

# The Wind in the Willows

by Kenneth Grahame

Classroom Favorites



Teacher's Guide by Mary Ellen Snodgrass

A Perma-Bound Production

## SYNOPSIS

Mole, disgusted with his spring cleaning chores, leaves his house in a huff and digs his way into the sunshine. Enchanted with the river, he joins forces with Water Rat, boards a boat, and floats downriver for an afternoon's excursion and picnic lunch. On their way home, Mole attempts to row, tips over the boat, and is comforted by Rat, who dries Mole, takes him home, seats him before the fire, and tells him river stories.

Emancipated from his former limited view of life, Mole proposes another jaunt, this time to call on Toad, whom Rat characterizes as even-tempered and jovial. Toad, poring over a roadmap, pooh-poohs the joys of river life and sets off with his friends in a yellow horse cart. On the road, Toad falls in love with the idea of motoring after a motor-car forces his cart off the road. He immediately orders a car of his own.

Mole, proposing a trek to Badger's house, leaves Rat behind at his fireside and explores the Wild Wood. Terrified by his imagination when he hears whistles and pattering feet, Mole hurries on his way until Rat, happy to locate his inexperienced friend, overtakes him. They wander at length through new-fallen snow and discover Badger's house, where Badger welcomes them in from the cold and treats them to his hospitality. They pass on tidbits of gossip about Toad and his seven automobile accidents.

On their return journey, Mole hurries forward when he catches the scent of home. Safe inside at last, Rat scrounges up a late supper. Carolers arrive and sing a Christmas song; Rat and Mole send out for supplies and treat their guests to a holiday feast. Mole goes to sleep, happy to be home again in his own room and snugly bed.

The following summer, Toad pursues his new passion for automobiles. Mole, Rat, and Badger restrain him and force him to promise to mend his ways. He at first agrees, but quickly recants. They lock him in his room, but he tricks Rat into believing that he is mortally ill and escapes. He steals a car at the Red Lion Hotel and is arrested for larceny, reckless driving, and impertinence to a police officer. The Chairman of the Bench of Magistrates, at the suggestion of the Clerk, rounds out his sentence to twenty years. The sergeant of police locks Toad into the innermost keep of a grim medieval prison.

Rat and Mole, assisting the Otters in searching for Little Portly, a wandering baby otter, venture onto the river late at night. As dawn approaches, they encounter mysterious music. They approach the

sound and find a demigod with horns, a beard, shaggy limbs, and muscled body. Between the being's hooved feet reposes Little Portly, unharmed and peacefully sleeping. Rat and Mole, intrigued by the haunting music of the creature's panpipes, fall into a forgetful trance and return the lost babe to his guardians.

Toad strikes a deal with the gaoler's daughter and escapes from his cell by dressing as a washerwoman. At the railroad station, Toad realizes that he has left his money behind. Despairing, he begs a ride from the engine-driver and journeys toward home. About to be overtaken by the authorities, the Toad leaps from the train when it slows inside a tunnel. From there he wanders on foot through the woods.

Water Rat, upon noticing the arrival of a foreign visitor, strikes up an acquaintance with a cosmopolitan Sea Rat of Norwegian ancestry, whose stories of Marseilles, Constantinople, Lisbon, the Levant, and other romantic ports of call entice the Rat to pack his bags and seek his fortune on the sea. Before he can depart, Mole overpowers him, drags him into the house, and subdues his wanderlust. With understanding and tenderness, Mole places paper near Rat's elbow and encourages him to express his romantic thoughts in poetry to ease his disappointment.

Toad, meanwhile, has earned passage aboard a barge by promising to wash clothes. The barge-woman discovers his real identity, humiliates the Toad, and ejects him from the barge. He retaliates by stealing her horse and riding off at a gallop. Stopping at a gypsy caravan where a bubbling pot lures him to breakfast, Toad sells the stolen horse for six shillings and sixpence and a generous serving of stew.

Continuing on his way, Toad again meets up with the motor-car he stole. The driver, thinking the disguised toad to be a poor washerwoman, gives him a ride and eventually allows him to drive. Toad's personality undergoes its peculiar change. His altered behavior gives away his identity. The motor-car overturns in a pond, and Toad once more flees from the authorities. He is saved by Rat, who yanks him out of the river and hides him in his river home.

Glad to be safe and eager to return to Toad Hall, Toad learns from his friends that stoats and weasels have taken possession of his ancestral home. Badger formulates a plan of attack, including use of a secret passageway that Toad's father built many years earlier. The animals arm themselves with sticks, surprise and overpower the occupants of Toad Hall, and take possession of Toad's former home.

They plan a gala celebration, at which Toad exhibits a reformed personality by abandoning his conceited, harum-scarum ways.

### BIOGRAPHICAL SKETCH

Kenneth Grahame (1859-1932), a native of Edinburgh, devoted his life to two pursuits—his job with the Bank of England, which he held until his retirement in 1908, and his after-hours writing of essays, sketches, and children's literature. Throughout his life, he suffered many physical and emotional hardships. At age five, he contracted bronchitis after a bout of scarlet fever, which infected his mother, causing her death. His brother Willie died in 1874 when Kenneth was fifteen.

After his father succumbed to alcoholism, young Kenneth lived with his grandmother and attended St. Edward's School. Disappointed because he was financially unable to attend Oxford, Grahame at first clerked in his uncle's office and then moved to London. In 1899 he was bedridden from pneumonia. The following year he entered into a disastrous marriage with Elspeth Thompson. Their son, Alastair, was born visually handicapped.

Grahame overcame sorrows and disappointments with his avocation of writing. His first collection of nostalgic essays, *Pagan Papers* (1893) was quickly followed by *The Golden Age* (1895), *Headswoman* (1898), *Dream Days* (1898), and *The Reluctant Dragon*, which was adapted for the stage in 1934 and published posthumously in 1938. *The Wind in the Willows* (1908), his best-known and best-loved work, grew out of the bedtime stories he told his son.

Grahame was a regular contributor to the *St. James Gazette*, *National Observer*, and *Yellow Book*. After a series of unfavorable reviews, he withdrew from London society in 1908 to Blewbury, on the edge of the Berkshire Downs. Alastair's death by train in 1920, which authorities labeled a possible suicide, was a trying time for Grahame, who moved to Italy and spent five years recovering his strength. He died in Pangbourne, England at the age of 73.

### CRITIC'S CORNER

Grahame once stated that "Children are not merely people, they are the only really living people that have been left to us." He capitalized on that philosophy by appealing to young readers and to the childlike wonder that remains in adults. *The Wind in the Willows* (1908), through its whimsical characterization of small animals in the English countryside, champions simple delights—a cup of tea, a basket of tasty treats, a cozy fireside, good friends, jovial conversation, pleasant jaunts, and a safe harbor from the elements. It was dramatized as *Toad of Toad Hall* (1929) by A. A. Milne, author of the Winnie-the-Pooh series, and continues to delight audiences as a standard work of children's literature.

Several of Grahame's works have been the subject of film, including *The Reluctant Dragon* (1941), *Ichabod and Mr. Toad* (1949), and *Bertie's Escapade* (1949). Many of his works are available on filmstrip, disc recording, and tape.

### GENERAL OBJECTIVES

1. To isolate the theme of home and security as it applies to the four main characters.
2. To characterize the countryside during each seasonal change.

3. To note the animals' natural means of self-preservation.
4. To analyze the author's interweaving of plot strands.
5. To evaluate the author's use of food as a means of bringing characters together.
6. To enumerate various means of transportation used in the story.
7. To contrast words of advice that different characters give and receive.

### SPECIFIC OBJECTIVES

1. To account for the change in Toad's attitude and behavior.
2. To explain the mesmerizing effect that the Sea Rat has on the Water Rat.
3. To describe Toad's fascination with motor-cars.
4. To account for various sympathetic reactions to the "washer-woman."
5. To contrast the personalities of the four main characters.
6. To elucidate the mystery of the "piper."
7. To analyze the Christmas carol which the field-mice sing.
8. To enumerate Toad's many escapes as he hurries home from prison.
9. To explain how Toad Hall is reclaimed from the intruders.

### MEANING STUDY

Below are words, phrases, sentences, or thought units that have particular meaning in the story. Explain the meaning each has in this book. Page numbers are given so that you can note the context from which the item is taken.

1. Kitchener, (p.191)  
(*Horatio Herbert Kitchener was a British military hero who took command of the Egyptian Army in 1892 in order to eliminate the Mahdists that threatened Khartoum.*)
2. the Levant, (p.164)  
(*the countries bordering the eastern end of the Mediterranean, including Greece, Turkey, Syria, Lebanon, Jordan, Israel, and Egypt.*)
3. a skittle-alley, (p. 86)  
(*Mole End has all the comforts of home plus an area resembling a bowling alley where players roll a ball and try to knock down skittles or pins.*)
4. the central mullion of the handsome Tudor window (p. 108)  
(*the vertical dividing bar between the glass panes in a window which reflects fifteenth-century English style, characterized by slightly rounded arches, shallow moldings, and extensive paneling.*)
5. past ancient warders, their halberds leant against the wall, (p. 114)  
(*Toad descends the steps toward his cell in the medieval dungeon where watchmen bear combination spear and battle-axes, common weapons in the fifteenth and sixteenth centuries.*)

6. Garibaldi, (p. 86)  
(the sea captain and leader during the unification of Italy who became a popular hero during the Italian Revolution, 1848-49.)
7. No pate de foie gras, no champagne! (p. 88)  
(a spread made from spiced, pureed goose liver; a French delicacy and symbol of extravagance.)
8. to mull some ale, (p. 93)  
(to heat, sweeten, and flavor ale with spices, such as cinnamon and clove, thought to be a preventative and/or cure for colds and flu during the Middle Ages.)
9. captured at sea by a Barbary corsair, (p. 93)  
(a maneuverable, lightweight vessel favored by pirates of the North African coast for its speed and agility in outrunning pursuers.)
10. on and on, past the rack-chamber and the thumb-screw-room, past the turning that led to the private scaffold, till they reached the door of the grimmiest dungeon that lay in the heart of the innermost keep. (p. 114)  
(Toad is led through the most secure part of a castle or fortress, past the torture chambers where prisoners are stretched on the rack or tormented with vises on their thumbs until they reveal information to their captors. He is then led past the entrance to the execution platform.)

### 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 passages in the book.

#### Questions 1-5 Literal Level

1. Describe the appearance of Toad as he prepares to drive his new motor-car.  
(Toad, who has received a "shiny new motor-car, of great size, painted a bright red (Toad's favourite colour)," dashes forth dressed in what Badger refers to as "those singularly hideous habiliments so dear to him, which transform him from a (comparatively) good-looking Toad into an Object which throws any decent-minded animal that comes across into a violent fit." His outfit includes "goggles, cap, gaiters, and enormous overcoat plus gauntleted gloves. To save Toad from his fantasy, Badger orders Mole and Rat to overpower the "Terror of the Highway" and strip him of his finery.)
2. How does Sea Rat describe his national origins?  
(Sea Rat's ancestors sailed with Sigurd, King of Norway, who arrived in Constantinople with sixty ships. Although Sigurd returns to Norway after meeting with the Emperor and Empress, Sea Rat's family stays behind with the ships that Sigurd gives the Emperor.

Of his background Sea Rat says: "...the city of my birth is no more my home than any pleasant port between there and the London River. I know them all, and they know me. Set me down on any of their quays or foreshores, and I am home again.)

3. What delights Otter about walking in the Wild Wood on a winter morning?

(Alarmed that Rat and Mole have been away from the River Bank all night, Otter sets out to find them. As he walks through the Wild Wood, he enjoys the contrasting colors of snow, the sunrise, and black tree trunks. He experiences little thrills of pleasure when mounds of snow fall off the branches and cause him to jump for cover. The landscape delights him. "Snow-castles and snow-caverns had sprung up out of nowhere in the night--and snow bridges, terraces, ramparts--I could have stayed and played with them for hours."

He encounters other animals--perky robins, a "ragged string of wild geese" overhead, and a few rooks. He sneaks up on a timid rabbit, which was cleaning its face with its paws, and tries to get information about Mole's whereabouts.)

4. What is Toad's experience in the railroad station?  
(Free from prison and disguised in the feminine dress, shawl, and bonnet of the washerwoman, Toad hurries eagerly toward the sound of "puffing and snorting of engines and the banging of shunted trucks." He consults the time-table, finds a train bound for home in half an hour, and sets out to buy a ticket. After struggling through his costume to the pocket of his vest, he discovers that he has left his money behind.

Altering his voice to imitate a "blend of the Squire and the College Don," he announces to the clerk that he has left his purse behind. He offers to send the money the next day, assuring the clerk that he is "well known in these parts." The clerk implies that the Toad is attempting a con game and orders him to "stand away from the window, please, madam..." An old gentleman, thrusts him out of the way, and Toad wanders off, despairing that he has come so close to home only to be thwarted in his escape.)

5. What is Badger's plan for entering Toad Hall?  
(After Badger sends Otter disguised as a sweep to reconnoiter the situation at Toad Hall, he decides that he and his friends must attempt to retake Toad's ancestral home that night, while the weasels, unarmed and suspecting nothing, are celebrating the Chief Weasel's birthday. In order to foil the sentinels, he suggests that they use the tunnel that leads "up under the butler's pantry, next to the dining-hall." Toad, Rat, and Mole respond enthusiastically to the plan.)

#### Questions 6-8 Interpretive Level

6. What does the language of the sergeant of police indicate about him?  
(The guardian of a medieval prison, the sergeant of police speaks in a suitably old-fashioned language. He uses the formal "thy" and "thee" for "your" and "you" and sprinkles archaic terms among his orders. His interjection, "Oddsbodikins," is an outdated euphemism for "God's body." The curse he wishes on the ancient gaoler derives from the plague years, "and a murrain on both of them!" Overall, his language seems appropriate to one whose job derives from medieval custom.)
7. Why does Toad repeatedly look for trouble with motor-cars?  
(Toad fantasizes about a fast and dangerous life while he roars down the road. From the minute he touches the starter, the "old passion seized...and completely mastered him, body and soul. As if in a dream he found himself, somehow, seated in the driver's seat; as if in a dream, he pulled the lever and swung the

car round the yard...; as if in a dream, all sense of right and wrong, all fear of obvious consequences, seemed temporarily suspended."

As Toad takes to the high road, "he was Toad once more, Toad at his best and highest, Toad the terror, the traffic-queller, the Lord of the lone trail, before whom all must give way or be smitten into nothingness and everlasting night." Chanting as he speeds along, he "[fulfills] his instincts, living his hour, reckless of what might come to him."

8. What do the details of Mole's home suggest about his idiosyncrasies?

*(Mole's home is dear to him, obviously because he has made it a reflection of his tastes and concerns. From the Gothic lettering on the sign out front to the "large silvered glass ball that reflected everthing all wrong, Mole's possessions capture his quirky, eclectic sense of self and place.*

*The rustic entranceway contains a bell-pull and is lit by a lantern, which hangs conveniently on the wall by a nail. The garden-seat in the fore-court flanks a roller, with which meticulous Mole smooths over damage done by animals of less discriminating taste. The walls, hung with wire baskets of ferns, are decorated with tasteful statuary--"Garibaldi, and the infant Samuel, and Queen Victoria, and other heroes of modern Italy."*

*Exemplifying Mole's sense of proportion is a skittle-alley down one side of the court. The benches and tables, marked with rings made by damp beer-mugs, attest to Mole's enjoyment of recreation and fellowship. Rounding out his living space is a small, round fishpond, where goldfish swim and cockle-shell borders and a decorative shell sculpture complete the picture.)*

#### Questions 9-10 Critical Level

9. How does Grahame create a distinct character for each of the little animals?

*(Grahame notes details in the speech, preferences, and behavior of each character. Rat is a take-charge personality. As he initiates Mole into the lifestyle of river animals, he cleverly overturns Mole's fuddy-duddy attitude toward society, adventure, and enjoyment. In contrast, Badger is the slow-speaking, contemplative animal, the one who studies every angle of a situation and arrives at a well-crafted solution, such as his plan for reclaiming Toad Hall.*

*Sea Rat is the casual bon vivant and sybarite. He enjoys a constant change of scenery, the pleasure of foreign foods and distant ports, and the cosmopolitan atmosphere of many ports of call from the Mediterranean to Devon. Toad, also a pleasure-seeker, is a wreckless purveyor of dangerous sport who injects himself into a dream world in which he is the conquering hero, the champion of the roads.)*

10. How does Grahame vary the tone of his novel?

*(Grahame employs an interweaving of plot strands in order to vary and control the flow of his story. His nostalgic descriptions of Badger's and Mole's homes contrast with Toad's odysseys and subsequent jail experience. The pleasant picnic in chapter one foreshadows a more ethereal, mysterious experience in chapter seven when both Rat and Mole, rowing down river at dawn in search of Little Portly, fall under the spell of the*

*demigod's panpipes. Their dream-like idyll contrasts with later excitement as Toad completes his junket and joins forces with his friends to liberate Toad Hall from interlopers. The jubilant banquet supplies an uplifting end to Toad's adventures as he demonstrates a thorough alteration of his rake-hell ways.)*

#### Question 11-Creative Level

11. Create an episode in which you reveal the personal idiosyncrasies of a minor character, such as Little Portly, the terrified rabbit, a hedgehog, a goose, a robin, a fish, a stoat, or a weasel. Give the character an individualized point of view by developing his likes and dislikes, habits, homelife, and relationships.

#### STUDENT INVOLVEMENT ACTIVITIES

1. Compose a formal invitation to the animals' banquet. Outline plans for a buffet, entertainment, decorations, flowers, music, and speeches. Draw the layout of the room and the seating arrangement for a variety of animals. Choose a special place to seat the guest of honor.
2. Make a sketch of an early open-topped touring-car. Include a typical driver in duster, driving gloves, goggles, and hat. Emphasize important details, such as an oversized steering wheel, horn, spare tire, hood ornament, windshield, and rumble seat.
3. Draw a floorplan of Toad Hall, noting the secret entrance through the trap door in the pantry as well as sleeping quarters, kitchen, dining area, sitting rooms, and entrance.
4. Make a list of details from the story that give it a British flavor, such as British spellings (savoury, gipsy, draught, favour, gaoler, parlour, practise), vocabulary (togs, hackney, larder, civil, shan't, rumpus, waistcoat, dressing-gown, ginger beer, commons), and lifestyle and customs (tea-time, bubble-and-squeak, mulled ale, punting, shillings, sixpence, antimacassar).
5. Write a jolly work song dedicated to the life of a washer-woman. Write verses about each stage of the process: preparations, soaking, washing, rinsing, drying, starching, and ironing.
6. Interview Toad for a news story about his escape from prison. Insert his answer to each question. Highlight the details, such as his disguise, the theft and sale of the horse, the gypsy's stew, the leap from the train, the barge ride, and the discovery that he left his money behind.
7. Write a report on the various animals and plants mentioned in the story, such as stoats, weasels, badgers, rabbits, rats, cuckoos, fieldmice, toads, and otters; dock, bulrushes, wild roses, sloe, crabapple, and wild cherry. Note the habitat and distinctive qualities of each.
8. Read Edith Hamilton's *Mythology* for information about Pan. Compare the Greek myth to Roman stories of Faunus.
9. Listen to recorded music played on the panpipes by Georges Zamfir. Make a homemade set of panpipes from reeds, plastic tubing, or metal cylinders. Arrange them so that they play a scale of notes.
10. Make an oral report on automobile larceny. Include information about the frequency of the crime, the average age of the criminal, and your state's punishment of auto thieves. Explain

how the FBI can be involved in the investigation of stolen vehicles.

11. Draw a map which details Sea Rat's ports of call. Above each city list the language spoken by its citizens and the most important natural landmarks and buildings.

#### **Bibliography**

Chalmers, Patrick R. *Kenneth Grahame: Life, Letters, and Unpublished Works*. London, 1933.

Grahame, Eleanor. *Kenneth Grahame*. London, 1963.

Green, Roger L. *Teller of Tales*. New York, 1953.

Montgomery, Elizabeth R. *The Story Behind Great Books*. New York, 1946.

## THE WIND IN THE WILLOWS

### VOCABULARY TEST

A. Circle the word in each line which means the same as the first word.

1. DINE: entice, oblige, sup, tarry, bestow
2. HESITATED: wavered, caressed, assented, sauntered, assailed
3. LOUDLY: jeeringly, pettishly, gingerly, boisterously, reproachfully
4. GROVE: swath, paddock, jerkin, turf, copse
5. WASTING: arraying, backsliding, enveloping, squandering, chivvying
6. TASTY: turbid, savoury, languid, candid, voluble
7. JAUNTY: placid, debonair, amber, diffident, luxuriant
8. ACCIDENTALLY: inadvertently, dubiously, sociably, despondently, forlornly
9. CLUB: stoat, weir, dell, morocco, cudgel
10. THROBBED: vouchsafed, chirruped, pulsated, subsided, immured

B. Circle the word in each line which is the opposite of the first word.

1. BOARDED: emancipated, disembarked, entranced, sauntered, intoxicated
2. POLITE: strenuous, compact, uncouth, civil, ruddy
3. EMPTY: lurid, sonorous, prostrate, caustic, replete
4. PRAISE: chilblains, mirth, filament, libel, mastiff
5. PEACE: upheaval, rapture, bijou, cress, benison
6. DESPAIR: waif, bliss, unction, seclusion, rancour
7. PLANNED: impromptu, forbade, meagre, momentous, valorous
8. DARK: undiminished, self-sufficing, tawny, peremptory, querulous
9. CURSE: wayfarer, truncheon, supplication, void, benison
10. REPAIRED: foraged, reviled, balked, rent, conjured

## TEST A

### Part I: Quotation Identification (30 points)

Match the following quotations with the names of the speakers. Some names will be used more than once and some not at all.

- \_\_\_\_\_ 1. You know how fond of animals I am. I'll make him eat from my hand, and sit up, and do all sorts of things.
- \_\_\_\_\_ 2. I am a poor unhappy washerwoman, and I've lost all my money...
- \_\_\_\_\_ 3. I'm in the coasting trade, and rarely out of sight of land.
- \_\_\_\_\_ 4. I thought you must be a humbug all along, from the conceited way you talked.
- \_\_\_\_\_ 5. Shillin' a leg.
- \_\_\_\_\_ 6. Beyond the Wild Wood comes the Wide World.
- \_\_\_\_\_ 7. I perceive you have more sense in your little finger than some other animals have in the whole of their fat bodies.
- \_\_\_\_\_ 8. It's my home, my old home! I've just come across the smell of it, and it's close by here, really quite close.
- \_\_\_\_\_ 9. And mind, if you appear before us again, upon any charge whatever, we shall have to deal with you very seriously!
- \_\_\_\_\_ 10. I don't hold with motor-cars, for one thing; and I don't hold with being ordered about by policemen...
- \_\_\_\_\_ 11. Here, stand away from the window, please, madam; you're obstructing the other passengers!
- \_\_\_\_\_ 12. I've an idea that you'll feel a lot better when you've got something jotted down--if it's only just the rhymes.
- \_\_\_\_\_ 13. Greedy beggars!... Why didn't you invite me, Ratty?
- \_\_\_\_\_ 14. Oddsbodikins!... Rouse thee, old loon, and take over from us this vile Toad, a criminal of deepest guilt and matchless artfulness and resource.
- \_\_\_\_\_ 15. Toad! Speech! Speech from Toad! Song! Mr. Toad's Song!

- A. Badger
- B. banquet guests
- C. barge-woman
- D. Chairman
- E. engine-driver
- F. ferret

- G. goaler's daughter
- H. gipsy
- I. Mole
- J. Otter
- K. rabbit
- L. sea rat

- M. Sergeant of police
- N. station clerk
- O. stoats
- P. Toad
- Q. Water Rat
- R. weasel

**Part II: Multiple Choice (20 points)**

Select the answer that completes each of the following statements.

- \_\_\_\_\_ 1. Rat knows he has found Badger's house after
- A. the field-mice begin singing a carol.
  - B. smoke curls out of his chimney.
  - C. Mole bangs his shin on the door-scraper.
  - D. Rat hears footsteps in the secret passageway.
- \_\_\_\_\_ 2. The trapdoor in Toad Hall leads directly to
- A. the river.
  - B. the bridge.
  - C. Toad's library.
  - D. the pantry.
- \_\_\_\_\_ 3. Two stoats drop a stone from the bridge
- A. into Toad Hall.
  - B. through the bottom of Toad's boat.
  - C. onto the barge.
  - D. to the train tunnel.
- \_\_\_\_\_ 4. Otter makes his presence known by
- A. a trail of bubbles.
  - B. his conceited songs of self-praise.
  - C. shuffling through the Wild Wood.
  - D. leaving a trail through the snow.
- \_\_\_\_\_ 5. Toad plans to address the assembled guests on the subject of
- A. hibernation.
  - B. horse-dealing.
  - C. justice.
  - D. reform.
- \_\_\_\_\_ 6. Badger notes that Toad's father was
- A. an old friend of his.
  - B. Chairman of the Bench of Magistrates.
  - C. a barge owner.
  - D. a gypsy.



- \_\_\_\_\_ 7. Toad escapes from his room after sending Rat to fetch
- battered toast and tea.
  - a dress and bonnet.
  - the doctor and the lawyer.
  - a small boat.
- \_\_\_\_\_ 8. At first Badger refuses to take action to help Toad because
- Badger hates motor-cars.
  - Toad abandoned Toad Hall.
  - Badger did not get an invitation to the picnic.
  - Badger is sleepy in wintertime.
- \_\_\_\_\_ 9. Rat agrees to take Mole to call on Toad
- after the banquet.
  - because Toad is always good-tempered.
  - if Mole promises to follow the tow-path.
  - by way of a secret path through the Wild Wood.
- \_\_\_\_\_ 10. Mole becomes discontent with spring cleaning while
- brushing on whitewash.
  - washing clothes.
  - building the last fire of the season.
  - dusting and polishing the parlor.

**Part III: Short Answer (20 points)**

Supply a word or phrase to answer each of the questions below.

- \_\_\_\_\_ 1. Which character wanders away from the Otters?
- \_\_\_\_\_ 2. Whom does Rat try to shield from the "Terror of the Wild Wood"?
- \_\_\_\_\_ 3. Who claims to be an ancestor of Sigurd, King of Norway?
- \_\_\_\_\_ 4. From what hotel does Toad steal a motor-car?
- \_\_\_\_\_ 5. Whom do Rat and Mole tell about Toad's seven wrecks?
- \_\_\_\_\_ 6. Who overturns the boat while attempting to scull?
- \_\_\_\_\_ 7. Whom does Mole stop from running away with Sea Rat?
- \_\_\_\_\_ 8. To whom does Toad send a gold chain and locket set?
- \_\_\_\_\_ 9. According to local assessors, who correctly estimated the value of the horse?
- \_\_\_\_\_ 10. Who goes into a trance and murmurs "Poop-poop"?





## ANSWERS

### VOCABULARY

- A. 1. sup 2. wavered 3. boisterously 4. copse 5. squandering  
6. savoury 7. debonair 8. inadvertently 9. cudgel 10. pulsated
- B. 1. disembarked 2. uncouth 3. replete 4. libel 5. upheaval  
6. bliss 7. impromptu 8. tawny 9. benison 10. rent

### TEST A

#### Part I: Quotation Identification (30 points)

- |      |       |       |
|------|-------|-------|
| 1. G | 6. Q  | 11. N |
| 2. P | 7. A  | 12. I |
| 3. L | 8. I  | 13. J |
| 4. C | 9. D  | 14. M |
| 5. H | 10. E | 15. B |

#### Part II: Multiple Choice (20 points)

- |      |       |
|------|-------|
| 1. C | 6. A  |
| 2. D | 7. C  |
| 3. B | 8. D  |
| 4. A | 9. B  |
| 5. B | 10. A |

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

- |                  |                      |
|------------------|----------------------|
| 1. Little Portly | 6. Mole              |
| 2. Mole          | 7. Rat               |
| 3. Sea Rat       | 8. gaoler's daughter |
| 4. Red Lion      | 9. gipsy             |
| 5. Badger        | 10. Toad             |

### TEST B

#### Part I: Fill-in (30 points)

- |                |               |                  |
|----------------|---------------|------------------|
| 1. waistcoat   | 6. gipsy      | 11. bubbles      |
| 2. washerwoman | 7. stone      | 12. pantry       |
| 3. trap-door   | 8. Sea Rat    | 13. door-scraper |
| 4. pond        | 9. Toad       | 14. doctor       |
| 5. spring      | 10. Wild Wood | 15. pan-pipes    |

#### Part II: True/False (30 points)

- |      |       |       |
|------|-------|-------|
| 1. F | 6. T  | 11. T |
| 2. F | 7. F  | 12. T |
| 3. T | 8. T  | 13. F |
| 4. T | 9. T  | 14. T |
| 5. F | 10. F | 15. F |

#### Part III: Identification (10 points)

- the place from which Toad steals the motor-car
- the piper who guides Mole and Rat to Little Portly by playing mysterious music
- the washerwoman who comes to the prison on Friday and helps Toad escape
- the change that takes place in Toad, as demonstrated by his behavior at the banquet
- Mole's home, which he embraces with delight after being lost in the Wild Wood



**PERMA-BOUND**  
**VANDALIA ROAD**  
**JACKSONVILLE, ILLINOIS**  
**62650**

**PHONE**  
**800/637-6581**