

*(This guide was prepared using the Dell Laurel-Leaf edition, © 2000. Other editions may differ.)*

#### SYNOPSIS

**Chap. 1:** Kira, a girl about twelve years old, has just completed the mandatory four days of sitting beside her mother's dead body in the Field of Leaving, watching over her mother's spirit as it gradually leaves the body. Soon, diggers will sprinkle a layer of dirt over the body, but then beasts will emerge from the forest and eat it. Since Kira's mother Katrina died of an illness—sudden, brief—villagers have burned the cott where Kira and her mother lived. Kira now fears for her future. She has a deformed leg, which prevents her from doing most productive work, and she is now an orphan—her father was killed by beasts on a hunt before Kira was born. Kira consoles herself remembering the story she loved to hear her mother tell—about her father Christopher's great skill at hunting, and how he had been chosen to be a guardian; and how Kira's mother refused to let her deformed baby be taken to the Field of Leaving to die, as was the custom; and how Kira is strong, and has an incredible gift for working with thread, even more than Katrina herself. As Kira limps slowly back to the village, she hears the usual disorderly village sounds—adults arguing and bickering, tykes whining and crying from mistreatment. She encounters her young friend Matt, an engaging urchin of eight or nine years old, who lives in the swampy slum of the Fen. Matt tells Kira that a group of women led by the fierce Vandara plan to seize Kira's cott plot and build a tyke-and-chicken pen there.

**Chap. 2:** When Kira returns to the site of her burned cott, a group of village women headed by Vandara confront the girl and claim her space. Vandara has a fearsome reputation; she is said to have acquired her long scar in a battle with a forest beast. Vandara prepares to lead the women in stoning Kira, but Kira cites the rule that a village conflict that could bring death must be judged first by the Council of Guardians. Vandara assents, saying she will be Kira's accuser at the Council, which will doubtlessly decide to cast Kira out, sending her to the Field to be devoured by the beasts.

**Chap. 3:** As ordered, Kira presents herself the next day at the Council Edifice, a splendid building that dates to before the Ruin, the long-ago end of the civilization of the ancestors. The story of the Ruin, and the preceding and succeeding history of the people, is told in the lengthy Ruin Song, presented once a year by the Singer at the annual Gathering. Kira and Vandara appear before the twelve men of the Council, and an angry Vandara presents point-by-point the case for evicting Kira from the community. The frightened girl calms herself by stroking a square of cloth she embroidered while her mother was dying; the design had come to her unbidden, the threads directing her fingers. Reassured by the warm cloth, Kira chooses the guardian Jamison to defend her.

**Chap. 4:** Jamison counters each of Vandara's points, noting that amendments allow for exceptions to the customary

ways. Kira's mind wanders, and she remembers how her mother dyed threads into rich colors and used them to repair the Singer's intricately embroidered Ruin Song robe each year. The guardian who brought the robe to their cott was very interested in Kira's remarkable threading skill. Now her scrap of cloth pulses with a message that Kira will be saved.

**Chap. 5:** Jamison announces the Council's decision: Kira will stay, in a new role. She will repair the robe, then restore it, then complete it, filling in the undecorated expanse across the shoulders. Doing this, she will live at the Edifice from now on. Vandara gets Kira's plot.

**Chap. 6:** That afternoon, Kira brings her few possessions to the Edifice, followed by Matt, with a bundle of items he rescued from the cott before it was burned, and his scruffy dog Branch. Kira is amazed at the difference between her mud-floored hut and her new quarters here, with fine furnishings and glass windows. A smaller room contains everything Kira will need for her work on the robe, and another mysterious room has sources of water. A wonderful evening meal is brought to Kira's room. She falls asleep wearing her mother's pendant—a gift from her father—and holding the warmth-giving piece of cloth.

**Chap. 7:** The next morning, Kira meets Thomas, a boy about her own age who lives in quarters across the corridor from her. Thomas has a great gift for carving, which revealed itself when he was a little tyke, much like Kira's threading ability. Thomas's parents were both killed by a lightning strike when Thomas was very young; he has lived in the Edifice ever since. Thomas says there is only one rule about their life here; they must do the work they are assigned, and a guardian will check on this every day. After lunch, Jamison explains to Kira that her job is first to restore the robe in time for the Gathering several months from now, and then to embroider the future of the people on the empty parts of the robe. Kira is dismayed to discover that all the supply-room threads are white; her mother had not yet taught her how to make dyes.

**Chap. 8:** Jamison arranges for Kira to make daily one-hour walking trips into the forest to the home of Annabella, a crone who taught Kira's mother dyeing skills. The guardian assures Kira that no beasts will molest her as long as she always stays on the forest path. Annabella gives Kira the colored threads the girl will need to repair the robe, and sets about teaching Kira what plants and plant parts will yield which colors with what type of processing. But one color is unobtainable: blue. For that, one needs woad, and only the people "yonder" have that.

**Chap. 9:** Thomas helps Kira by writing down the plant names and colors so he can read them back to her. (Being a girl, Kira is forbidden to learn to read and write.) Thomas also explains what his work is: to recarve the Singer's worn-down wooden staff—the carvings remind the Singer of the various sections of the Song—and then to carve designs in the

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smooth uncarved top of the staff, as directed by the guardians. Days pass as Kira works on repairing the robe; she observes that her fingers ache at the end of the day, something that never happened when her fingers threaded freely, following the lead of the threads themselves.

**Chap. 10:** Kira and Thomas manage to stop young Matt from going out with the rowdy, quarreling men on a hunt, subjecting him to a “horrid” bath instead. Thomas reveals that a small piece of wood he carved as a young tyke comforts and warns him just as Kira’s scrap of cloth does for her.

**Chap. 11:** One day, Kira hears a beast growling as it follows her beside the forest path to Annabella’s. But when Kira fearfully reports the incident to Annabella, the old woman responds and repeats, “There be no beasts.” Back at the Edifice, a thoughtful Kira compares notes with Thomas: neither has ever seen a beast with claws and fangs; the hunters bring in only small game and deer. But what about Kira’s father, taken by beasts?

**Chap. 12:** Matt comes to the Edifice to share Thomas’s and Kira’s breakfasts, and Thomas reports that he has heard a sound like a child crying on the floor below. The trio decides to go exploring.

**Chap. 13:** In the corridor downstairs, the children hear voices in an unseen room—Jamison and a young child. The child cries, then sings breathtakingly, then stops to cry again; Jamison responds harshly. Matt says the child is Jo, a girl tyke from the Fen whose singing made everyone happy. Both of Jo’s parents just died—the mother from a sudden illness, the father by subsequent suicide in the Field. That afternoon, during Jamison’s daily, companionable visit to Kira’s room, the girl tells the guardian that Annabella said there are no beasts. Jamison seems astonished and angry; he reaffirms the existence of beasts and the need for no one to stray beyond the village limits or off the forest path. He also tells Kira again that he witnessed her father being taken by beasts.

**Chap. 14:** The next morning, Matt relates dismaying news to Kira—he has seen the draggers taking Annabella’s dead body to the Field, with Jamison walking alongside. At the Edifice, Kira goes to the locked door of Jo’s room. She whispers comforting words through the keyhole to soothe the sobbing, frightened little girl.

**Chap. 15:** Thomas tells Kira that he, too, was locked in his Edifice room when he was a young tyke, and was sternly forced to do his work. Kira realizes that she, Thomas, and Jo are each artists, mysteriously gifted as tykes, orphaned, then brought to the Edifice.

**Chap. 16:** That night, Kira and Thomas visit little Jo, using a key Thomas had carved for himself when he was a young tyke to roam the Edifice at night. Jo complains that the guardians won’t let her sing her natural songs; instead, she has to learn new ones, and this makes her head ache. Thomas, too, gets headaches after hours of directed carving. Kira reflects that the joy she once felt when creating her own original threadings is disappearing; her hands are no longer free.

**Chap. 17:** Kira, accompanied by Thomas, visits the foul, squalid Fen to look for Matt, who has been absent for two days now. “Why do people have to live like this?” Kira asks. Thomas replies, “It’s how it is. It’s always been.” But Kira knows from the scenes on the robe that people’s lives were golden and green at times in the past. She suggests that she

and Thomas, in filling in the blank places on the robe and the staff, could create a different, better future. At Matt’s family’s hovel, the boy’s little brother tells Kira and Thomas that Matt has gone on a journey to yonder to get Kira some blue.

**Chap. 18:** Many days pass, and Matt is still gone. Kira has skillfully finished repairing and restoring the robe. Now she is dismayed to learn from Jamison that immediately after the upcoming Gathering, she will start embroidering the future of the people on the empty parts of the robe, a task that will take years to accomplish. She will have to suppress the yearning for her fingers to be free to create their own designs. Similarly, young Jo will have to spend many years learning the interminable Song so she can be the future Singer.

**Chap. 19:** The annual Gathering takes place. The chief guardian presents Thomas as the future Carver, Jo as the future Singer, and Kira as the “Robe-threader, the designer of the future.”

**Chap. 20:** As the Singer chants, Matt reappears. He joins Kira and Thomas at the lunch break, bearing his “giftie” for Kira—a square of deep blue cloth, from yonder, far away—with another big gift to arrive soon. The people of yonder, Matt explains, are almost all disabled in some way, but their world is quiet and peaceful and cooperative, with food in abundance. The Gathering resumes for the afternoon, and Kira and Thomas both hear a muted metallic clank as the Singer takes his place.

**Chap. 21:** When Kira and Thomas return to Kira’s room after the Gathering ends, they discover a strange man inside. “The big giftie!” Matt exclaims. This middle-aged man is blind, with disfiguring scars across his face—and he is wearing a blue shirt. He has also brought a bag filled with woad plants, for Kira to nurture, so she can make blue dye. After Thomas and Matt leave the room, the blind man makes an astonishing statement: “Kira, my name is Christopher. I’m your father.”

**Chap. 22:** Kira’s father explains. He was “killed” during the hunt by a rival who wanted to take his place on the Council of Guardians; there are in fact no savage beasts in the forest. Left in the Field to die, Christopher awoke to find strangers tending to his injuries; they carried him for days to their community, where injured and disabled people cooperate to help one another lead comfortable, secure lives. When Matt appeared searching for blue to give to his friend Kira, Christopher realized that girl was his daughter, so he returned to the village to meet her, guided by Matt. Kira happily tells her father that she has a powerful friend, a guardian named Jamison, who will find a safe place for Christopher in the village. Christopher responds, “Jamison is the one who tried to kill me.”

**Chap. 23:** Kira realizes that the guardians had her mother, and Thomas’s and Jo’s parents, killed in order to hold the trio’s gifts captive and force the children to describe the future that the guardians want, not the future that could be. Kira reflects on what she saw at the end of the Singer’s performance—metal cuffs around his ankles, bound together by a chain; he and his gift are also captive. Kira plans to steal away with her father, but changes her mind. She will stay and create her vision of the future on the robe. Matt will lead Christopher back to his safe community and will serve as a tie between father and daughter. Matt suggests that a blue-eyed unbroken boy in Christopher’s village might make a



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suitable hubby for Kira some day; alert readers will suspect this boy is Jonas, from *The Giver*, a hint from the author of the sequel that will bring together Kira's and Jonas's worlds.

### TIME LINE

<b>before Kira's birth</b>	Kira's father is killed in the forest.
<b>present time, summer</b>	Kira's mother dies.
<b>4 days later</b>	Kira returns from the Field, confronts Vandara about her cott space.
<b>next morning</b>	Council of Guardians considers Vandara's case against Kira.
<b>that afternoon</b>	Kira moves into the Edifice in her new role as the Robe-threader.
<b>next day</b>	Kira meets Thomas at the Edifice.
<b>day after</b>	Kira begins visits with Annabella to learn dyeing, starts repair work on the robe.
<b>weeks later</b>	Annabella tells Kira there are no beasts.
<b>next day</b>	Kira and Thomas discover Jo at the Edifice; Kira tells Jamison what Annabella said.
<b>day after that night</b>	Annabella is dead. Kira and Thomas secretly visit Jo in her room.
<b>a few days later</b>	Kira and Thomas visit the Fen, learn about Matt's journey.
<b>autumn-start</b>	The Gathering takes place.
<b>midday</b>	Matt returns with blue cloth.
<b>late afternoon</b>	Kira meets her father, learns the truth about Jamison and the beasts.
<b>next morning</b>	Kira decides to stay and create her threaded version of the future; Christopher and Matt embark on their return journey.

### BIOGRAPHICAL SKETCH

Lois Lowry is a highly respected and extremely popular writer of young adult and middle-level fiction. She writes on a variety of themes, always addressing the difficult adolescent and preadolescent problems of self-identity and human relationships, often in an engagingly humorous way. Lowry was born Lois Hammersberg in Honolulu, Hawaii, in 1937; her father was an army dentist, her mother a former schoolteacher. Lois attended elementary school in Pennsylvania and became an early and avid reader and aspiring writer. In 1948, the family joined Lois's father with the occupation forces in Japan, where Lois enjoyed exploring the bustling, sprawling Tokyo that lay outside the comfortable, familiar American enclave.

The Korean War brought the Hammersberg family back to the United States. Although her high school yearbook photo labeled her "future novelist," Lois quit Pembroke College at Brown University after two years to marry Donald Lowry, a naval officer, in 1956. By 1963, Lois had four children under the age of five. The family then moved to Maine, where Donald practiced law and Lois raised the children, earned her B.A. degree in writing from the University of Maine in 1972, and did graduate study in literature and photography.

In the 1970s Lowry began writing stories about children, drawing on her own childhood experiences and feelings as well as those of her children. A Houghton Mifflin editor who

read some of these stories asked if Lowry would be interested in writing books for children. With her marriage ending, Lowry was definitely interested in a full-time writing career. Her first young adult novel, *A Summer to Die*, was published in 1977, a story infused with the emotions Lowry felt when her own older sister died. Lowry's next book dealt with an adopted girl's search for her biological parents. These and subsequent Lowry novels were greeted by critical praise. In 1979, Lowry published the first of her extremely popular novels about funny, delightful Anastasia Krupnik who struggles her way through her preteen and adolescent years. *Number the Stars*, set in Nazi-occupied Denmark, marked Lowry's return to serious subjects and won her the 1990 Newbery Medal. Lowry's first foray into science fiction, the haunting *The Giver*, won the 1994 Newbery. *Gathering Blue* is a companion piece to *The Giver*, depicting a very different kind of dystopia from its predecessor.

Lowry left Maine in 1979 for a less solitary life on Beacon Hill in Boston. She and her partner Martin then bought an old farmhouse in rural New Hampshire and have split their time ever since between city and country life. They traded in their Beacon Hill apartment for a small house in Cambridge in 1993.

### CRITICS' CORNER

Lois Lowry earns high praise from critics, whether for her humorous, family-oriented novels about the difficulties of adolescence or for her more serious novels about death, family origins, the Holocaust, and dystopias. Critics admired *Gathering Blue* as, in *Horn Book's* words, "a satisfying story, richly imagined," although some felt that the plot and thematic threads do not come tightly enough together at the end. *The Bulletin of the Center for Children's Books* noted that readers would readily identify with the novel's heroine: "Kira is a resolute, doughty character whose struggle to take control of her artistic destiny may inspire young readers seeking to take control of their own futures." *School Library Journal* commented, "Lowry has once again created a fully realized world full of drama, suspense, and even humor." *Booklist* also admired the author's accomplishment: "Lowry is a master at creating worlds, both real and imagined, and this incarnation of our civilization some time in the future is one of her strongest creations." *VOYA* assessed, "This extraordinary novel is remarkable for its fully realized characters, gripping plot, and Lowry's singular vision of a [nontechnological] future."

### WORKS BY LOIS LOWRY

#### For young readers

*All About Sam* (1988)  
*Anastasia, Absolutely* (1995)  
*Anastasia Again!* (1981)  
*Anastasia, Ask Your Analyst* (1984)  
*Anastasia at This Address* (1991)  
*Anastasia at Your Service* (1982)  
*Anastasia Has the Answers* (1986)  
*Anastasia Krupnik* (1979)  
*Anastasia on Her Own* (1985)  
*Anastasia's Chosen Career* (1987)  
*Attoboy, Sam!* (1992)  
*Autumn Street* (1979)  
*Find a Stranger, Say Goodbye* (1978)  
*A Friend in Need* (1999)

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*The Giver* (1993)  
*Gooney Bird Greene* (2002)  
*Looking Back: A Photographic Memoir* (1998)  
*Number the Stars* (1989)  
*The One Hundredth Thing About Caroline* (1983)  
*Rabble Starkey* (1987)  
*See You Around, Sam!* (1996)  
*The Silent Boy* (2003)  
*Stay! Keeper's Story* (1997)  
*A Summer to Die* (1977)  
*Switcharound* (1985)  
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<[www.ipl.org/div/kidspace/askauthor/Lowry.html](http://www.ipl.org/div/kidspace/askauthor/Lowry.html)>

### GENERAL OBJECTIVES

1. To explore characteristics of science fiction novels and of literary dystopias
2. To speculate on the possible future characteristics of present-day society
3. To consider the importance of artistic freedom and the role of the artist in society
4. To examine elements of authoritarian rule
5. To discuss living with a disability
6. To explore the ways in which a young person begins to find his or her place in society
7. To identify elements of both medieval European society and modern worldwide societies in the novel

### SPECIFIC OBJECTIVES

1. To recognize Kira's, Thomas's, and Jo's special gifts, and the plans the guardians have for them
2. To identify the notable characteristics of Kira's community and compare it with the community that Matt discovers "yonder"
3. To note the status and treatment of women and children in Kira's society
4. To understand the role of the guardians in this society, and their manipulation of rules, myths, and art to maintain control over the common people
5. To trace Kira's growing realization about the realities of her world
6. To identify the ways in which Kira's disability has impacted her life and her character
7. To analyze Kira's decision to stay in her community rather than flee
8. To identify classic dystopian elements of Kira's world

### LITERARY TERMS AND APPLICATIONS

To enhance students' appreciation and understanding of the novel, present them with these terms.

**dystopia:** literally, "bad place"; an anti-utopia, usually in the future, in which mechanization and/or authoritarianism dominate, such as Huxley's *Brave New World*, Bradbury's *Fahrenheit 451*, and Lowry's *The Giver*.

**point of view:** the vantage point from which the action of a story is seen and told. This novel uses Kira's point of view, told in the **third person**. Other people's thoughts and character are revealed by their actions and words as witnessed by Kira, and the significance and meaning of actions and words are filtered through Kira's limited but growing understanding of the realities of her world.

**science fiction:** a fictional work that speculates on the possibilities of science and technology to change the human experience and society as we know it, or, more generally, imaginative literature that presents plausible events that might take place in the future. A science fiction tale may be a simple adventure story dealing with interplanetary travel or

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experiences. Science fiction can also be a means of commenting on human nature and society. *Gathering Blue* is an example of a science fiction novel that depicts a **dystopian** future society based on elite authoritarian control of the common people.

**symbolism:** the use of elements in a literary work that stand for something else. In this novel, for example, the chains on the Singer's ankles represent artistic captivity, and blue represents the peaceful future that Kira hopes to create.

**utopia:** an ideal society. The word was coined by Sir Thomas More in his 1516 work *Utopia*, being a pun on two Greek words, *ou-topia*, "no place," and *e-topia*, "the good place." Examples of utopian novels include Edward Bellamy's *Looking Backward* (1888) and William Morris's *News from Nowhere* (1890). Modern novels are more likely to be **dystopian**, as with *Gathering Blue*; the society that Matt discovers "yonder" does sound utopian, though.

### SETTINGS

The novel is set in a future dystopian society reminiscent of medieval times. The quarrelsome people of the village live in mud-daubed, dirt-floored huts; the people and their village are dirty and disorderly. Beyond the village is the swampy, squalid Fen, whose people—including Matt's family—live in greater disorder and filth. The elite guardians, their servants, and their artists enjoy completely different living conditions. Their home is the splendid and large Council Edifice, with long corridors, tiled floors, indoor plumbing, and a kitchen area where delicious meals are prepared. The huge chamber within the Edifice is the site of the annual Gathering and also of the Council of Guardians meeting that decides Kira's fate. Kira is awed at the contrast between her Edifice quarters and her former cott home and the weaving shed where she used to work.

Just beyond the village is the Field of Leaving, vast and foul-smelling, where dead bodies lie for up to four days while their spirits leave. The novel opens here, with Kira just completing her four-day vigil beside her mother's body. The Field is a fearsome place, for disabled people are also brought here to die (actually, to be killed), and the guardians have convinced the people that fierce beasts emerge from the surrounding forest to devour the bodies, living or dead.

A dense forest surrounds this community, and only hunters dare enter it because of the (supposed) beasts. A secure path leads through the forest from the village to the home of Annabella, the aged dyer who teaches Kira her craft. At the far edge of Annabella's garden is an overgrown path that leads to "yonder," source of blue-dye plants. Matt travels to yonder and returns marveling at the quiet, peaceful, cooperative life that people live there.

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*The Middle Ages: A Wanderer's Guide to Life and Letters* (Learning Corp. of America)



## GATHERING BLUE

*A Video Guide to (Dis)ability Awareness* (Ida Bank/Panda Productions)

*A Visit with Lois Lowry* (Houghton Mifflin)

### THEMES AND MOTIFS

A study of the central issues and situations in *Gathering Blue* should include these aspects.

#### Themes

- artistic freedom
- role of the artist
- peace and mutual help vs. disorder and self-interest
- finding one's role in society
- overcoming a disability
- dystopian future

#### Motifs

- the color blue
- embroidery/weaving, carving, singing
- the robe, the staff
- beasts
- plants and dyes
- Kira's walking stick
- arguing, shouting, fighting
- child abuse and neglect

### MEANING STUDY

Below are words, phrases, or sentences that have a particular meaning in the novel. Explain each as it relates to the book. Use the chapter and page numbers given in parentheses to reread the term in context if you wish.

1. He had been the leader of the people, the chief guardian. (Chap. 1, p. 5)  
*(Katrina is speaking about her late father. Kira's society is ruled by an elite Council of Guardians, twelve men, headed by a chief guardian. The fact that Kira's grandfather was chief guardian and that her father had already been chosen to become a guardian were probably what saved Kira from being exposed on the Field to die shortly after she was born.)*
2. Matt lived in the swampy, disagreeable Fen. (Chap. 1, p. 8)  
*(A fen is an area of low, flat, marshy land. The swampy, boggy Fen is the slum of Kira's community. People of the Fen are particularly dirty and crude and live in especially squalid conditions. Most other people look down on them. But the challenges of life in the Fen have shaped Matt into a self-sufficient youngster adept at grasping the advantage to himself of any situation.)*
3. the Council Edifice (Chap. 3, p. 21)  
*(The term edifice refers to a building—especially a large, imposing one. Naming the building where the guardians live with their servants and artists the Edifice underscores its vast difference from the cott dwellings of the common people. The Edifice is imposing and grand with amenities such as tiled floors and indoor plumbing, whereas the village cotts are mud-daubed, dirt-floored huts with few furnishings and no amenities.)*
4. With her thumb she felt a small square of decorated woven cloth. (Chap. 3, p. 29)  
The robe was richly embroidered. (Chap. 4, p. 41)  
*(The novel deals with two types of needlework, weaving and embroidering. Weaving is the art of interlacing threads or yarns to create fabric. Embroidering is the art of ornamenting fabric with needlework, usually involving a variety of stitches and colors. The common folk in*

*Kira's world wear drab, colorless woven cloth, produced by women in the weaving sheds where Kira has been a helper. Kira's mother had known the art of dyeing, and she was a skilled needleworker who repaired the robe each year. Kira has an extraordinary talent for embroidery, which she will use to restore and then complete the robe's intricate embroidered design.)*

5. Kira's mother had worn a pendant. (Chap. 4, p. 31)  
*(A pendant is a hanging ornamental object, usually suspended from a necklace. Ornamental objects are virtually unheard of among the common folk, so Katrina's pendant is truly special, all the more cherished because it was a gift from her late husband. Kira wears the pendant after her mother dies, and her explanation of the term gift—unheard of in the Fen—inspires Matt to go on his journey to yonder to find the gift of blue for Kira. When Christopher meets Kira, the matching half-rock of his pendant proves that he is indeed Kira's father.)*
6. "You don't be a captive here, do you?" (Chap. 6, p. 62)  
*(Matt's question is very observant. Jamison reassures the boy that Kira is in no way a captive, but this exchange introduces the theme of artistic freedom and the guardians' determination to hold captive the artistic gifts that Kira, Thomas, and Jo possess, an intent that gradually becomes apparent as the novel progresses.)*
7. "And the mordants too. You must learn those." (Chap. 8, p. 84)  
*(A mordant is a substance used in dyeing to fix the coloring matter, so the extracted color will stay true. Kira must learn all these substances, and when and how to use them, as part of her knowledge of how to dye. One of Annabella's most useful mordants is aged urine.)*
8. a little skein (Chap. 9, p. 88)  
*(A skein is a quantity of yarn or thread wound in a coil. Annabella has given Kira small skeins of a variety of colors so Kira can start on the robe repairs, but to continue as Robe-threader, Kira will have to learn to dye her own threads.)*
9. The flower heads would have to boil till midday and then remain steeping in their water for many hours more. (Chap. 11, p. 108)  
*(This passage makes it clear that the color-extracting process is not quick. In this case, the flower heads must boil for hours. Then they must steep—remain in the liquid, continuing to exude their essence—for many more hours.)*
10. "Were they harsh with you?" Kira asked. Thomas thought. "Stern," he said finally. (Chap. 15, p. 142)  
*(Kira is concerned about the harsh tone she heard Jamison use toward little Jo, and she wants to know if the guardians treated Thomas harshly when he was a young tyke at the Edifice. Thomas makes a distinction between harsh and stern. Harsh can be defined as excessively severe, cruel, unfeeling. Stern suggests an unyielding firmness, especially applied in a grim way. The use of either approach with a very young child reveals the uncompromising nature of the guardians, their concerns for their own interests over those of the children.)*

### COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important, and you should be ready to defend your answers by referring to

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passages in the book.

### Literal Level (Questions 1-3)

1. What gift does Kira have? Thomas? Jo? How are their gifts similar? What use do the guardians plan to make of these gifts?

*(Kira has a remarkable needleworking ability. Thomas is highly skilled in carving wood. Jo has an exceptional singing ability. For all three children, their talent and their exercise of it has come naturally, showing itself when each was just a very young child. Kira feels that the threads are directing her fingers, just as Thomas felt his fingers responding to the carving tools when he was little. Jo says, "Me old songs, they just be there natural." The guardians intend to direct the children's gifts into shaping the societal future that the guardians have planned. Kira will embroider the guardians' future history onto the robe, Thomas will carve it into the staff, and Jo will sing it as an addition to the Ruin Song.)*

2. What hints of a lost, long-ago civilization do you find in the novel?

*(The Council Edifice is a splendid building, known to remain from before the Ruin. Several of its windows contain stained-glass, while knowledge of how to make such colored glass has been lost. Within the Edifice's great chamber is the Worship-Object, a wooden cross. Knowledge of the religion that centered around the cross has also been lost, although the people treat the object with respect because of the great power it once had. Most telling is the Singer's robe; its splendid and intricate embroidery tells the people's history and shows scenes of civilizations with great tall buildings, lost in the Ruin.)*

3. How are women's lives restricted in Kira's world? How are children treated?

*(Women are not allowed to hunt, nor may they learn to read and write. Women and men in the village lead very different lives. A woman's role is to take care of all household tasks, bear children, tend to her hubby, and see to the gardens and small livestock; she might also work in the weaving shed. Children are abused and neglected. They are valued as household workers, but their parents routinely slap and kick them. In a world where adults focus only on their immediate self-interest, children always get short-changed.)*

### Interpretive Level (Questions 4-7)

4. Trace Kira's growing realization about the realities of her world and the guardians' sinister nature.

*(When Kira reports to Annabella that an unseen growling beast has followed her along the forest path, the old crone firmly states, and repeats, "There be no beasts." This starts Kira thinking, so she compares notes with Thomas and establishes that neither of them have ever seen a fierce beast, nor have the hunters ever returned with any. But if there are no beasts, what happened to her father, "taken by beasts"? When Jo arrives at the Edifice, Kira is further shaken: Another young child whose parents, like Thomas's, died suddenly at the same time, an orphan with a special gift who was then brought to live at the Edifice? When Annabella suddenly dies after Kira repeats the old dyer's words about beasts to Jamison, and Matt sees Jamison with Annabella's dead body, Kira becomes wary of the guardian. She is increasingly distressed at the guardians' unfeeling treat-*

*ment of captive young Jo, forced to abandon her own natural singing and instead memorize interminable portions of the Song. Kira realizes that all three of them, and their gifts, are captive, and that the guardians' suppression of their natural gifts is causing each of them physical pain. Finally, Kira learns from her father about Jamison's true nature and realizes that the guardians engineered the deaths of her mother and Thomas's and Jo's parents in order to force the children to describe and create the future that the guardians envision for themselves.)*

5. Describe the society that Kira lives in. Compare this world with "yonder."

*(Kira's society is nasty and brutish. Life is characterized by self-interest, disorder, and savagery. Men vie with one another for power; women brag and taunt shrilly; spouses quarrel loudly; children whine and whimper and are frequent recipients of blows and kicks. Village streets are disorderly, full of rubbish and the butcher-shop leavings. People live in fear, of cold and hunger and illness, and of beasts, and of being taken to the Field if they become disabled, and of straying from the customary ways. The only people with a comfortable life here are the elite ruling guardians, along with their servants and captive artists. The village yonder that Matt discovers is wholly different. It is largely made up of disabled people whom Kira's society rejects, who live cooperatively together in a peaceful, ordered society with an abundance of readily shared food and assistance.)*

6. Why have the guardians fostered belief in the forest beasts? What really happens in the Field?

*(With the people convinced that the forest surrounding the village and Fen and Field is full of savage beasts, no one strays beyond the community's borders. Thus they remain under the control of the guardians and never find out that life can be quite different, and much better, elsewhere. Also, beasts can be blamed for deaths that are actually murder, as in the case of Kira's father. Disabled people are taken to the Field, supposedly to be devoured by beasts, but since there are no actual beasts, agents of the guardians must kill these people, out of sight of the villagers.)*

7. How does Kira's crippled leg impact Kira's life? How has her pain given Kira strength, as her mother urged?

*(The deformed leg was the reason Kira would have been left to die in the Field shortly after her birth. Ever since then, it has caused Kira's status in the village to be tenuous. She cannot perform most physical chores, as she limps slowly along and must lean on a walking stick; she cannot run or climb. She will never have a hubby or tykes, for she cannot perform the hard work required of a village wife and mother. After Kira's mother dies, Vandara uses the girl's disability to argue that Kira should be ejected from the community altogether and left to die. But Kira's mother has guided the girl through her childhood, building her self-esteem, and helping Kira to see that by enduring her physical pain and the emotionally painful taunting, she gains strength of character and the ability to stand on her own.)*

### Critical Level (Questions 8-11)

8. Kira must make a choice to leave her community or to stay there. Why does she choose as she does?

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(At first, Kira decides to leave and go with her father to his peaceful, appealing community yonder. But then she realizes that by staying, she has an opportunity to shape the future of her society according to her vision of a “golden and green” life rather than according to the guardians’ plan of continuing subjugation and harshness.)

9. What common literary features of dystopian worlds do you find in this novel?  
(Common features include a post-apocalyptic society, authoritarian rule, a brutish environment, and medieval aspects.)
10. Why do you think the Singer is chained?  
(Answers will vary somewhat. Perhaps he has tried to escape in the past, so he is chained to prevent flight during public appearances. The appalling condition of his ankles says that he is chained at all times rather than simply locked in his quarters, a very cruel exercise of the guardians’ power over him. Symbolically, the chaining of the Singer represents the captive-artist theme, the guardians’ capture and control of their artists’ talents.)
11. In what ways are Kira, Thomas, and Jo—and their gifts—captive? How does this captivity affect the children and their gifts?  
(They are first captive to the rules and fears of their society, fostered as control devices by the guardians. When each child becomes a resident of the Edifice, her/his gift becomes captive to the guardians, who direct the use of each gift. Little Jo is literally a captive, locked in her room while forced to practice the Song, just as Thomas had been locked in his room when he was young and forced to practice carving. The forced exercise of their gifts according to the guardians’ directions causes each child physical pain—aching fingers, aching heads. It also threatens their ability to exercise their natural talents at all—Thomas says, “And sometimes I feel it in my fingers still, the knowledge that I had then,” as a little tyke, the natural gift that seems to be fading because he has not been able to exercise it freely for many years now.)

### Creative Level Questions 12-14

12. What will the future be? Will Kira achieve her objective of creating a kinder, happier future as depicted by her stitchery? If so, how? What future will the guardians instruct her to stitch?
13. Assume that the people of “yonder” teach Matt to read and write. Write letters from Matt to Kira describing his and Branch’s trip to yonder and their experiences there. You could also write some answering letters from Kira to Matt. (Devise some secret way for these letters to be delivered.) Or, tell the story of Matt’s journey in your own words.
14. Write some journal entries for Thomas relating his reactions to Kira’s arrival at the Edifice and subsequent events. As Thomas, react to Kira’s plans to stitch her own version of the future. Do you plan to follow her lead, or the lead of the guardians, in carving the future on the staff?

### ACROSS THE CURRICULUM

#### Art

1. Design and create a small sample of woven cloth, using vibrant colors.

2. Embroider a simple or elaborate scene, using a variety of stitches and colors.
3. Create a simulated Singer’s robe or Singer’s staff.
4. Create a portrait gallery by drawing images of the novel’s main characters, or finding media/Internet images that match the way you think these people should look.
5. Create a mural or tapestry that depicts a sweep of historic events over time.
6. Draw a map of Kira’s world, including the village, the Field, the Fen, the forest, the forest path, Annabella’s home plot, and the path leading to yonder.

#### History and Social Studies

1. Compare life and society in Kira’s world with life and society in Europe during the Middle Ages. You could make your comparison in outline or poster-chart form.
2. Identify elements of modern societies, worldwide, in the future society depicted in *Gathering Blue*.
3. As a member of a small group, develop a description of society and technology one hundred years from now.
4. Trace the actual course of world history as recorded on the Singer’s robe.
5. Research and report on funeral and burial customs in nontechnological societies around the world. Or research and report on the practice of infanticide, historically and today.
6. Think about and answer this question: What things about the past do you know that help you in your present-day life? You could compare your answer with those of classmates.

#### Language Arts

1. *Gathering Blue* is a companion volume to Lois Lowry’s *The Giver*. Read *The Giver*. Then discuss the books with classmates who have also read both of them. Compare the two worlds depicted, the roles that powerful adults choose for Kira and Jonas, and the effects that those roles have on the young protagonists. Weigh Jonas’s decision to escape against Kira’s decision to stay.
2. Compose titles for some or all of the novel’s chapters. Share titles with classmates, and then vote on a class favorite for each chapter.
3. Read other books about dystopias, such as *Brave New World*, *Fahrenheit 451*, *Off the Road*, and *The Giver*. In writing or small-group discussion, compare these communities with Kira’s society. In what ways are they similar? different? Do they ever change?
4. List the various terms that have been used for this type of writing in addition to “science fiction.” Which term do you think best describes this novel, and why? Do you have a term of your own that you think is more fitting?
5. View one of the videos about Lois Lowry and discuss with classmates what you learn about Lowry and her writing.

#### Mathematics

1. Matt makes a “horrid long” journey to yonder. Decide how many days Matt’s journey took, one way, and then calculate the mileage based on the number of miles a boy and his dog would be able to walk per day.
2. On a sheet of graph paper, draw a floor plan of Kira’s quarters, including the supply closet and bathroom, with dimensions of various elements labeled.

#### Psychology

1. Kira notes that Vandara is much known in the village, “and respected. Or feared.” Discuss the psychological



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factors involved in leadership via respect versus leadership via fear.

2. Kira longs to be free to create her own needlework designs, but she remains devoted to her work on the robe because "she wanted to please" Jamison. Discuss the syndrome of captives developing a bond with their captors, wanting to please the captors even though they also want to be free.

### Science

1. Create an illustrated handbook to dye-yielding plants. Include an image of each plant (labeled with both scientific and common name), the dye color it will yield, the part of the plant to use, and how to extract the color.
2. Research and report on ways in which modern orthopedic specialists can treat a "twisted" leg like Kira's.
3. Parents of tykes in the novel teach their children to avoid oleander, a poisonous evergreen shrub. Create a poster or booklet of poisonous plants that grow wild, or in gardens or as houseplants, where you live. Label identifying characteristics of each, and note what part of the plant is poisonous.

### STUDENT INVOLVEMENT ACTIVITIES

1. With classmates, build a model of the Edifice, with a model cott nearby for comparison.
2. Lois Lowry has written a companion volume to *Gathering Blue* and *The Giver*, which will be published in 2004. It will tie together Kira's, Matt's, and Jonas's worlds. With classmates, speculate on what kind of society Lowry might create for this third novel.
3. With classmates, act out favorite scenes from the novel, such as the confrontation between Kira and the group of women headed by Vandara.
4. Extract a few dye colors from plants, and use them to tie-dye a T-shirt.
5. Speculate on how a technologically advanced world might rebuild after a Ruin, as in the novel. What forms might the rebuilt society take, and why?
6. Discuss with classmates the role of art and artists in society. In what ways can, or cannot, art and artists save or shape a society?
7. Identify the ways in which your school has been designed or modified to meet the requirements of the Americans with Disabilities Act.
8. Stage a class talent show or showcase that highlights class members' special gifts and talents.
9. Invite an artist from a local art school, design studio, etc., to talk about and demonstrate weaving, dyeing, and embroidery.

### ALTERNATE ASSESSMENT

1. Outline all known aspects of Kira's community: places, occupations, gender roles, rules, ceremonies, family structure, and so on.
2. Explain the falsehoods and manipulation that the guardians use to control the common people. Trace Kira's growing realization of this reality.
3. Compare Kira and Thomas—their early lives, their lives and roles in the Edifice, their gifts, and the degree to which each accepts her/his present situation. Speculate on whether Thomas will follow the guardians' orders in carving the future, or whether he will follow Kira's independent lead in creating the future.

4. Develop a detailed character list for the novel. Beside each name, describe the person's physical appearance, character traits, relationship to other people in the novel, and role in the novel's events.

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**VOCABULARY TEST**

Match each underlined word with its meaning listed below. Write the letter of the meaning in the space next to the sentence number.

- |              |                             |                |            |
|--------------|-----------------------------|----------------|------------|
| a. scattered | f. filthy, slovenly neglect | k. threatening | p. stole   |
| b. on guard  | g. homeless child           | l. pretended   | q. trade   |
| c. stinking  | h. twisted with force       | m. with pity   | r. stop    |
| d. comfort   | i. very carefully           | n. with scorn  | s. flaw    |
| e. braid     | j. sudden fancy             | o. small child | t. chuckle |

- \_\_\_ 1. The younger tyke, the girl named Mar, sat playing in the dirt.
- \_\_\_ 2. Matt squinted at Kira ruefully. "Your cott is horrid burnt," he told her.
- \_\_\_ 3. Kira needed information from Matt and it would make him wary to know she was frightened.
- \_\_\_ 4. Perhaps the simple impact of seeing Kira there at work would deter the women who hoped to drive her away.
- \_\_\_ 5. Kira thought she could barter with Martin the woodcutter for what she needed.
- \_\_\_ 6. Kira used her hands to interweave the thick dark strands of her hair deftly, tying the end of the heavy plait with a leather strip.
- \_\_\_ 7. "The girl Kira was imperfect at birth. She had a visible and incurable defect."
- \_\_\_ 8. Kira shrugged with feigned nonchalance, not showing Matt how frightened she was.
- \_\_\_ 9. Her face twisting with rage, Vandara wrested her arms free of the guards' grasp.
- \_\_\_ 10. "I saved you some things. I filched them from your cott before the burning."
- \_\_\_ 11. Now that the dangerous fascination of the spear was gone, Matt's group of young admirers dispersed.
- \_\_\_ 12. Kira thought again about the ominous stalking sound in the woods.
- \_\_\_ 13. "All I need be here," Annabella said, speaking disdainfully of the village and its noisy life.
- \_\_\_ 14. On a whim, instead of taking the stairs to her room, Kira remained on the first floor.
- \_\_\_ 15. Kira marveled that the powerful singing voice had come from this tiny, frightened waif of a thing.
- \_\_\_ 16. The fetid air of the Fen still hung humid.
- \_\_\_ 17. Kira made her way through the squalor of the Fen.
- \_\_\_ 18. Kira remembered Matt's infectious chortle.
- \_\_\_ 19. In his room, Thomas was meticulously polishing the Singer's staff again and again.
- \_\_\_ 20. A feeling of reassurance, of solace, came from Kira's scrap of cloth.

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### COMPREHENSION TEST A

#### Part I: Matching (20 points)

Read each character description. In the list below, find the character who matches the description. Write the letter of the character in the space next to the description number. You will use each name only once.

- |  |                |
|--|----------------|
| ___ 1. Disabled girl with a gift for needlework.                   | a. Katrina     |
| ___ 2. Old woman with a gift for creating dyeing colors.           | b. Branch      |
| ___ 3. Bent-tailed, insect-loving mutt.                            | c. Vandara     |
| ___ 4. Blind man who was not really killed by animals.             | d. Thomas      |
| ___ 5. Boy with a great gift for wood-carving.                     | e. Christopher |
| ___ 6. Tyke who will become the next Singer.                       | f. Jamison     |
| ___ 7. Guardian who becomes Kira's defender and mentor.            | g. Annabella   |
| ___ 8. Mother who defends her disabled baby.                       | h. Jo          |
| ___ 9. Cruel, scarred woman suspected of killing her own child.    | i. Kira        |
| ___ 10. Unwashed urchin who often filches items from other people. | j. Matt        |

#### Part II: Fill-In (20 points)

Write one or two words in each blank to make each statement true.

1. The forest is said to be full of fierce \_\_\_\_\_.
2. Dead bodies are taken to the Field of \_\_\_\_\_.
3. Matt and his family live in the squalid, swampy place called the \_\_\_\_\_.
4. The Council of \_\_\_\_\_ considers Vandara's case against Kira.
5. At the annual Gathering, the Singer performs the \_\_\_\_\_ Song.
6. Kira's comfort item is a piece of \_\_\_\_\_.
7. Kira used to work as a helper at the \_\_\_\_\_ shed.
8. Thomas's job is to restore and complete the Singer's worn \_\_\_\_\_.
9. Kira is introduced at the Gathering as the new Robe-\_\_\_\_\_.
10. \_\_\_\_\_ people as well as dead people are taken to the Field for disposal.



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### Part III. Multiple Choice (30 points)

Underline the choice that correctly completes each of these sentences.

1. Kira and her mother lived together in a(n) (edifice, cott, cave, field).
2. A tyke has a name of (one, two, three, four) syllables.
3. Kira has to walk through the (Field, swamp, Fen, forest) to get to Annabella's home.
4. The (fennel, goldenrod, woad, tansy) plant produces blue dye.
5. Little Jo sobs for her missing (mother, dog, sister, father).
6. Orphans in Kira's society go to (the Field, other families, yonder, grandparents).
7. Because she is a girl, Kira is forbidden to learn the skill of (building, herding, singing, reading).
8. This novel takes place in the (past, present, future, dreamtime).
9. Kira goes nowhere without her (walking stick, mother, threads, dog).
10. Vandara demands to have Kira's (gardens, land, status, tykes).
11. The robe depicts the (hopes, future, fables, history) of the people.
12. Thomas's parents are reported as having been killed by (beasts, lightning strike, plague, drowning).
13. The workers who take dead bodies to the Field are called (draggers, weavers, diggers, killers).
14. Matt's small "giftie" for Kira when he returns from his journey is (deer meat, a book, blue cloth, carving tools).
15. Kira is horrified to discover that the Singer wears (jewelry, tattoos, beast skins, chains).

### Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Describe the unpleasant aspects of Kira's society.
2. How does Kira's disability affect her life and her character?
3. In what ways are Kira, Thomas, and Jo—and their gifts—held captive?

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### COMPREHENSION TEST B

#### Part I: Matching (20 points)

Read each quotation. Find the character who speaks the words in the list below. Write the letter of the character in the space next to the quotation number. You will use each name only once.

- |               |            |                |              |         |
|---------------|------------|----------------|--------------|---------|
| a. Katrina    | c. Vandara | e. Christopher | g. Annabella | i. Kira |
| b. the Singer | d. Thomas  | f. Jamison     | h. Jo        | j. Matt |

- \_\_\_\_ 1. "I will take her to the Council of Guardians. I am willing to be her accuser."
- \_\_\_\_ 2. "They be making me remember everythings. Me old songs, they just be there natural."
- \_\_\_\_ 3. "Here lies the future. And now you will tell it to us, with your fingers and your threads."
- \_\_\_\_ 4. "Take pride in your pain. You are stronger than those who have none."
- \_\_\_\_ 5. "When I came here so young, sometimes I was very lonely and frightened. But the feel of the wood was calming."
- \_\_\_\_ 6. "Truly, Annabella, I can't run at all. My leg's a useless thing."
- \_\_\_\_ 7. "There be no beasts."
- \_\_\_\_ 8. "I'm your father."
- \_\_\_\_ 9. "In the beginning..."
- \_\_\_\_ 10. "I been on a horrid long journey. I brung you a giftie."

#### Part II: Short Answer (20 points)

Write a one- or two-word answer to each of the following questions.

1. What is the name of the building where Kira, Thomas, and Jo live?
2. What is the term for the land many days' journey beyond Kira's village?
3. What is the annual meeting of Kira's community called?
4. What precious item is the focus of Kira's threading work?
5. Who rules Kira's world?
6. What color do Annabella and Katrina have no dye for?
7. What is the name of Matt's scruffy, engaging dog?
8. What part of Kira's body is deformed?
9. What skill was Kira's father especially noted for?
10. Who is the author of this novel?

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### Part III. Multiple Choice (30 points)

Underline the choice that correctly completes each of these sentences.

1. (Poison, Jamison, beasts, Vandara) tried to kill Kira's father.
2. Kira realizes that she, Thomas, and Jo have gifts that make them (artists, guardians, seers, outcasts).
3. Thomas's comfort item is a piece of (cloth, wood, stone, jade).
4. The main focus of attention during the Gathering is the (chief guardian, priest, Worship-Object, Singer).
5. Vandara's scar was caused by (beasts, a knife attack, a fall, a birth defect).
6. In her new home, Kira is puzzled by her (bathroom, windows, bed, threads).
7. Kira's mother is (Annabella, Jo, Katrina, Vandara).
8. Thomas has lived in the guardians' building for (several weeks, two months, two years, many years).
9. Kira has a piece of (wood, cloth, stone, bone,) that comforts and warns her.
10. Kira travels to Annabella's cott by (foot, cart, muleback, litter).
11. From Annabella, Kira learns to make dye-colors from (human hair, fabrics, water, plants).
12. The work gives Thomas and Jo (inspiration, dreams, headaches, nervous tremors).
13. Matt's big "giftie" for Kira when he returns from his journey is (her father, a Bible, a weaving loom, a dye-pot).
14. Kira's father copes with his disability of (lameness, blindness, paralysis, deafness).
15. (Jonas, Matt, Christopher, Thomas) leads Kira's father back to the village from yonder.

### Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. What are Kira's, Thomas's, and Jo's gifts, and how do the guardians plan to use them?
2. Why does everyone in Kira's society seem to believe in the existence of fierce beasts in the forest surrounding their community?
3. How does Kira's understanding of her world change?



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### ANSWER KEY

#### VOCABULARY TEST

- |      |       |       |       |
|------|-------|-------|-------|
| 1. o | 6. e  | 11. a | 16. c |
| 2. m | 7. s  | 12. k | 17. f |
| 3. b | 8. l  | 13. n | 18. t |
| 4. r | 9. h  | 14. j | 19. i |
| 5. q | 10. p | 15. g | 20. d |

#### COMPREHENSION TEST A

##### Part I: Matching (20 points)

- |      |       |
|------|-------|
| 1. i | 6. h  |
| 2. g | 7. f  |
| 3. b | 8. a  |
| 4. e | 9. c  |
| 5. d | 10. j |

##### Part II: Fill-In (20 points)

- |              |                         |
|--------------|-------------------------|
| 1. beasts    | 6. cloth                |
| 2. Leaving   | 7. weaving              |
| 3. Fen       | 8. staff                |
| 4. Guardians | 9. threader             |
| 5. Ruin      | 10. Disabled ("Broken") |

##### Part III: Multiple Choice (30 points)

- |                   |                      |
|-------------------|----------------------|
| 1. cott           | 9. walking stick     |
| 2. one            | 10. land             |
| 3. forest         | 11. history          |
| 4. woad           | 12. lightning strike |
| 5. mother         | 13. draggers         |
| 6. other families | 14. blue cloth       |
| 7. reading        | 15. chains           |
| 8. future         |                      |

##### Part IV: Essay (30 points)

Answers will vary.

#### COMPREHENSION TEST B

##### Part I: Matching (20 points)

- |      |       |
|------|-------|
| 1. c | 6. i  |
| 2. h | 7. g  |
| 3. f | 8. e  |
| 4. a | 9. b  |
| 5. d | 10. j |

##### Part II: Short Answer (20 points)

- |                      |                |
|----------------------|----------------|
| 1. (Council) Edifice | 6. blue        |
| 2. yonder            | 7. Branch      |
| 3. the Gathering     | 8. leg         |
| 4. Singer's robe     | 9. hunting     |
| 5. the guardians     | 10. Lois Lowry |

##### Part III: Multiple Choice (30 points)

- |               |                |
|---------------|----------------|
| 1. Jamison    | 9. cloth       |
| 2. artists    | 10. foot       |
| 3. wood       | 11. plants     |
| 4. Singer     | 12. headaches  |
| 5. a fall     | 13. her father |
| 6. bathroom   | 14. blindness  |
| 7. Katrina    | 15. Matt       |
| 8. many years |                |

##### Part IV: Essay (30 points)

Answers will vary.



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