer and tailor am I—"

*Restore ordinary word order. Compare this **inversion*** with the self-presentation it creates in a song.*

ENL1W B3.1 · MYP3 D.iii

THE STORY

(Sung in honor of Rikki-tikki-tavi)

C01 Singer and tailor am I—
C02 Doubled the joys that I know—
C03 Proud of my **lilt*** to the sky,
C04 Proud of the house that I sew—
C05 Over and under, so weave I my music—so weave I the house that I sew.

C06 Sing to your fledglings again,
C07 Mother, oh lift up your head!
C08 Evil that **plagued*** us is **slain***,
C09 Death in the garden lies dead.
C10 Terror that hid in the roses is **impotent***—flung on the **dung-hill*** and dead!

STAR WORDS **[V] lilt*** a light rhythmic rise and fall of the voice. **[V] plagued*** caused repeated trouble. **[V] slain*** killed, a literary word. **[V] impotent*** powerless here. **[V] dung-hill*** a heap of animal waste.

ENGLISH TOOLS **[G] inversion*** a change from usual word order, often for emphasis or rhythm.

L B40.4 Form A

C06–10 "Death in the garden lies dead."

Explain the apparent contradiction. What does personifying Death allow the singer to celebrate?

ENL1W C3.1 · MYP5 A.iii

B40 Darzee's chant

Part 2 of 2. Read both parts before choosing the linked activities.

L B40.3 Meaning D

C11–15 "Tell me his nest and his name."

Why might a bird ask for a hero's nest? Explain how the phrase translates another creature's identity into the singer's own terms.

ENL1W C3.2 · MYP3 A.i

L B40.5 Write D

C16–20 "Nay, I will praise him instead."

*Write a 65-word **prose*** commentary explaining how the turn from collective thanks to I changes the speaker's role.*

ENL1W C1.5 · MYP3 A.i

THE STORY

C11 Who has **delivered*** us, who?
C12 Tell me his nest and his name.
C13 Rikki, the **valiant***, the true,
C14 Tikki, with eyeballs of flame,
C15 Rikk-tikki-tikki, the **ivory-fanged***, the hunter with eyeballs of flame!

C16 Give him the Thanks of the Birds,
C17 Bowing with tail feathers spread!
C18 Praise him with nightingale words—
C19 **Nay***, I will praise him instead.
C20 Hear! I will sing you the praise of the bottle-tailed Rikki, with eyeballs of red!

C21 (Here Rikki-tikki interrupted, and the rest of the song is lost.)

STAR WORDS **[V] delivered*** rescued here. **[V] valiant*** brave. **[V] ivory-fanged*** having pale teeth compared to ivory. **[V] Nay*** no, an older word.

ENGLISH TOOLS **[L] prose*** writing organized in sentences and paragraphs rather than verse lines.

L B40.6 Structure E

C21 "Here Rikki-tikki interrupted, and the rest of the song is lost."

Compare this interruption with P104. Explain what the paired endings suggest about the difference between action and the performance of praise.

ENG4U R1.6 · MYP5 A.iv

Workshops & transfer

Use a longer task when it adds a new purpose, comparison or language goal.

Choose a workshop when you need a sustained product, a comparison across passages or a specific language goal. The anchor locates the starting point; additional references identify the evidence to gather. Consult the original passage's glossary for words inside quotations. New technical terms are glossed below each workshop page.

Avoid assigning the same work twice

B02.4 and B36.6 → W36 The workshop becomes the full credit argument; retain the short notes as planning only.

B11.2 and B36.2 → W76 Use the workshop for a comparison across conditional types.

B13.6 → W52 Choose historical source tracing or a modern scientific claim-check; assign both only with different questions.

B20.6 → W31 Choose the short metaphor inquiry or the full historical hypothesis test.

B28.4 → W37 Choose close analysis or the neutral rewrite with commentary.

B33.4 → W59 Use the source claim-check to revise a claim in the student's own draft rather than answer the same question twice.

B37.1 and B37.4 → W41 Choose local distinctions or a cross-story essay on mistaken certainty.

B40.4 and B40.6 → W42 Choose local poem reading or sustained prose–poem comparison.

B19.4 → W53 Choose the bathroom diagram or the whole-setting spatial model.

B10.4 → W55 Choose a short fair comparison or a formal argument map.

Helpful response stems

Reading The passage states ____. I infer ____ because ____.

Grammar Changing ____ to ____ changes ____ because ____.

Interpretation One reading is ____. The strongest evidence is ____. However, ____ limits that reading.

History The source establishes ____. This helps explain ____. It does not establish ____.

Writing My audience needs ____. I chose ____ so that ____.

Reflection I first wrote ____. After checking ____, I changed or retained ____ because ____.

A transfer task should produce new evidence of learning: a new audience, a new grammatical contrast, a wider comparison or an independently revised text. If it asks for the same reasoning you have already demonstrated, choose the more suitable version.

Sound, spelling and sentence foundations

Choose a sustained task. Revisit the named passage before responding.

G W01 Sound F

P002 “Rikk-tikk-tikki-tikki-tchk!”

Say the cry slowly, then quickly. Mark repeated sound units and clap the pattern. Explain why an invented cry need not follow the spelling of an ordinary dictionary word.

ENL1W B2.3 · MYP1 D.iv · prep

G W02 Spelling F

P004 “let’s take him in and dry him.”

*Expand let’s. Compare its apostrophe with the **possessive*** in Rikki-tikki’s mother in P017. Write one correct example of each use.*

ENL1W B3.3 · MYP1 D.iii · prep

[G] possessive* a form showing possession or another relationship, often marked by an apostrophe.

G W03 Word building F

P003 “kicking and clucking,”

*Write kick, kicking, jump and jumping. Describe what happens to each **base*** before ing. Apply this unchanged-**base*** pattern to walk and help, then use a dictionary to check all four ing forms.*

ENL1W B2.1 · MYP1 D.iv · prep

[G] base* the word form to which an ending or other element is added.

G W05 Word classes F

P018 “high grass.”

*Build a **noun phrase*** by adding two useful **modifiers*** to grass. Explain which details help a reader picture a specific place and which add no useful information.*

ENL1W B3.1 · MYP1 D.i · prep

[G] noun phrase* a noun or pronoun together with words that help specify or describe it. **[G] modifiers*** words or phrases that add detail to another part of a sentence.

G W06 Word families D

P065 “a song of triumph”

*Create a family containing triumph, triumphant and triumphantly. Write one grammatical sentence for each and label its **word class*** in that sentence.*

ENL1W B3.2 · MYP3 D.iii

[G] word class* a grammatical category such as noun, verb or adjective.

G W04 Sentences F

P003 “Let’s have a funeral.”

Sort four source examples into statement, question, command and exclamation. Use P003–P004 and P020–P024. Explain why punctuation alone does not always identify a sentence’s purpose.

ENL1W B3.1 · MYP1 A.i · prep

Precision in grammar and editing 1

Choose a sustained task. Revisit the named passage before responding.

G W07 Agreement* D

P002 “His eyes and the end of his restless nose were pink.”

*Create three new descriptions: one with a **singular*** subject, one **plural***, one compound. Choose verbs that agree. Explain a distractor in which a nearby noun tempts the wrong verb.*

ENL1W B3.2 · MYP3 D.iii

[G] agreement* the matching of a verb form to its subject, or of other related grammatical forms. **[G] plural*** a form referring to more than one. **[G] singular*** a form referring to one.

G W10 Pronouns D

P088 “Teddy and his mother and father were there at early breakfast,”

Write a four-sentence account containing Teddy, his father and Rikki. Then edit every ambiguous he or his. Underline one pronoun that is already clear and worth keeping.

ENL1W B3.2 · MYP3 D.iii

G W08 Determiners* D

P023 “the big black cobra,”

*In Nag, the big black cobra, explain how the name helps identify the animal described by the **noun phrase***. Then introduce an invented animal with a and refer back using the and a **pronoun***. Explain the change in what the reader can identify.*

ENL1W B3.2 · MYP3 D.iii

[G] pronoun* a word such as he or it that refers to a person, thing or idea. **[G] determiners*** words such as a, the, this or many that help specify nouns. **[G] noun phrase*** a noun with any words that belong with it, such as the big black cobra.

WORD DESK

[L] narrator* the voice that tells a story; it is not automatically identical to the author.

G W09 Countability* D

P003 “a little wisp of grass”

*Compare grass with blades of grass in two sentences using much and many correctly. Explain why counting units changes the **determiner*** choice.*

ENL1W B3.2 · MYP3 D.iii

[G] determiner* a word such as a, the, this or many that helps specify a noun. **[G] countability*** whether a noun is being used for separate countable units or for an uncounted amount.

G W11 Modifiers* A

P017 “riding on Teddy’s shoulder,”

Repair this deliberately faulty sentence: Riding on Teddy’s shoulder, breakfast was served. Explain the unintended meaning before giving two clear alternatives with different subjects.

ENL1W B3.1 · MYP5 D.iii

[G] modifiers* words or phrases that add detail to another part of a sentence.

Precision in grammar and editing 2

Choose a sustained task. Revisit the named passage before responding.

G W12 Clause* joining D

P030 "He bit, indeed, but did not bite long enough,"

Write three versions of the same contrast using but, although and however. Punctuate each correctly and explain why however cannot simply replace but between two full clauses with a comma.

ENL1W B3.3 · MYP3 D.iii

[G] clause* a group of words organized around a verb, usually with a subject; some clauses can stand alone.

G W16 Punctuation A

P057 "Now, if I kill him here, Nagaina will know;"

*Separate the two **conditional*** statements with a **semicolon***, then with a full stop. Explain both choices. Add a **colon*** only after writing a genuinely complete introductory clause.*

ENL1W B3.3 · MYP5 D.iii

[G] conditional* a construction connecting a condition with a possible, imagined or unreal result. **[G] semicolon*** the punctuation mark ; which can link closely related independent clauses. **[G] colon*** the punctuation mark : often introducing material after a complete clause.

G W13 Relative clauses A

P001 "Chuchundra, the muskrat, who never comes out into the middle of the floor,"

*Write one identifying **relative clause*** about an unnamed garden creature and one **supplementary*** relative clause about named Chuchundra. Explain the comma difference and its effect on identification.*

ENL1W B3.3 · MYP5 D.iii

[G] relative clause* a clause modifying a noun, often introduced by who, which or that. **[G] supplementary*** adding extra information rather than identifying which person or thing is meant.

G W14 Questions D

P022 "Who is Nag?"

Turn three statements about Nag into questions using who, what and why. Explain when English changes word order and when the question word itself is the subject.

ENL1W B3.1 · MYP3 D.iii

G W15 Reported speech* A

P091 "Turn round, Nagaina. Turn and fight!"

*Report this command, Teddy's **present-progressive*** report in P036, and Nagaina's promise in P098 in a past-tense account. Explain one tense or **pronoun*** change and one choice affected by context.*

ENL1W B3.2 · MYP5 D.iii

[G] pronoun* a word such as he or it that refers to a person, thing or idea. **[G] progressive*** a verb construction using be plus an ing form to present an action as ongoing. **[G] reported speech*** a way of reporting what someone said, by quotation or by giving the content in adapted wording. **[G] present-progressive*** am, is or are plus an ing form, presenting an action as ongoing.

Precision in grammar and editing 3

Choose a sustained task. Revisit the named passage before responding.

G W17 Negation D

P034 “nobody thinks of him,”

*Compare Nobody considers Karait dangerous with Not everybody considers Karait dangerous. Describe a situation in which only the second is true. Then paraphrase the **narrator*** ’s nobody thinks of him in context, attributing the claim rather than reporting a verified fact.*

ENL1W B3.2 · MYP3 A.i

[L] narrator* the voice that tells a story; it is not automatically identical to the author.

WORD DESK

[G] scope* the range of meaning or part of a sentence to which a claim or word applies.

G W18 Verb forms A

P033 “when the mongoose fights the snake”

Construct a six-event timeline from the story. Express one ongoing action, one earlier completed action and one future-in-the-past expectation. Explain the time relation each form adds.

ENL1W B3.2 · MYP5 D.iii

W W20 Register* D

P074 “Bother my white teeth!”

*Rewrite Rikki’s complaint as an informal text message, a courteous spoken request and a formal report. Identify one grammatical or **lexical*** choice suited to each audience.*

ENL1W D2.3 · MYP3 D.ii

[W] register* language choices suited to a situation, purpose or audience. **[G] lexical*** concerning vocabulary.

G W19 Parallelism* A

P112 “with tooth and jump and spring and bite,”

*Edit this faulty list: Rikki protects by biting, a jump, and he springs. Produce two **parallel*** versions with different grammatical patterns and justify your preferred **rhythm***.*

ENL1W B3.1 · MYP5 D.iii

[L] rhythm* the pattern of beats, stresses or pauses in language. **[G] parallel*** using matching grammatical patterns for comparable items. **[G] parallelism*** the use of matching grammatical structures for related ideas.

Historical context and the limits of evidence 1

Choose a sustained task. Revisit the named passage before responding.

H W21 Chronology D

P001 “This is the story of the great war”

Use H01–H02 to place first magazine publication, book collection and the period of Crown rule on a labelled timeline. Explain why publication date does not by itself date every event in the fiction.

ENL1W C2.6 · MYP3 B.ii

H W22 Setting A

P001 “Segowlee cantonment.”

Use H02 to distinguish a military-setting clue from a verified map location. Write a 70-word setting note that preserves both what is known and what remains unresolved.

ENL1W C3.4 · MYP5 A.i

H W23 Social language A

P017 “every well-brought-up mongoose”

Explain how the phrase transfers a human social judgment to an animal. Use a second period-setting detail to ask a focused historical question about household manners, without inventing its answer.

ENL1W C3.4 · MYP5 A.i

H W24 Identity A

P017 “white men.”

Using H02–H03, write a cautious contextual paragraph about how the narrative distinguishes people. Include the phrase, one relevant historical fact and one conclusion the evidence cannot establish.

ENG4U R1.8 · MYP5 A.iii

H W25 Domestic history A

P015 “the ink on a writing table,”

*Prepare a three-object evidence catalogue using the writing table, lamps and bath drainage. For each, state its narrative use and a research question about **material life***. Avoid unsupported claims about how common it was.*

ENL1W D1.2 · MYP5 B.i

[H] material life* the objects, technologies and physical arrangements of everyday living.

Historical context and the limits of evidence 2

Choose a sustained task. Revisit the named passage before responding.

H W26 Labour A

P065 "the sweeper had thrown the body on the rubbish-heap."

Write a 90-word note on narrative visibility: what work is stated, what personal information is absent, and what source might help contextualize such labour. Do not invent the fictional worker's social identity or biography.

ENG4U R1.8 · MYP5 A.i

H W27 Religion and source E

P024 "The great God Brahm"

Draft a research question about the origin and transmission of Nag's account. Specify a primary religious or historical source you would seek and explain why this fictional speech cannot stand in for a whole tradition.

ENG4U W1.2 · MYP5 B.i

H W29 Period knowledge A

P033 "any magic herb."

*Use H05 to distinguish a story's rejection of an old explanation from a modern scientific finding. Write three differently **attributed*** claims that prevent those categories from collapsing.*

ENG4U W2.1 · MYP5 C.iii

[H] attributed* presented as a statement made by an identified source.

H W28 Edition comparison E

P034 "something wriggled a little in the dust,"

Read H04's report of the alternative flinched. Compare the implied movement and the limits of the variant's importance. Record which edition supplies each wording before arguing for an effect.

ENG4U R2.3 · MYP5 A.iv

V W30 Historical vocabulary A

P015 "kerosene lamps were lighted,"

Choose four period or unfamiliar terms in the story. Create a reader's gloss that explains meaning without replacing cultural or historical detail with a vague modern equivalent.

ENL1W B2.2 · MYP5 D.i

Historical context and the limits of evidence 3

Choose a sustained task. Revisit the named passage before responding.

H W31 Interpretation E

P054 "we are king and queen of the garden;"

*Test the **hypothesis*** that the garden conflict can be read through **colonial*** power. Give two supporting details, one complicating detail and one limit on any one-to-one mapping. Accept, **qualify*** or reject the hypothesis.*

ENG4U R1.8 · MYP5 A.iii

[H] hypothesis* a proposed explanation or interpretation to be tested against evidence. **[H] colonial*** connected with rule or control by an outside power. **[H] qualify*** limit or refine a claim so it fits its evidence more accurately.

H W32 Publication audience E

P067 "The big man brought the bang-stick,"

Use H01 to formulate a hypothesis about writing for a magazine audience. Test it against two stylistic choices. State why knowing the magazine title cannot establish how every historical reader responded.

ENG4U R2.3 · MYP5 A.iii

L W33 Adaptation A

P001 "fought single-handed,"

Compare A01 with P001–P002. Catalogue one change in information, one in sentence structure and one in evaluation. Explain how accessibility can alter historical or interpretive detail even when plot remains recognizable.

ENL1W C1.5 · MYP5 A.iv

H W34 Historical reflection E

P017 "what to do if ever he came across white men."

*Before rereading H02–H03, record a tentative contextual **inference***. After rereading, revise or retain it with a reason. Identify exactly what the historical information changes and what it leaves undecided.*

ENL1W C2.3 · MYP5 A.iii

[H] inference* a conclusion drawn from evidence rather than directly stated.

A01 A brief adaptation for comparison

Rikki-tikki-tavi, a young mongoose, fought snakes in and around a large house in a military settlement. Darzee the bird helped him, and Chuchundra gave advice. Rikki did the fighting. His fur and tail looked a little like a cat's, while his head and behaviour resembled a weasel's. His eyes and the tip of his nose were pink. He could reach any part of his body to scratch it. When he hurried through the grass, he gave a sharp, rattling cry.

A01 is a new editorial adaptation of P001–P002, written for this booklet. It is not a historical edition or the original wording. It deliberately changes detail, phrasing and sentence structure so those choices can be examined.

Extended writing and argument 1

Choose a sustained task. Revisit the named passage before responding.

W35 Paragraph — D

P007 “Run and find out,”

Write a 100-word character paragraph with a claim, two brief quotations and explanations connecting each quotation to the claim. Remove any sentence that merely repeats your claim.

ENL1W D2.1 · MYP3 B.ii

W36 Causal* argument — A

P001 “Rikki-tikki did the real fighting.”

Write 200–250 words evaluating the distribution of credit. Distinguish fighting, warning, diversion and rescue. Address the strongest evidence against your position, including P061 and P102.

ENG4U W2.1 · MYP5 A.iii

[V] causal* concerning a cause-and-effect relationship.

W37 Narrative voice — A

P079 “a feather-brained little fellow”

*Rewrite P079 in 90 words using neutral narration. Add a 100-word commentary identifying two **evaluative*** changes and one meaning your revision cannot preserve exactly.*

ENG4U W2.2 · MYP5 C.ii

[H] evaluative* expressing a judgment rather than only describing.

W39 Theme — A

P111 “And if they weren’t, I’m here.”

Develop a 200-word argument about the relationship between confidence and vigilance. Use an early, middle and late passage; show development rather than listing similar quotations.

ENG4U W2.1 · MYP5 A.iii

W38 Point of view — A

P061 “A hot wind knocked him senseless”

*Retell the bathroom struggle in 180 words from the father’s **restricted viewpoint***. Then identify two things he cannot directly know and explain how you prevented that knowledge from entering the narration.*

ENG4U W2.1 · MYP5 C.i

[L] restricted viewpoint* a narration limited to what a particular observer can perceive or know.

Extended writing and argument 2

Choose a sustained task. Revisit the named passage before responding.

W40 Counterargument* E

P079 “he didn’t think at first that it was fair to kill them.”

*Write two 100-word arguments that take Darzee’s concern seriously from different positions. Then write a reasoned 80-word **adjudication*** that acknowledges the strongest unresolved objection.*

ENG4U W2.1 · MYP5 A.iii

[H] counterargument* a reasoned objection to a position. **[H] adjudication*** a reasoned judgment between competing positions.

W41 Structure A

P103 “Valiant Rikki-tikki is dead!”

Write a 200-word analysis of mistaken certainty across the story. Compare this declaration with P003 and P062, explaining different speakers, evidence and consequences.

ENG4U R1.6 · MYP5 A.iv

W42 Comparative reading E

C08–10 “Death in the garden lies dead.”

*Compare how the **prose*** ending and Darzee’s song represent victory in 250 words. Discuss one difference in voice, one in form and one in the handling of continued danger.*

ENG4U R2.1 · MYP5 A.iv

[L] prose* writing organized in sentences and paragraphs rather than verse lines.

W43 Creative transfer D

P027 “he wanted to get Rikki-tikki off his guard.”

Write a 200-word scene in a different setting where polite dialogue conceals a plan. Plant two clues accessible to the reader. Add 60 words explaining their placement.

ENL1W D2.1 · MYP3 C.ii

W44 Essay design E

P112 “as a mongoose should keep it,”

*Plan an essay on the **narrator***’s authority. Write a **contestable*** **thesis***, three distinct paragraph claims, evidence for each and a **counterexample***. Explain how the counterexample will refine the thesis.*

ENG4U W1.4 · MYP5 B.i

[L] narrator* the voice that tells a story; it is not automatically identical to the author. **[H] counterexample*** an example that challenges a general claim. **[W] thesis*** the central claim an analytical piece will develop and support. **[H] contestable*** open to reasoned disagreement rather than merely reporting a fact.

Speaking, viewing and media

Choose a sustained task. Revisit the named passage before responding.

G W45 Oral reading D

P059 “muscle by muscle,”

Record 45–60 seconds of P059. Mark planned pauses and emphasis first, then listen back. Cite one audible decision that clarifies tension and rerecord only the affected sentence.

ENL1W B2.3 · MYP3 D.iv

W W46 Listening A

P103 “It is all over with Rikki-tikki!”

Record two deliveries of Darzee’s prediction with different degrees of certainty. Compare them yourself or with a listener. Identify one audible difference in pace, pitch or stress and explain its effect. Base the explanation on the recordings.

ENL1W B1.4 · MYP5 D.ii

W W47 Storyboard* A

P096 “shoot out a big hand, catch Teddy by the shoulder,”

*Create six **storyboard*** frames for P093–P097. Specify **viewpoint***, action and sound or deliberate silence in each frame. Explain one choice that guides the viewer’s attention and one thing **prose*** can state that the camera cannot directly show.*

ENG4U M3.3 · MYP5 C.ii

[L] prose* writing organized in sentences and paragraphs rather than verse lines. **[L] viewpoint*** the position or consciousness through which information is presented. **[W] storyboard*** a planned sequence of images showing how a screen scene will unfold.

W W49 Adaptation pitch E

P104 “the grass quivered again,”

Pitch a 90-second screen adaptation of P103–P105. Decide whether to show the underground fight. Explain how that decision changes uncertainty and the viewer’s relation to Rikki’s report.

ENG4U M3.3 · MYP5 C.ii

W W48 Media framing A

P107 “tells all the news to everybody who cares to listen.”

Design two short news posts reporting the outcome for different garden audiences. Annotate a headline, quotation and omission in each. Preserve the distinction between verified action and reported death.

ENG4U M3.3 · MYP5 C.ii

W W50 Accessibility D

P019 “stitching them up the edges with fibers,”

Sketch the nest from P019, then write 50–70 words of audio description for your sketch. Distinguish visible details from construction history and emotional interpretation.

ENL1W D2.1 · MYP3 C.iii

Interdisciplinary inquiry through English

Choose a sustained task. Revisit the named passage before responding.

L W51 Data and language D

P086 “At last there were only three eggs left,”

*Build an egg-count ledger using P085–P088 and P101. Distinguish destroyed, retained and carried away. Explain in **prose*** which final fate of the last egg is not explicitly narrated.*

ENL1W C2.6 · MYP3 B.ii

[L] prose* writing organized in sentences and paragraphs rather than verse lines.

H W52 Science literacy A

P033 “The victory is only a matter of quickness of eye and quickness of foot”

*Draft a scientific claim-check plan with species, claim, source type and uncertainty. If research is available, cite a current **primary study***; otherwise leave the result explicitly unverified.*

ENG4U W1.2 · MYP5 B.i

[H] primary study* research reported by the people who conducted it.

L W55 Ethics and logic E

P028 “Why should not I eat birds?”

*Construct an argument map containing Nag’s **premise***, implied principle and conclusion. Add a defensible objection and a reply. Explain which factual or ethical disagreement would need resolution.*

ENG4U R1.6 · MYP5 A.iii

[H] premise* a statement used as a reason for a conclusion.

L W54 Information systems E

P106 “he will tell the garden that Nagaina is dead.”

Model the garden’s communication network. Identify one possible point of distortion and one actual reporting error elsewhere in the story. Explain their difference using precise language about evidence.

ENG4U R1.6 · MYP5 A.iii

L W53 Geography and design A

P051 “a brick pulled out to make a sluice”

Draw a spatial model joining house, veranda, garden and entry points. Use a legend for stated, inferred and invented connections. Write a paragraph explaining how one boundary changes the action.

ENL1W C3.2 · MYP5 C.iii

Independent review and transfer

Choose a sustained task. Revisit the named passage before responding.

W56 Planning — D

P057 “What am I to do?”

Before an extended writing task, make a four-line plan naming purpose, audience, evidence and one language goal. After drafting, identify a sentence showing where the plan helped or needed revision.

ENL1W D1.5 · MYP3 B.i

W58 Retrieval — D

P007 “Run and find out,”

After completing at least one other activity, close the text and recall three decisions with their consequences. Reopen and correct the account in a second colour. Explain one correction or, if all are accurate, identify the passage that verifies your least certain detail.

ENL1W C2.4 · MYP3 A.iii

W57 Monitoring — A

P068 “But where’s Nagaina?”

Audit one of your own analytical paragraphs for relevance. Label each sentence claim, evidence or explanation; justify any other sentence’s role. Revise any sentence that does not advance the question. If none needs revision, defend the relevance of the sentence whose role is least obvious.

ENG4U W2.6 · MYP5 B.ii

W59 Revision — A

P097 “it was I—I—I that caught Nag”

Choose a claim in your draft whose degree of certainty needs checking. Test it against the passage. Retain or revise its wording, then explain why the evidence warrants that degree of certainty. Submit the before and after versions, even if identical.

ENG4U W2.6 · MYP5 A.iii

W60 Transfer — E

P112 “with tooth and jump and spring and bite,”

Apply one language principle learned here to a new 120-word text on another topic. Annotate the choice, its intended effect and a reason it suits the new audience. Submit the earlier and new examples together.

ENG4U W2.4 · MYP5 C.ii

Further grammar investigations 1

Choose a sustained task. Revisit the named passage before responding.

G W61 Sentence roles D

P024 "The great God Brahm put his mark upon all our people,"

*Identify the subject, verb and **object*** in Nag's main **clause***. Change the subject and object separately; explain how each version changes who places something or what is placed.*

ENL1W B3.2 · MYP3 D.iii

[G] clause* a group of words organized around a verb, usually with a subject; some clauses can stand alone. **[G] object*** a noun phrase completing a verb, such as him in Nag ate him; its role depends on the verb.

G W62 Complements D

P021 "We are very miserable,"

*Explain why miserable describes We rather than naming something the birds act upon. Compare with Nag ate him, labelling the **complement*** and object correctly.*

ENL1W B3.2 · MYP3 A.i

[G] complement* a sentence element completing a verb's meaning; a subject complement describes or identifies the subject.

G W65 Prepositions* D

P051 "outside in the moonlight."

Choose three source prepositions locating the snakes or Rikki. Replace each with a plausible alternative and explain how the spatial model changes rather than merely listing word classes.

ENL1W B3.2 · MYP3 D.iii

[G] prepositions* words such as in, near or before that relate their complements to other sentence elements.

G W64 Degree D

P058 "the biggest water-jar"

Compare big, bigger and biggest in three context-appropriate sentences. Explain what comparison set must be understood before biggest makes a precise claim.

ENL1W B3.2 · MYP3 D.iii

G W63 Adjectives and adverbs D

P051 "He stole off to Teddy's bath-room,"

Describe Rikki's movement using quiet, quietly, careful and carefully. Show what each word modifies, then explain why She looked quiet and She looked quietly toward the garden have different structures.

ENL1W B3.2 · MYP3 D.iii

G W66 Nonfinite* verbs A

P017 "riding on Teddy's shoulder,"

Compare riding here with the subject in Riding requires balance and with He was riding. Explain the different jobs of the ing forms; do not assume the shared ending makes them identical.

ENL1W B3.2 · MYP5 A.i

[G] nonfinite* a verb form not marked for tense on its own, such as to run or running.

Further grammar investigations 2

Choose a sustained task. Revisit the named passage before responding.

G W67 Infinitives A

P059 “the best place for a good hold.”

*Compare a place to hide, tried to hide and went to the house. Identify **infinitive*** to and **preposition*** to. Write one new example of each connected to the scene.*

ENL1W B3.2 · MYP5 D.iii

[G] preposition* a word such as in, near or before that relates its complement to another part of the sentence. **[G] infinitive*** a base verb form, often introduced by to, as in to hide.

G W68 Participles* A

P104 “covered with dirt,”

Explain which character this phrase modifies. Move it to two different positions in a rewritten sentence, preserving attachment and punctuating each version clearly.

ENL1W B3.1 · MYP5 D.iii

[G] participles* verb forms such as running or hidden used in verb constructions or as modifiers.

G W71 Reference D

P007 “sat up and put his fur in order,”

*Compare He washed himself with He washed him in an invented two-animal scene. Make both referents explicit and explain how the **reflexive pronoun*** changes the meaning.*

ENL1W B3.2 · MYP3 D.iii

[G] pronoun* a word such as he or it that refers to a person, thing or idea. **[G] reflexive pronoun*** a self or selves form referring back to the same participant, as in he washed himself.

G W69 Verb particles D

P018 “he scuttled up and down the garden,”

Compare looked up a word with looked up at the nest. Replace a word and the nest with it, testing where it can go. Explain how the test distinguishes looking up information from looking upwards. Then explain how the phrase up and down locates movement in the source excerpt.

ENL1W B3.2 · MYP3 A.i

WORD DESK

[G] particle* a small word forming part of an expression such as look up.

G W70 Aspect* A

P017 “she used to live”

Compare three versions: His mother used to live in the general’s house; when Rikki reached the bungalow, his mother was living there; by then, his mother had lived there. Explain the time relationships and what each leaves uncertain about when that residence ended. Treat these as grammar experiments.

ENL1W B3.2 · MYP5 D.iii

[G] aspect* how a verb construction presents an action’s unfolding or completion.

G W72 Connectives A

P038 “But he remembered Nag and Nagaina,”

*Rewrite a short account of the refused feast using because, although and therefore. For each version, explain which **causal*** or **concessive*** relationship you foreground and whether it remains supported.*

ENL1W B3.2 · MYP5 D.iii

[G] concessive* expressing an acknowledged contrast, often with although. **[V] causal*** concerning a cause-and-effect relationship.

Further grammar investigations 3

Choose a sustained task. Revisit the named passage before responding.

G W73 Speech punctuation D

P020 "What is the matter?"

*Write a four-line exchange with speech before, after and around a **reporting clause***. Use the booklet's double-quotation convention consistently, including capitalization and question marks.*

ENL1W B3.3 · MYP3 D.iii

[G] reporting clause* words identifying speech or thought, such as said Darzee.

G W74 Comma choices D

P056 "Angry as he was,"

*Write three sentences about Rikki: one beginning with a **concession***, one containing a two-item list, and one joining two **independent clauses***. Explain your comma choices, including where no comma is needed. Use more than a comma alone between the **independent clauses*** in formal **prose***.*

ENL1W B3.3 · MYP3 D.iii

[G] independent clauses* clauses that can each stand as a complete sentence. **[L] prose*** writing organized in sentences and paragraphs rather than verse lines. **[V] concession*** acknowledgment of a point or circumstance that contrasts with the main claim.

G W75 Ambiguity A

P028 "You eat eggs."

Create two grammatical sentences using only and the idea that Rikki eats eggs. Move only to produce different intended restrictions, then rewrite each so the meaning is unmistakable.

ENL1W B3.2 · MYP5 D.iii

G W76 Conditionals* A

P102 "If Darzee had helped they might have turned her,"

Create a three-row contrast using a possible future condition, an imagined present condition and an unreal past condition. Keep the helper scenario consistent and explain the changed time and certainty.

ENL1W B3.2 · MYP5 D.iii

[G] conditionals* constructions connecting conditions with possible, imagined or unreal results.

G W77 Number and spelling D

P012 "All mongooses are like that,"

*Check the standard **plural*** of mongoose in a dictionary rather than copying goose to geese. Build a four-item plural list from the story and explain one regular pattern and one exception.*

ENL1W B2.1 · MYP3 D.iv

[G] plural* a form referring to more than one.

G W78 Nominalization* A

P065 "a song of triumph"

Compare The birds celebrated with The birds' celebration spread through the garden. Identify the verb-to-noun shift and the extra claim added by spread through the garden. Write a version using celebration that avoids that extra claim, then explain when the verb version is clearer.

ENL1W B3.2 · MYP5 D.iii

[G] nominalization* turning a verb, adjective or idea into a noun expression.

Optional foundations with short extracts

Choose a sustained task. Revisit the named passage before responding.

G W79 Phonemes* F

P026 "out of a nest?"

Say nest slowly and represent each sound with a counter. Change its first sound to make rest. Write what changed in sound and spelling; keep the other sounds in order.

ENL1W B2.3 · MYP1 D.iv · prep · ON1 B2.1

[G] phonemes* the individual speech sounds that can distinguish words in a language.

G W80 Spelling F

P034 "something wriggled a little in the dust,"

Compare the beginning of wriggled with writing in P015. Say both, mark the letters representing the opening sound, and use a dictionary to test two further wr words.

ENL1W B2.3 · MYP1 D.iv · prep · ON2 B2.2

G W81 Fluency F

P090 "Sit still, Teddy."

Read the father's three short instructions, using text-to-speech first if needed. Mark meaningful phrase boundaries, record one clear reading and explain how your pauses protect the intended meaning.

ENL1W B2.3 · MYP1 D.iv · prep

G W82 Homophones* F

P075 "She hid them there weeks ago."

*Write there, their and they're in three different garden sentences. Expand the **contraction*** and show how place, possession and they are require different spellings.*

ENL1W B3.3 · MYP1 D.iii · prep

[G] homophones* words with the same pronunciation but different spellings or meanings. **[G] contraction*** a shortened written form, such as mustn't for must not.

G W83 Capitalization F

P020 "What is the matter?"

*Copy this question as dialogue with a **reporting clause***. Explain the capital letter at the start of the spoken sentence and compare Nag with snake as a name and a common noun.*

ENL1W B3.3 · MYP1 D.iii · prep

[G] reporting clause* words identifying speech or thought, such as said Darzee.

G W84 Word order F

P091 "Turn and fight!"

Use cards labelled Rikki, warned, Teddy to make two statements with different characters doing the warning. Add one sentence with a place phrase and explain which rearrangements preserve the same event.

ENL1W B3.1 · MYP1 D.iii · prep

Teacher review

Teacher reference. Review after independent work is submitted.

Review after independent work. Select the learning goals and access arrangements before students begin; use the submitted responses to identify the next teaching step. The notes below distinguish factual checks from interpretations that can reasonably differ.

What to review

Dimension	Evidence to look for	Useful next step
Understanding	Correct sequence, referents and distinction between stated, inferred and unknown.	Ask for the exact passage that supports the disputed detail.
Language control	Accurate identification followed by a meaning-preserving transformation or an explained change.	Teach the specific form that caused the error, then use one fresh sentence.
Analysis	A defensible claim connected to precise evidence, with relevant qualification.	Ask how the quotation supports the claim; identify a counterexample if needed.
Composition	Purposeful organization, audience awareness, precise vocabulary and a visible revision.	Give one priority for revision tied to the intended effect.
Historical reasoning	Textual detail and external context kept distinct, with attribution and limits.	Challenge an unsupported bridge between a context fact and an interpretation.
Independence	A purposeful plan, evidence check and reasoned correction, with access tools used appropriately.	Reduce or adjust support only where the work shows readiness.

For written composition, review reading insight and English language accuracy separately when that distinction affects feedback. A sophisticated interpretation can coexist with developing English. Oral reading and media tasks require their actual recordings or media products; a written response alone does not demonstrate every oral or collaborative outcome.

Feedback record

Activity ____ Strength with evidence ____ One priority ____ Revision requested ____ Student response to feedback ____

Passage checkpoints 1 to 10

Teacher reference. Review after independent work is submitted.

B01 The opening challenge The speaker addresses Nag; thy is possessive, whereas thee is an object form. The verse announces mortal stakes without identifying every outcome. Accept rhyme analysis of in/Skin and saith/death with attention to pronunciation.

B02 A hero introduced Darzee helps and Chuchundra advises. The who clause modifies Chuchundra. The pink compound subject requires were. A military setting does not establish the father's occupation or the family's legal ownership.

B03 Rescue and uncertainty Flood, grass, loss of consciousness, boy's speech. The boy mistakes an unconscious animal for a dead one. Perhaps marks uncertainty; where refers to burrow. Nationality and recent arrival are stated; occupation and ownership are not.

B04 Curiosity and competing explanations Actions demonstrate curiosity; the coordinated verbs need not repeat He. Mother cites kindness, father generalizes about species. The if clause sets a condition rather than reporting a completed event.

B05 Choosing a home It refers to the meat or eating of it in context. Shall supports future resolve. The family comparison expresses enthusiasm; it is not a quantified survey of family knowledge. Purpose is drying, not merely sitting.

B06 Exploration and a warning The cigar is approached while investigating writing. May expresses possibility; the father's will asserts confidence. The dash interrupts a conditional; completions are inventions. Household objects suggest practices, not an exact date.

B07 An inherited social lesson Used to denotes a former state or habit; an equivalent can say formerly lived. Possessives are singular. Every and always universalize. The racial wording supports contextual inquiry but does not alone establish the author's entire intention.

B08 The garden and the nest Only half the garden is tended; exact positions are largely unspecified. Had made is past perfect, anterior to the narrated crying. Bottle-brushy derives a texture from a familiar object. Procedures should retain leaves, fibres, cotton and fluff.

B09 Nag announces himself The birds report a fall, then predation; they do not say Nag caused the fall. Raised length is five-thirds of a foot. Inverted there came delays naming the sound. Nag's religious account is character speech, not independent historical evidence.

B10 An ethical challenge and a distraction Nag fears a mongoose's predation on his family. Though makes concession. Marks or no marks refuses authority based on appearance or origin. The egg/bird analogy deserves analysis; the conversation also conceals an ambush.

Passage checkpoints 11 to 20

Teacher reference. Review after independent work is submitted.

B11 An escape with consequences The warning enables a jump; inexperience prevents a sustained disabling bite. Had been describes a counterfactual condition. The nest's prior construction and Darzee's immediate warning are separate forms of assistance.

B12 Anger and restraint He declines pursuit because two opponents exceed his confidence. Present-tense generalizations are narrator claims, not verified zoology. Parenthesis supplies commentary. Anger coexists with calculation and restraint.

B13 The narrator corrects the books The rejected claim is a curative herb after a bite. The text does not prove the absence of every physiological resistance. Direct address recruits readers. Wonderful is an evaluation; biological causation needs independent evidence.

B14 A small opponent Size and threat are contrasted. Unless can become if Rikki did not bite close to the head, he would risk the return stroke. Rikki lacks awareness of the exceptional risk; the reader is told more.

B15 The decisive bite The father arrives after Rikki's decisive bite. Had governs sprung, jumped, dropped, bitten and rolled. Was killing presents an unfolding event at a past moment; killed, with the bounded verb kill in this context, presents a completed killing. Tense alone does not entail completion. The refused meal serves readiness; the food–speed link is a premise rather than a reported experiment.

B16 Praise and unfinished danger The humans celebrate a life-saving act; Rikki enjoys normal activity and does not understand the fuss. While indicates overlap. Might have describes an unrealized possibility. Praise does not establish that Rikki shares the father's providential interpretation.

B17 Fear at the edge of the room Chuchundra stays at the wall despite intending to cross. Who kill is active; get killed is passive. Rikki answers as a snake-killer; Chuchundra fears accidental danger and retaliation. Do not infer a psychological diagnosis from a literary label.

B18 Hearsay under pressure Chua's exact message is withheld. Or carries an implied if-you-do-not consequence. Everywhere can register fear rather than a surveyed location. The animal's human idiom is personification, not biographical evidence.

B19 Listening through the house The sound is snake scales on brickwork; the wasp is a simile. Or leaves two candidates, so he can be revised to the snake. A missing brick permits entry. Regret does not prove exactly what Chua would have said.

B20 The snakes make a plan Nagaina assumes empty house means absent mongoose and recovered control. Her Karait report contradicts P036's sequence. To be gained is passive. King and queen is character self-description; a full historical allegory still needs a sustained mapping and contrary evidence. If I can qualifies the killing plan; departure is not expressly conditional on killing every target.

Passage checkpoints 21 to 30

Teacher reference. Review after independent work is submitted.

B21 Anger does not remove fear Rage follows the threat; fear follows perception of Nag's size. Angry as he was is concessive. May is tentative while will asserts an expectation. Nag's confidence about the stick is a prediction, not confirmed future action.

B22 Waiting and choosing a hold Silence is the observable clue; narration presents the conclusion as knowledge. Silence alone does not logically rule out remaining quiet. Had gone is anterior past. Head choice avoids some risks but not the violent struggle. P060 contains an extra apostrophe in this digital source; correction must be labelled editorial.

B23 A struggle and a gunshot The jar provides leverage; the man is awakened by noise and fires. The gunshot follows Rikki's grip in the narrated sequence, but no explicit independent instant of death is supplied. Do not assign sole causal credit without qualification.

B24 Survival and aftershock Rikki's belief in death is contradicted by survival and movement. Whether introduces an embedded yes/no question. Forty pieces is hyperbole. The aftermath complicates a cost-free heroic reading without making courage disappear.

B25 Celebration arrives too early Nagaina and the eggs remain threats. Body disposal precedes news. Bang-stick is viewpoint-based naming. The sweeper is given a role, not a personal history; historical identity cannot be recovered by assumption.

B26 Urgency against praise Darzee finally locates Nagaina at the rubbish heap near the stables. I'd means I would. The conditional is a threat, not a completed act. Inversion foregrounds praise. Grief adds a motive without deciding an ethical judgment.

B27 Location becomes a plan Location includes melon bed, nearest wall, sustained sunshine. The dialogue fragment checks a location already named. Not eat exactly does not promise to spare the eggs. Darzee's compliance remains uncertain until the next passage.

B28 The wife takes action Darzee reasons from shared egg-born offspring; his wife reasons from future threat. Because supplies cause, although concession. It refers to the wing. The accusation forms part of feigned injury, not established misconduct by Teddy. The closing joke can invite a gendered reading of the pair; require the wording and a limitation, not a claim about an entire historical population.

B29 A threat disclosed The boy lying still implies killing. Settle accounts is revenge, not payment. The wife continues the ground-level performance. The narrator's explanation of immobility requires external biological verification.

B30 The eggs and the interruption Twenty-two are destroyed at this intermediate point. Ish qualifies whiteness. The outer covering is described as skin rather than shell. Urgent interruption leaves three eggs then accounted for later; moral evaluation must acknowledge both danger and destruction.

Passage checkpoints 31 to 40

Teacher reference. Review after independent work is submitted.

B31 The family cannot move Nagaina threatens the same consequence for movement and stillness. Mustn't means prohibition, needn't absence of necessity. Breakfast inactivity signals danger. Nagaina's information about the night is incomplete; do not invent a transmission route.

B32 A redirected gaze Eggs redirect attention where a direct challenge did not. Approaching a step triggers both threats. Moving away can trigger Unless you stay where you are while leaving the original condition unmet. The rewrite therefore changes the boundary. Imperatives imply you; the demand's it refers to the egg.

B33 Credit and leverage Attention to the last egg permits the father's physical rescue. Fragment echoes What price. Repeated I asserts personal credit. Earlier narration shows grip and gunshot, but does not independently certify the exact death-before-shot claim.

B34 An offer refused The offer trades return of the last egg for departure. Rikki reuses departure as a euphemistic threat of death. The father's trip is asserted here, not independently described. Motives do not prove promise reliability.

B35 A fight changes direction The forgotten egg lets Nagaina recover it and flee. Was bounding gives ongoing aspect. A watch spring suggests coiling and release, not a literal mechanism. Repetition makes repeated failed strikes salient.

B36 Help at the hole Darzee's wife delays Nagaina enough for the tail grip. Had helped marks unreal past; might have keeps the outcome uncertain. Underground confinement and limited visibility change the risk. Helping can be causally indispensable without being the final attack. Accept a supported revision or retention of the initial claim, with the new evidence identified.

B37 A premature death song Stopped grass is observed; certain death is inferred and disproved by Rikki's return. Will and surely intensify certainty. Nagaina's death is strongly implied and later reported, but the underground killing itself is not narrated. Ants set out to verify; their findings are not supplied.

B38 News travels through the garden Rikki to Darzee to Coppersmith to garden. Present tense supplies a generalized description. Town crier is metaphor/personification. Birds and frogs have reasons for relief distinct from those of the people. News still depends on a reported outcome.

B39 Security and the ending The unrestricted meal contrasts with earlier readiness. If they weren't means if the cobras were not dead. Should encodes a norm. The mother responds to accumulated evidence. The ending provides security for some through the continued exclusion of cobras.

B40 Darzee's chant Darzee connects singing and sewing. Inversion foregrounds his roles. Nest uses avian terms for identity. Death lies dead personifies the defeated threat. The final interruption again punctures the singer's expansive praise without erasing the victory.

Workshop checkpoints

Teacher reference. Review after independent work is submitted.

W01 to W06 Distinguish speech sounds, syllable-like units and letters. Let's means let us; a possessive is different. Kick, jump, walk and help retain their bases before ing; do not generalize this to every verb. Triumph can be noun or verb; triumphant is adjective and triumphantly adverb.

W07 to W20 Check agreement, clear reference and modifier attachment. The in Nag, the big black cobra is licensed by identification, including the proper name; the does not invariably require earlier mention. Mass grass differs from countable blades. However needs an appropriate clause boundary. Relative-clause punctuation depends on identification. Reported speech depends on context. Nobody excludes every member; not everybody allows some. Underestimating Karait differs from failing to see him.

W21 to W34 Use the historical notes and source references; assess the inference, attribution and limit rather than agreement with a preferred ideology. The setting note must preserve the curatorial description of Segowlee as fictional. Do not award invented caste, occupation, authorial intent, religious doctrine or audience response as fact. An alternative edition word is evidence of textual variation, not proof of a sweeping thesis.

W35 to W44 Judge argument structure, evidence selection, handling of counterevidence and the relationship between stated purpose and language choices. Creative writing should preserve its specified constraints and disclose invention. A neutral rewrite cannot retain every evaluative effect of the original. A successful thesis is specific enough to be challenged.

W45 to W50 Assess the audio, storyboard, post, adaptation plan or description produced. W46 requires an audible feature and its effect. Storyboards may use deliberate silence; a pitch or storyboard does not demonstrate production of a finished film. Distinguish visible detail from inner states. Showing the underground fight changes what viewers know. Self-listening does not demonstrate partner discussion.

W51 to W55 Egg ledger: 25 initially; 22 destroyed before the warning; two more destroyed in P088; one carried to the veranda, then recovered by Nagaina in P101. Twenty-four are explicitly destroyed. The last egg's separate fate is not explicitly narrated. A proposed communication distortion is hypothetical; Nagaina's Karait attribution is an actual textual error. A research plan without research must retain unverified status.

W56 to W60 Require a concrete plan, labelled draft, checked recall, evidence-based certainty decision or transfer example. Accurate recall still needs verification. W57 and W59 allow a justified decision to retain effective writing: revision is a judgment, not compulsory change. Empty claims such as I understand it now are insufficient.

W61 to W78 In Nag's clause, Brahm is subject, put verb and his mark object; upon all our people is a prepositional phrase. Miserable is a subject complement. Quiet is adjectival; quietly adverbial. An ing ending does not fix function. Looked it up permits a separated particle; looked up at it keeps it after at. Source up and down locates movement. Perfect forms do not automatically prove a past state ended. A two-item list normally needs no comma. In W78, spread adds a claim beyond nominalization. Accept accurate terminology from a consistent framework.

W79 to W84 In common English pronunciations nest has four phonemes; changing /n/ to /r/ makes rest. Wr commonly represents initial /r/ in the examples. There marks place, their possession and they're expands to they are. In the word-order task, changing the subject and object changes who warns whom. Prioritize accurate meaning over faster reading.

Grammar & language index

Reference notes for independent work and later teacher review.

Use this index to choose a focused need. The bank samples a broad English progression; it does not claim to contain every construction or replace a sequenced language curriculum. The listed tasks ask students to use or explain the feature, not merely encounter it.

Feature	Useful activity IDs
Speech sounds and spelling	W01 W03 W79 W80 W82
Fluency and phrasing	W01 W45 W81
Sentence purposes and capitals	W04 W14 W83 W84
Subjects, verbs, objects and complements	B02.5 W07 W61 W62
Noun phrases and modification	W05 W11 W68
Articles and determiners	W08 W09
Count and mass nouns	W09
Pronoun reference and reflexives	B05.2 B19.2 B36.3 W10 W71
Possession and plurals	B07.3 W02 W77 W82
Word families and suffixes	B08.3 B30.3 W03 W06
Adjectives, adverbs and degree	B03.2 W63 W64
Prepositions and particles	B03.3 B08.5 W65 W69
Past and present tense	B12.2 B38.2 W18
Progressive and perfect constructions	B08.2 B15.2 B15.3 B22.2 W18 W70
Modal meanings	B05.3 B06.2 B16.3 B21.3 B31.3 W76
Real, imagined and unreal conditions	B04.5 B11.2 B18.3 B31.2 B34.2 B36.2 W76
Active and passive voice	B17.2 B20.2 B23.2
Relative clauses	B02.2 B29.3 W13
Nonfinite forms and attachment	W11 W66 W67 W68
Coordination and subordination	B04.2 B10.2 W12 W72 W74
Concession and cause	B10.2 B21.2 W72
Questions and imperatives	B27.2 B32.3 W14

Grammar & language index

Reference notes for independent work and later teacher review.

Feature	Useful activity IDs
Direct and reported speech	B15.3 W15 W73
Negation and scope	B31.2 W17 W75
Inversion and emphasis	B09.2 B26.3 B33.3 B40.2
Fragments and ellipsis	B27.2 B33.2 B39.2
Speech punctuation and interruption	B06.3 B18.2 B22.6 W73 W74
Semicolons, colons and clause boundaries	W12 W16 W74
Parallelism and nominalization	B13.3 W19 W78
Register, audience and precision	B32.5 W20 W30 W48
Metaphor, simile, idiom and hyperbole	B04.3 B09.4 B16.4 B24.3 B35.3 B40.4
Cohesion, attribution and paragraph control	B18.5 B25.5 W10 W35 W57

Curriculum reference key

Reference notes for independent work and later teacher review.

All 324 activities have an individual Ontario reference and an IB MYP reference below the prompt. The earlier study-master review revised 21 prompts for accuracy, evidence, clarity or independent work. This graphic revision also clarifies B04.1 and corrects skill labels and category badges. Activity IDs, quoted anchors and the literary source are retained.

Read ENL1W B3.2 as Grade 9 English, expectation B3.2. Read MYP3 D.iii as MYP Language and Literature, year 3, criterion D, strand iii. The labels describe selected practice, not a grade conversion or proof of an entire outcome. Prep marks an earlier prerequisite. F D A E remain readiness labels.

OSSD is the diploma. ENL1W and ENG4U identify the Ontario courses used here. Basic tasks can prepare a learner for a secondary expectation without meeting its full complexity. The two earliest sound and spelling tasks also name their direct elementary expectations.

Grade 9 English ENL1W 2023

Reference after ENL1W	Focus of the selected practice
B1.4	Delivery and expression
B2.1	Word parts
B2.2	Vocabulary
B2.3	Reading fluency
B3.1	Sentence construction
B3.2	Grammar
B3.3	Punctuation and capitals
C1.1	Comprehension
C1.5	Style
C1.6	Narrative viewpoint
C2.3	Testing predictions
C2.4	Checking understanding
C2.6	Summary and conclusions
C3.1	Literary devices
C3.2	Inference
C3.3	Credibility and conclusions
C3.4	Cultural context
C3.5	Perspectives and bias
D1.2	Developing ideas
D1.4	Organizing material
D1.5	Reviewing planning
D2.1	Drafting texts

Curriculum reference key

Reference notes for independent work and later teacher review.

Reference after ENL1W	Focus of the selected practice
D2.3	Voice and style

Source S6, pages 42–48. These short focus labels are a navigation key; consult the full expectation when setting assessment criteria.

Senior course references

ENG4U is Grade 12 English, University Preparation, in the 2007 revised curriculum. R means Reading and Literature Studies, W Writing, and M Media Studies. Thus ENG4U R1.8 means Reading and Literature Studies, specific expectation 1.8. These strand letters are booklet shorthand.

Reference after ENG4U	Focus of the selected practice
R1.4	Inference
R1.5	Connections
R1.6	Text analysis
R1.8	Critical literacy
R2.1	Text forms
R2.3	Style
W1.2	Developing writing ideas
W1.4	Writing organization
W2.1	Writing forms
W2.2	Voice
W2.4	Sentence craft
W2.6	Revision
M3.3	Media planning techniques

Source S7. Printed pages 96–98 contain the reading references; pages 100–102 the writing references; page 107 media expectation 3.3. The PDF page number is one higher than the printed number.

Foundation references

Booklet reference	Exact curriculum location	Focus
ON1 B2.1	Ontario Language 2023, Grade 1, page 93	Phoneme work in W79
ON2 B2.2	Ontario Language 2023, Grade 2, page 113	Spelling patterns in W80

Use of the mappings

Judge the required product. A comparison needs compared evidence; an oral task needs its recording; a grammar task needs accurate analysis or use. A research plan demonstrates planning until research is actually completed. A storyboard or pitch demonstrates media planning rather than production of a finished film.

Curriculum reference key

Reference notes for independent work and later teacher review.

Select either the B02.4 and B36.6 claim-and-revision sequence or the longer W36 argument. For verification planning, choose B12.6, B13.6, B29.6 or W52 according to the claim you want to investigate. Revisit another only to test transfer to a different claim.

IB references and teaching use

The tags use MYP Language and Literature years 1, 3 and 5. They do not label Ontario grades, PYP stages or DP assessment components. The guide gives year-specific demands: for A.i and A.ii, year 1 identifies and comments, year 3 identifies and explains, and year 5 analyses. For A.iv, the progression is identifying, interpreting and evaluating comparisons.

Criterion and strand	Focus of the selected practice
A.i	Text and context
A.ii	Creator choices and effects
A.iii	Justified interpretation
A.iv	Comparison
B.i	Suitable organization
B.ii	Logical development
C.i	Creative perspectives
C.ii	Purposeful stylistic choices
C.iii	Relevant supporting details
D.i	Vocabulary and expression
D.ii	Style for the audience
D.iii	Grammar and punctuation
D.iv	Spelling and pronunciation

Source S13, printed pages 9–11 for the year-specific objectives and pages 28–49 for assessment criteria. B.ii develops from logical organization to coherent organization and then sustained coherence. C.i also increases in insight and reflection. The key does not replace the year-specific descriptors.

Independent work and review

The design retains modelling, inquiry, grammar in context, genre writing, critical literacy, purposeful revision and transfer. Access and choice draw on CAST UDL 3.0. W56–W60 make planning, monitoring and evaluation visible in English work, consistent with the EEF guidance. [S11 S12]

Use the short model before practice and a selected workshop for transfer. Match language access and reasoning separately. Provide prior instruction where needed, then review the submitted evidence. The booklet samples these approaches; it does not claim to implement every pedagogical model or a whole IB programme.

Sources & edition record

Reference notes for independent work and later teacher review.

Original source and curriculum links were checked or retrieved during preparation on 17 October 2026. Sources supply the context indicated; they are not interchangeable authorities. The original literary text is the basis for all quotation checks.

S1 The Jungle Book including Rikki Tikki Tavi and Darzee's Chant

Rudyard Kipling

Project Gutenberg ebook 236. The complete story, opening verse and following chant supply the numbered source in this booklet. Paragraph divisions are retained; line wrapping, numbering and asterisks are editorial. Whitespace is normalized. Illustrations are not reproduced.

https://www.gutenberg.org/files/236/236-h/236-h.htm#chap09

S2 Rikki Tikki Tavi publication and background

The Kipling Society

Notes edited by Alan Underwood and John Radcliffe. Used for publication history, not as an answer key for interpretation.

https://www.kiplingsociety.co.uk/readers-guide/rg_rikkitikki1.htm

S3 Rikki Tikki Tavi notes on the text

The Kipling Society

Alan Underwood. Used for historical terminology, edition comparison and the pointer to the 1891 period source. Its biological and religious annotations are not treated here as current scientific or comprehensive religious authorities.

https://www.kiplingsociety.co.uk/readers-guide/rg_rikkitikki_notes.htm

S4 Partition of British India

The National Archives UK

Historical background and glossary. Used only to identify the period of direct British rule.

https://www.nationalarchives.gov.uk/education/teaching-resources/partition-of-british-india/

Text record Source HTML SHA256 bb3d7fe04c6d4bed5613a4f6aae27a5e0306329a7ec5e501a435b13e8075c435

The opening source is followed by the complete prose and Darzee's Chant. Editorial paragraph IDs, verse IDs, glosses and activity numbers do not belong to Kipling's text. The quoted anchors were checked against this chosen digital edition.

S5 The Ontario Curriculum Grades 1 to 8 Language 2023

Ontario Ministry of Education

Used for the two explicit foundation references ON1 B2.1, page 93, and ON2 B2.2, page 113; Appendix B retains the Grades 1–9 conventions continuum. These elementary references are not OSSD course credits.

https://assets-us-01.kc-usercontent.com/fbd574c4-da36-0066-a0c5-849ffb2de96e/524f0b97-2910-48f7-ad61-1339c2948a33/Language_G1-8_2023_AODA.pdf

S6 English Grade 9 ENL1W 2023

Ontario Ministry of Education

ENL1W references are selected specific expectations from the official 2023 PDF, pages 42–48. The course introduction remains available at the original portal address.

https://assets-us-01.kc-usercontent.com/fbd574c4-da36-0066-a0c5-849ffb2de96e/49263d58-aae3-4fbe-9ab2-8f1f2b124a35/English9PDF.pdf

Sources & edition record

Reference notes for independent work and later teacher review.

S7 The Ontario Curriculum Grades 11 and 12 English 2007 Revised

Ontario Ministry of Education

ENG4U Grade 12 University Preparation. The booklet qualifies expectation numbers with R for Reading and Literature Studies, W for Writing, and M for Media Studies. These letters are booklet shorthand for the named strands, not additional official expectation numbers. See printed pages 96–107.

https://www.edu.gov.on.ca/eng/curriculum/secondary/english1112currb.pdf

S8 Middle Years Programme Language and Literature Subject Brief

International Baccalaureate

Official MYP subject brief. It identifies the four criteria. Year-specific strand references in this revision use the IB-authored guide listed at S13.

https://www-prod.ibo.org/globalassets/new-structure/brochures-and-infographics/pdfs/myp-brief-language-literature-en.pdf

S9 Language A Language and Literature Guide

International Baccalaureate

First assessment 2021. Retained as an optional DP preparation reference. This revision assigns MYP strand references; it does not assign DP examination or individual oral assessment codes.

https://ibo.org/globalassets/new-structure/university-admission/pdfs/subject-guides/language-a-language-literature-guide.pdf

S10 Primary Years Programme Learning and Teaching

International Baccalaureate

Retained for broad inquiry and learner-agency connections. No numbered PYP code or equivalence between PYP and MYP years is claimed.

https://ibo.org/programmes/primary-years-programme/curriculum/learning-and-teaching/

S11 Universal Design for Learning Guidelines version 3

CAST

Used to inform access, choice, vocabulary clarification and ways to demonstrate understanding.

https://udlguidelines.cast.org/

S12 Metacognition and Self Regulated Learning

Education Endowment Foundation

Guidance report, second edition, November 2025. Used for subject-embedded planning, monitoring and evaluation.

https://educationendowmentfoundation.org.uk/education-evidence/guidance-reports/metacognition

Sources & edition record

Reference notes for independent work and later teacher review.

S13 MYP Language and Literature Guide

International Baccalaureate

Published May 2014, updated September 2014 and September 2017. The public school-hosted copy reproduces the IB-authored guide. Used for the year 1, 3 and 5 objectives, printed pages 9–11, and assessment strands, printed pages 28–49. This edition identifies the reference used; no claim of official approval or complete assessment coverage is made.

Official IB resource address

https://resources.ibo.org/data/m_1_langa_guu_1405_8_e.pdf

Public copy consulted

https://cdnsm5-ss18.sharpschool.com/UserFiles/Servers/Server_27944026/File/Staff/Updated%20Ib%20Guides%2810%2023%2017%29/Lagn_Lit_Update2017.pdf

Revision checks

The earlier question review covered all 324 activities. Twenty-one prompts changed; 303 were retained. This graphic revision additionally clarifies B04.1 while preserving its task and curriculum references. All 324 activity IDs and quoted anchors remain. The 145 numbered source units were compared with the chosen edition. Category badges, route support, navigation, table layout and PDF structure were also reviewed.

Typography and local grammar help

This design revision uses Nunito Sans for activities and labels, and Source Serif 4 for the story. The fonts are embedded. Local help now also explains reported speech and indirect questions; the past-perfect and present-progressive glosses reuse existing definitions. All 324 task meanings, quoted anchors and curriculum references are retained.

Typeface sources and licences

https://github.com/googlefonts/NunitoSans

https://github.com/adobe-fonts/source-serif

Local grammar references: Cambridge Dictionary, English Grammar Today. Consulted 18 October 2026.

https://dictionary.cambridge.org/grammar/british-grammar/reporting-verbs

https://dictionary.cambridge.org/grammar/british-grammar/whether