

# Winnie-The-Pooh

by A.A. Milne

## Classroom Favorites



Teacher's Guide by Kathy Sammis

A Perma-Bound Production

*This guide was prepared using the Puffin Books edition, copyright 1926, 1954. Other editions may differ.*

### SYNOPSIS

**Chap. 1:** We are introduced to those classic figures of children's literature, Winnie-the-Pooh and Christopher Robin. Milne uses a framing device for this chapter. The father/author tells his son, Christopher Robin, a bedtime story that features the boy's teddy bear, Winnie-the-Pooh. In the story, the cuddly, honey-loving Pooh lives by himself in a home tucked into a tree trunk, located in a tranquil forest. One day, Pooh hears bees buzzing and determines to get the honey from the bees' treetop nest. He climbs the tall bee-tree, making up songs as he goes along. (Pooh continues to make up songs all through the book.) But Pooh falls to the ground when a branch breaks. Then he has an idea—like many of his ideas, it's somewhat flawed—and enlists the help of his young human friend, Christopher Robin, who also lives in a tree-trunk home. (The listening boy is awed that he is to play a part in the Pooh story.) Pooh floats up into the sky next to the bee-tree, clutching a blue balloon that Christopher Robin has blown up for him, himself coated in mud so as to resemble a small black cloud. The bees aren't fooled, and Christopher Robin has to pop the balloon with his toy gun so Pooh can float safely back to earth. This chapter ends with the father/author and his son Christopher Robin talking about having more Pooh stories.

**Chap. 2:** Milne drops the framing device in this and the succeeding chapters, with just a few brief recurrences. Each chapter is a complete story in itself, like a bedtime tale. In this chapter, Pooh drops in on his friend Rabbit, who at first tries to tell Pooh that he's not at home. Pooh is quite delighted that Rabbit offers him something to eat, and happily consumes a nice mid-morning meal of honey and milk. But when Pooh tries to climb out of Rabbit's front-door hole, he gets stuck, because he's eaten too much! Rabbit can't budge Pooh, so he brings Christopher Robin to the rescue. The boy declares that Pooh will have to stay where he is with *no meals* until the bear gets thin again. Poor Pooh stays stuck in the hole for a week while Christopher Robin reads to him. At the end of the week, the boy, Rabbit, and Rabbit's numerous friends and relations pull and pull until Pooh pops out of the doorway. "Silly old Bear!" Christopher Robin lovingly declares.

**Chap. 3:** Timid little Piglet finds his great friend Pooh walking in a circle around a spinney of larch trees. Pooh is following a set of what he believes are Woozle tracks. Piglet joins him. As they continue to circle the trees, they discover another and then another set of tracks, completely unaware that they are follow-

ing their very own multiplying tracks. Christopher Robin appears and asks Pooh why the bear was going round and round the trees. Pooh thinks about this very thoughtfully and finally realizes his mistake. Pooh declares that he is a Bear of No Brain at All, but his boy friend insists that Pooh is the Best Bear in All the World.

**Chap. 4:** We meet the much-beloved character Eeyore, the gloomy, sarcastic, self-deprecating donkey. He has lost his tail—"Somebody must have taken it. How Like Them," he tells Pooh. Pooh declares that he will find the missing tail and goes to consult his friend, the supposedly wise Owl. Owl's grand tree residence has both a door knocker *and* a bell-pull, with signs about using them. Christopher Robin created the signs, and the wise-acting Owl doesn't realize they are atrociously misspelled. Using very large words, the self-important Owl says they must post a Reward offer for the tail. Pooh looks again at Owl's bell-pull, which the bird says he found recently in the Forest, and Pooh finally realizes it is really Eeyore's missing tail. Pooh restores the tail to Eeyore, Christopher Robin nails it in place, and the melancholy donkey actually frisks about in delight.

**Chap. 5:** Christopher Robin casually mentions that he has seen a Heffalump in the Forest. Even though he's never seen such a creature himself, Pooh devises a plan to catch one. He and Piglet dig a pit and bait it with a pot of honey, most of which Pooh eats while carrying it to the trap. At home that night, Pooh dreams of Heffalumps — which the Shepard illustration reveals are Elephants — eating all his honey. Worried, Pooh runs in the predawn light to the Heffalump-less trap, and jumps in to finish off his honey, getting his head stuck in the jar. Meanwhile, Piglet also has been dreaming of fierce Heffalumps. When he fearfully goes to check the trap, he finds a horrible huge-headed creature thrashing about in it. Piglet runs in a panic to summon Christopher Robin, and together they return to the trap just in time to see the trapped creature break the jar and emerge as Pooh. "Oh, Bear," says a laughing and fond boy. "How I do love you."

**Chap. 6:** Gloomy Eeyore is in a deep fit of self-pity. It is his birthday and no one is doing anything about it, as Eeyore points out in great detail to Pooh. Kind Pooh is quite distressed about this and runs off home to get the donkey a present. Pooh tells Piglet, and the little creature runs off to his home for a present. Pooh's gift is a jar of honey, but Pooh can't resist eating it all up on the way to Eeyore's home. So the gift becomes a cleaned-up Useful Pot to Keep Things In. An excited Piglet runs toward Eeyore's place with a big birthday balloon, but trips, falls on the balloon, and breaks it. Sadly, Piglet gives the broken balloon to

an equally sad Eeyore. But then Pooh arrives with the jar, and a delighted Eeyore discovers that a broken balloon is just the right size to go into the pot. The donkey becomes happily absorbed in taking the broken balloon in and out of his pot. The framing device resurfaces now in a brief dialogue between the listening Christopher Robin and the father/author/narrator about what the story-character Christopher Robin did for Eeyore's birthday.

**Chap. 7:** Two new creatures suddenly appear in the Forest, mother Kanga and her baby Roo. Rabbit is not pleased, and he devises a scheme to force these intruders to leave. Pooh will distract Kanga, who otherwise never takes her eyes off Roo. Rabbit will snatch Roo, and Piglet will hop into Kanga's pouch; the mother will be fooled, because Piglet is about the same size as Roo. Kanga will have to agree to leave the Forest in order to get Roo back. The scheme works—up to a point. Kanga hops home and discovers that she has Piglet with her, not Roo. But she isn't worried; she knows Christopher Robin would never let any harm happen to Roo. So she decides to reverse the joke. Pretending to believe that Piglet is a disguised Roo, Kanga gives him a vigorous scrub in a cold bath, followed by doses of bad-tasting medicine. Christopher Robin then arrives, saying that Roo is playing happily at Rabbit's house. Piglet scurries home, and everyone ends by being great friends.

**Chap. 8:** Christopher Robin enlists the Forest dwellers to join him on an Expedition—Exposition, in Pooh's word—to find the North Pole. They set out through the Forest and explore a rocky stream bed. When they stop for lunch, little Roo falls into the water and is carried downstream by the current. Everyone rushes about to help, but it is Pooh who goes downstream and places a long pole across the brook. Roo floats up to the pole and uses it to climb out of the water. Christopher Robin plants Pooh's long pole in the ground and declares that it is the North Pole, discovered by Pooh.

**Chap. 9:** It rains for so many days that the river entirely floods the Forest, isolating each creature in its tree-home. Timid Piglet can see no way to rescue himself, so he throws a HELP! message in a corked bottle out into the flood waters. Pooh finds the bottle but can't read the message. He figures out that a corked honey jar will float as the bottle did, and with much splashing and thrashing manages to use the jar as a boat to get to Christopher Robin's hilltop (hence dry) tree-home. The boy is very impressed with how Brave and Clever Pooh has been to reach him with the message, and he is even more amazed when Pooh figures out—correctly—that they can use the boy's inverted umbrella as a larger boat that will carry them to Piglet's rescue. Piglet is thrilled to see them coming.

**Chap. 10:** Christopher Robin gives a party in honor of Pooh for inventing the two boats in order to rescue Piglet. All the Forest dwellers attend, with gloomy Eeyore at first mistakenly thinking the party is for him. Christopher Robin presents Pooh with a wonderful gift—a Special Pencil Case, full of many pencils and an eraser and a ruler and a knife for sharpening. As the book ends, the listening Christopher Robin asks his narrator-father, "Was Pooh's pencil case any better than mine?" "It was just about the same," the narrator-father replies. And Christopher Robin goes up the stairs to bed, pulling his teddy bear Winnie-the-Pooh—*bump, bump, bump*—up the stairs behind him.

## TIME LINE

- 1882 Alan Alexander Milne is born in London.
- 1893-1900 Milne attends Westminster School, begins writing collaboration with brother Ken.
- 1900-03 Milne attends Trinity College, Cambridge University.
- 1903 Milne embarks on a writing career in London.
- 1906 Milne becomes assistant editor of *Punch*, contributes weekly essay.
- 1913 Milne marries Dorothy de Sélincourt.
- 1914-18 Milne serves in the British army.
- 1917 Milne's first play, *Wurzel-Flummery*, is staged; *Once on a Time*, a "fairy tale for adults," is published.
- 1918 Milne leaves *Punch* to become a playwright.
- 1920 Christopher Robin Milne is born; *Mr. Pim Passes By*, Milne's most famous play, is staged.
- 1921 Christopher Robin receives a teddy bear for his birthday; it becomes Pooh.
- 1924 *When We Were Very Young*, with E. H. Shepard illustrations, is published.
- 1925 The Milnes purchase Cotchford Farm in Sussex.
- 1926 *Winnie-the-Pooh* is published.
- 1927 *Now We Are Six* is published.
- 1928 *The House at Pooh Corner* is published.
- 1929 Milne's stage adaptation of Kenneth Grahame's *The Wind in the Willows*, titled *Toad of Toad Hall*, is staged.
- 1939 Milne's *Autobiography* is published.
- 1948 Christopher Milne marries his cousin.
- 1951 Christopher Robin's stuffed animals—Pooh, Piglet, Kanga, Tigger, and Eeyore (Roo is lost)—tour the United States.
- 1952 Milne suffers a stroke.
- 1956 Milne dies.
- 1960 Very popular Latin version of *Winnie-the-Pooh* is published.
- 1963 Frederick C. Crews's parody of literary criticism, *The Pooh Perplex*, is published.
- 1966 Walt Disney releases first Pooh film, *Winnie-the-Pooh and the Honey Tree*.
- 1974 Christopher Milne publishes an autobiography of his childhood, *The Enchanted Places*.
- 1982 Benjamin Hoff's *The Tao of Pooh* is published.
- 1987 Christopher Robin's stuffed animals move from the offices of publisher E. P. Dutton to the New York Public Library.

## AUTHOR SKETCH

A. A. Milne is best known for his four classic children's books: two books of stories, *Winnie-the-Pooh* and *The House at Pooh Corner*, and two books of verse, *When We Were Very Young* and *Now We Are Six*. But Milne lamented that his reputation as a writer rested on these "trifles" rather than on his numerous plays and essays, plus several novels and short story collections, for adults.

Alan Alexander Milne was born in London, England, in 1882 at Henley House, a private school where his father was headmaster and where Milne spent his childhood with his two brothers. As an undergraduate at Trinity College, Cambridge University, on a mathematics scholarship, Milne was editor of

the literary magazine, *Granta*. He then became a humorous essayist for and assistant editor of *Punch* magazine. Milne married Dorothy "Daphne" de Sélincourt in 1913. After serving in the army during World War I, Milne became a playwright, achieving success in the early 1920s with witty drawing-room comedies, in particular *Mr. Pim Passes By*. He also wrote a detective novel, *The Red House Mystery* (1922), that is considered a classic of its genre.

The Milnes' son Christopher Robin was born in 1920. When the boy was three, Milne wrote a book of poems dedicated to him, published as *When We Were Very Young* in 1924. The collection of stories titled *Winnie-the-Pooh* followed in 1926. Most of the stories' characters were based on the real Christopher Robin's various stuffed animals and the personalities and voices the young boy and his mother had developed for these creatures. Milne developed the Forest setting of the stories from the actual forest adjoining the family's country retreat, Cotchford Farm, in Sussex, which the Milnes bought in 1925. The second book of verse and the second book of Pooh stories came out in 1927 and 1928. Milne then decided that "as far as I was concerned the mode was outmoded, [so] I gave up writing children's books"; he was also concerned about the glare of publicity that had intruded into his young son's life, which Christopher Robin did in fact resent as he grew older. Milne remained a prolific author until he suffered a stroke in 1952, but most of his post-1920s works were lightly regarded. Milne died in 1956.

#### ILLUSTRATOR SKETCH

E. H. Shepard was a renowned and prolific illustrator of books for both children and adults. He was born in London in 1879; his father, an architect, and his mother, the daughter of a successful water-color painter, both encouraged the boy's obvious artistic talent, as did his teachers at St. Paul's school. He continued to study art, on scholarship, at the Royal Academy, where he met fellow student Florence Chaplin. They married in 1904, the same year Shepard's illustrations appeared in the book *Tom Brown's Schooldays*. His first drawing for *Punch* magazine appeared in 1906; he was associated with the publication until 1953, as cartoonist, illustrator, and member of the editorial board. The Shepards had two children, a son who was killed in World War II and a daughter who herself became an artist. Shepard published two self-illustrated autobiographies, *Drawn from Memory* and *Drawn from Life*, in 1957 and 1961, and two self-illustrated children's fantasies, *Ben and Brock* and *Betsy and Joe*, in 1965 and 1966. He received the Order of the British Empire in 1972 for his overall contributions to art. Late in his life, he added color to his original line drawings for the Pooh books. Critics admire Shepard for his clear and precise use of line; his ability to evoke emotion, mood, and action with body posture; and the way in which his artwork so evocatively, and humorously, expresses the intent and feeling of the text it accompanies. Shepard died in 1976, a few years after blindness ended his career as an artist.

Shepard's drawings first merged with A. A. Milne's text in the book of verse *When We Were Very Young*, published in 1924. Shepard's delightful illustrations became an inseparable part of the four Milne/Pooh/Christopher Robin 1920s children's classics and many of their spin-offs. Shepard based his illustrations for the Pooh stories on his visits to Ashdown Forest, adjoining the Milnes' country home, and on studies of Christopher Robin Milne's stuffed toy animals (although Pooh is also modeled on

the teddy bear of Shepard's son Graham, and Christopher Robin on Graham as well as the Milnes' son). As with the Milne books, the text of Kenneth Grahame's *Wind in the Willows* is regarded as inseparable from the edition of that book featuring Shepard's illustrations, which the artist based on visits and sketches to the actual settings Grahame used for his fantasy.

#### CRITICS' CORNER

*Winnie-the-Pooh* and Milne's three other children's "classics" achieve their status through a blend of humor, whimsy, charm, creative wordplay, nonsense with sophistication, and lively narration, delightfully—and inseparably—given visual form by E. H. Shepard's illustrations. Critics and readers/listeners alike respond warmly to the themes of the Winnie-the-Pooh stories: loyal friendship, communal cooperation, goodwill toward others, and acceptance of the foibles and weaknesses of friends. Critics point out that in Pooh and his friends, young readers can identify their own failings and strengths, and that by identifying with Christopher Robin in his important role in Pooh's Forest world, youngsters can feel a sense of empowerment.

Pooh spinoffs have been numerous and continuing over the years. Pooh collections and Pooh song books began appearing in 1929. An enormous variety of translations have been published, including a popular Latin version. Walt Disney Studios began putting its stamp on Pooh in 1966 with the short feature *Winnie the Pooh and the Honey Tree*. While Disney-version Pooh merchandise and books have proliferated since then, Disney now also authorizes merchandise based on the Shepard images.

#### PRIMARY BOOKS BY A. A. MILNE ILLUSTRATED BY ERNEST H. SHEPARD

- When We Were Very Young* (1924)
- Fourteen Songs from 'When We Were Very Young,'* music by H. Fraser-Simson (1925)
- Winnie-the-Pooh* (1926)
- Now We Are Six* (1927)
- Songs from 'Now We Are Six,'* music by H. Fraser-Simson (1927)
- The House at Pooh Corner* (1928)
- The Christopher Robin Story Book* (1929)
- The Christopher Robin Birthday Book* (1930)
- The Hums of Pooh,* music by H. Fraser-Simson (1937)
- The World of Pooh* (1957)
- The World of Christopher Robin* (1958)
- The Pooh Song Book,* music by H. Fraser-Simson (1961)

#### SELECTED OTHER WORKS BY A. A. MILNE For Children

- Once on a Time* (1917; originally termed a "fairy tale for adults")
- A Gallery of Children* (1925)
- Toad of Toad Hall: A Play from Kenneth Grahame's Book The Wind in the Willows* (1929)

#### For Adults

- Mr. Pim* (1921)
- The Red House Mystery* (1922)
- By Way of Introduction* (1929)
- It's Too Late Now* (U.S. edition, *Autobiography*) (1939)

#### SELECTED OTHER WORKS BY ERNEST H. SHEPARD Books written by

- Drawn from Memory* (autobiography, 1957)
- Drawn from Life* (autobiography, 1961)

*Pooh: His Art Gallery: Anthology of Drawings* (1962)  
*Ben and Brock* (juvenile, 1965)  
*Betsy and Joe* (juvenile, 1966)  
**Books Illustrated by**  
*Tom Brown's Schooldays* by Thomas Hughes (1904)  
*David Copperfield* by Charles Dickens (c. 1904)  
*Everybody's Pepys* by Samuel Pepys (1926)  
*The Wind in the Willows* by Kenneth Grahame (1931)  
*Bevis* by Richard Jefferies (1932)  
*The Goblin Market* by Laurence Housman (1933)  
*The Silver Curlew* by Eleanor Farjeon (1953)  
*The Cuckoo Clock* by Mary Louisa Molesworth (1954)  
*The Secret Garden* by Frances Hodgson Burnett (1956)  
*At the Back of the North Wind* by George MacDonald (1956)  
*Fairy Tales* by Hans Christian Andersen (1961)

## BIBLIOGRAPHY

### Milne

Berger, Laura Standley, ed. *Twentieth-Century Children's Writers*, 4th ed. Detroit/London: St. James Press, 1995  
 Bingham, Jane M., ed. *Writers for Children*. NY: Scribner's, 1988  
 Carpenter, Humphrey. *Secret Gardens: A Study of the Golden Age of Children's Literature*. Boston: Houghton Mifflin, 1985  
*Children's Literature Review*, Vol. 1. Detroit: Gale, 1976  
 Connolly, Paula T. *Winnie-the-Pooh and The House at Pooh Corner: Recovering Arcadia*. (Twayne's Masterwork Studies) NY: Twayne Publishers, 1995  
*Contemporary Authors*, Vols. 104, 133, and New Revision Series, Vol. 86. Detroit: Gale 1982, 1991, 2000  
*Dictionary of Literary Biography*, Vols. 10, 77, 100, 160. Detroit: Gale, 1982, 1989, 1990, 1996  
 Haring-Smith, Tori. A. A. *Milne: A Critical Bibliography*. NY: Garland, 1982  
 Kunitz, Stanley J., and Howard Haucraft, eds. *The Junior Book of Authors*. NY: H.W. Wilson, 1934  
 Milne, Christopher. *The Enchanted Places and The Path Through the Trees*. NY: Dutton, 1975, 1979  
 Silvey, Anita, ed. *Children's Books and Their Creators*. Boston/NY: Houghton Mifflin, 1995  
*Something About the Author*, Vol. 100. Detroit: Gale Research, 1999  
 Swann, Thomas Burnett. A. A. *Milne*. NY: Twayne Publishers, 1971  
 Thwaite, Ann. A. A. *Milne, The Man Behind Winnie-the-Pooh*. NY: Random House, 1990  
*Twentieth-Century Literary Criticism*, Vol. 6. Detroit: Gale Research, 1982  
**Shepard**  
*Children's Literature Review*, Vol. 27. Detroit: Gale Research, 1992  
*Contemporary Authors, New Revision Series*, Vol. 86. Detroit: Gale, 2000  
*Dictionary of Literary Biography*, Vol. 160. Detroit: Gale Research, 1996  
 Fuller, Muriel, ed. *More Junior Authors*. New York: H.W. Wilson, 1963  
 Knox, Rawle, ed. *The Work of E. H. Shepard*. New York: Methuen, 1979

Shepard, Ernest H. *Drawn from Memory*. Philadelphia: Lippincott, 1957  
 ———. *Drawn from Life*. NY: Dutton, 1962.  
 Sibley, Brian, ed. *The Pooh Sketch Book*. NY: Dutton, 1984.  
 Silvey, Anita, ed. *Children's Books and Their Creators*. Boston/NY: Houghton Mifflin, 1995  
*Something About the Author*, Vols. 3, 24, 33, 100. Detroit: Gale Research, 1972, 1981, 1983, 1999.  
**Pooh and Friends**  
 Crews, Frederick C. *The Pooh Perplex*. NY: Dutton, 1963  
 Hoff, Benjamin, *The Tao of Pooh*. NY: Dutton, 1982.  
 ———, *The Te of Piglet*. NY: Dutton, 1992  
 Lenard, Alexander. *Winnie-ille-Pu*. NY: Dutton, 1960  
 Thwaite, Ann. *The Brilliant Career of Winnie-the-Pooh: The Definitive History of the Best Bear in All the World*. NY: Dutton, 1992

### Internet Sites

"A(Ian) A(lexander) Milne (1887-1956)":  
 <[www.krjasto.sci.fi/aamilne.htm](http://www.krjasto.sci.fi/aamilne.htm)>  
 "The Author": <[www.pooh-corner.org/milne.html](http://www.pooh-corner.org/milne.html)>  
 "Christopher Milne": <[www.pooh-corner.org/christopher.html](http://www.pooh-corner.org/christopher.html)>  
 "E. H. Shepard": <[www.just-pooh.com/shepard.html](http://www.just-pooh.com/shepard.html)>  
 "The Illustrator": <[www.pooh-corner.org/shepard.html](http://www.pooh-corner.org/shepard.html)>  
 "Mr. Sanders": <[www.just-pooh.com/hom.html](http://www.just-pooh.com/hom.html)>

## GENERAL OBJECTIVES

1. To learn about forms and traditions of the animal tale genre and elements of fantasy within it
2. To understand the term "episodic novel"
3. To examine the importance of friendship and community ties in our lives
4. To look at the ways in which an author can use humor, including wordplay, in a novel
5. To imagine living a life free from any modern technology

## SPECIFIC OBJECTIVES

1. To distinguish the framing elements of this book, as separate from the stories being told about Pooh and his friends.
2. To identify specific humorous elements of this book
3. To discuss what this book suggests are the important things in life
4. To recognize the many instances of identity mix-ups that occur in this book
5. To identify the ways in which Pooh's love of food, especially honey, gets the bear into difficult situations
6. To recognize the ways in which Pooh demonstrates that he has a well-functioning brain, at times
7. To identify the main characteristics of each of the novel's animal and human characters
8. To analyze the role that Christopher Robin plays in Pooh's world
9. To evaluate the contribution that Shepard's illustrations make to this book

## LITERARY TERMS

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

**animal story:** a fictional account of events in the lives of animals. In an animal story, the animals may act like animals, they may act like animals but are able to talk to each other, or they

may behave and talk like human beings. This novel is a mix of the second and third types. Pooh and his friends act in some ways like the animals each one is—Pooh, for instance is very fond of honey and climbs trees to find it in bees' nests; Kanga bounds about like a true kangaroo; Rabbit lives in a hole in the side of a hill; and so on. On the other hand, the animals' homes feature human-type furniture—beds, chairs, tables, shelves—and the animals display human emotions such as sarcasm, melancholy, self-importance, timidity, humility, generosity, and a love of parties and gifts. You could share with students that this technique of giving human characteristics to nonhuman things is called anthropomorphism.

**deus ex machina:** an artificial device inserted into a story to resolve all difficulties easily. (The Latin term means "god out of the machine," referring to a deity lowered onto the stage in Greek drama.) In this book, Christopher Robin frequently acts as a deus ex machina, appearing on the scene, or being summoned there by one of the animals, to solve the current dilemma.

**episodic tale:** a narrative that consists of a loosely connected series of incidents. Each chapter of this book tells a different story; the stories are linked by featuring a single setting, the Forest, and a stable cast of characters, all of whom participate to some extent in the events of the last three chapters.

**fantasy:** a fictional work that departs radically from a realistic depiction of the world as we know it. In a fantasy, readers are expected to accept the seemingly impossible (for example, animals who talk to one another, and a young boy who lives alone in a tree house in the Forest and talks with the animals, and an absence of all technology yet the presence of manufactured goods). However, the tale does present logical and meaningful characterizations (for example, friends who are concerned about one another, and an overprotective mother). Animal tales that use talking animals and animals with human characteristics are part of the fantasy genre.

**framing:** use of a narrative as a framework that connects a series of otherwise disparate or episodic tales. As this book opens, the father/narrator is preparing to tell his son Christopher Robin a bedtime story about Winnie-the-Pooh in the Forest. Dialogue between the boy and his father breaks into this first story from time to time. Then the rest of the book's chapters stand alone as separate "bedtime" stories, with the dialogue between son and father returning at the end of the book and Christopher Robin going upstairs to get ready for bed.

**sarcasm:** bitter, harsh, derisive expression, with the use of irony, so that what is stated is the opposite of what is actually meant. Eeyore's speech is most often sarcastic—for example, when he says, "Of course it is [my birthday]. Can't you see? Look at all the presents I have had"—but there are no presents. Students can review other Eeyore scenes to find more examples of sarcastic speech by the gloomy donkey.

### SETTINGS

This book features two main settings: the Forest where Pooh and his friends have their escapades, and the house where the father/narrator tells these stories to his son Christopher Robin. We don't see much of the father and son's home, but it seems cozy and comfortable, with a fireplace downstairs and bathroom with a large bathtub upstairs. The Forest is unspoiled by human intrusions, except for the benevolent child-protector Christopher Robin. It is a friendly, nonthreatening place, full of trees and open places, a stream, and gorse, heather, bracken, and thistle

plants. Nature in the Forest world is benign, gentle; even when the river floods, it does no serious harm. Pooh and his friends have cozy homes inside the trunks of trees, except for Rabbit, who lives in a cozy hillside hole. Christopher Robin also lives in a tree home, at the top of the Forest.

### CROSS-CURRICULAR SOURCES

#### Fiction

L. Frank Baum, *The Wizard of Oz*  
 Michael Bond, *A Bear Called Paddington*  
 Lewis Carroll, *Alice's Adventures in Wonderland*  
 Kenneth Grahame, *The Wind in the Willows*  
 Russell Hoban, *The Mouse and His Child*  
 Randall Jarrell, *The Bat-Poet*  
 Dick King-Smith, *The Cuckoo Child*, *The Fox-Busters*, and *Harry's Mad*  
 Rudyard Kipling, *Just So Stories*  
 Robert Lawson, *Ben and Me* and *Rabbit Hill*  
 Astrid Lindgren, *Pippi Longstocking*  
 Hugh Lofting, *The Story of Doctor Doolittle*  
 Mary Norton, *The Borrowers*  
 Beatrix Potter, *The Tale of Peter Rabbit*  
 Maurice Sendak, *Where the Wild Things Are*  
 Margery Sharp, Miss Bianca stories  
 William Steig, *The Amazing Bone* and *Dominic*  
 J. R. R. Tolkien, *The Hobbit*  
 P. L. Travers, *Mary Poppins*  
 E. B. White, *Charlotte's Web*, *Stuart Little*, and *The Trumpet of the Swan*

Margery Williams, *The Velveteen Rabbit*

#### CD-ROM

*Amazing Animals: CD-ROM Activity Pack* (Dorling Kindersley)  
*Eyewitness Living Earth Series: Mammal* (BBC Worldwide Americas/DK Media)  
*Mammals of the World* (Andromeda Interactive)

#### Internet

"Celebrate 75 Years of Winnie-the-Pooh":  
 <[www.penguinputnam.com/static/packages/us/yreaders/pooh75/home.html](http://www.penguinputnam.com/static/packages/us/yreaders/pooh75/home.html)>  
 "Christopher Robin's Winnie-the-Pooh Character Guide":  
 <[www.geocities.com/EnchantedForest/3278/pooh-guide.html](http://www.geocities.com/EnchantedForest/3278/pooh-guide.html)>  
 "Exposition of the 100 Aker Wood": <[www.skov-dethlefsen.dk/100aker/](http://www.skov-dethlefsen.dk/100aker/)>  
 "Fun": <[www.just-pooh.com/fun.html](http://www.just-pooh.com/fun.html)>  
 "The New York Public Library: The Adventures of the Real Winnie-the-Pooh":  
 <[www.nypl.org/branch/kids/pooh/winnie.html](http://www.nypl.org/branch/kids/pooh/winnie.html)>  
 "The Page at Pooh Corner":  
 <[www.electrontrap.org/jmilne/Pooh/](http://www.electrontrap.org/jmilne/Pooh/)>  
 "Welcome to Pooh's Corner":  
 <[www.geocities.com/Heartland/Pines/6678/](http://www.geocities.com/Heartland/Pines/6678/)>  
 "Winnie the Pooh and Friends: An Exposition Through the Hundred Acre Woods":  
 <[www.worldkids.net/pooh/welcome.html](http://www.worldkids.net/pooh/welcome.html)>

#### Sound Recordings

*More Songs From Pooh Corner* and *Return to Pooh Corner* (Kenny Loggins)  
*Winnie-the-Pooh*, reading and singing by Carol Channing,

music by H. Fraser-Simpson and Julian Slade (Caedmon Records)

*Winnie-the-Pooh and The House at Pooh Corner* (Mind's Eye)

#### Video

*Animal Life for Children: All About Animal Life Cycles* (Schlessinger Media)

*Animal Life in Action: Mammals* (Schlessinger Media)

*Animal Magic with Fran*

*Australia's Kangaroos* (National Geographic)

*The Many Adventures of Winnie-the-Pooh* (Disney)

*Winnie-the-Pooh and a Day for Eeyore* (Disney)

*Winnie-the-Pooh and the Honey Tree* (Disney)

#### THEMES AND MOTIFS

In discussing the book, help students understand that the story deals with these main issues and situations.

##### Themes

- loyalty
- friendship
- community cooperation
- acceptance of friends' foibles and weaknesses
- kindness
- togetherness and support
- safe adventuring

##### Motifs

- honey and other food
- mistaken identity
- imaginary beasts
- rhyming, songs, and hums
- gifts and parties
- searching and finding
- rescues

#### 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 page numbers given in parentheses to reread the term in context if you wish.

1. Winnie-the-Pooh lived in a forest all by himself under the name of Sanders. (Ch. 1, p. 4)  
(*This is an early example of Milne's frequent use of word-play. Pooh literally does live "under" the name of Sanders, which is on a signboard over his door. Students may not know that living "under the name of" usually refers to living with an assumed name, a name that isn't your own real name.*)
2. ...flew gracefully into a gorse-bush. (Ch. 1, p. 9)  
(*Gorse is the British term for furze, a low spiny shrub with many branches and yellow flowers that is common in waste lands in Europe. Pooh is filled with prickles when he lands on a gorse bush after falling from the tree.*)
3. Pooh tried very hard to look in the direction of the larder. (Ch. 2, p. 26)  
(*Larder is the British term for pantry, a room or place where food is kept. Pooh, fond as he is of food, especially at eleven o'clock in the morning, is trying to influence Rabbit to serve him more food by looking toward Rabbit's food storage area.*)
4. ...a piece of broken board which had: "TRESPASSERS W" on it. (Ch. 3, p. 24)

(*This is what remains of the standard wording of a no-trespassing sign: "Trespassers Will Be Prosecuted." Piglet has used the sign to invent some family history to boost his self-esteem and sense of importance, declaring that Trespassers W is a form of his grandfather's name, Trespassers Will [in fact, the missing second word from the sign], which is of course short for Trespassers William. Milne continues the wordplay by having Piglet say that his grandfather had two names—Trespassers after [for] an uncle, and William after [coming second, following] Trespassers.*)

5. There was a small spinney of larch trees just here. (Ch. 3, p. 38)  
A copse seemed old and dowdy now.... (Ch. 4, p. 47)  
(*A spinney and a copse are both small woods, a thicket of small trees or bushes, or a small group of trees. Pooh and Piglet track the Woozle[s] in circles around a spinney, and Pooh passes a copse on his way to Owl's house.*)
6. ...down open slopes of heather... (Ch. 4, p. 48)  
(*Heather is a plant with small pinkish-purple flowers native to England and Scotland. This is another detail about the flora of the Forest.*)
7. "My dear friend Eeyore. He was—...attached to it [his tail]." (Ch. 4, p. 54)  
(*This is another of Milne's plays on words. Eeyore was attached to his tail in the emotional sense of being dearly fond of the tail. The donkey was also quite literally attached to the tail, as an actual part of his body.*)
8. There was a crackling noise in the bracken. (Ch. 6, p. 72)  
(*Bracken is a large fern, or a cluster or thicket of these ferns, or an area overgrown with ferns and shrubs. Again, this gives more detail about the flora of the Forest, in the area where Eeyore lives.*)
9. "Bon-hommy...French word meaning bonhommy." (Ch. 6, p. 74)  
(*More word play. Eeyore means bonhomie, a French word also used in English, meaning frank and simple good-heartedness, a good-natured manner. Eeyore is again being sarcastic, as he scarcely shows or feels any bonhomie himself.*)
10. "I suppose none of you are sitting on a thistle by any chance?" (Ch. 8, p. 121)  
(*The thistle is a prickly plant with showy purple flower heads. As with falling on the gorse bush in Chapter 1, Pooh is now studded with prickles after sitting on the thistle plant. Fittingly, gloomy Eeyore relishes thistle for his meals.*)
11. There was...india-rubber for rubbing out anything which you had spelt wrong. (Ch. 10, p. 159)  
(*India-rubber here means a rubber eraser. It is one of the ingredients in the Special Pencil Case that Christopher Robin gives Pooh as a gift at the party for the Silly Old Bear.*)

#### COMPREHENSION / DISCUSSION QUESTIONS

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

##### Literal Level (Questions 1-4)

1. Food is one of Pooh's most favorite things in life. Into what tricky situations does this love of food get Pooh?  
(*In Chapter 1, Pooh is determined to get to the honey-filled*

bees' nest at the top of a tall tree. He climbs part way up the tree, but then falls to the ground when a branch breaks. He then strands himself high up in the air, holding onto a balloon, which Christopher Robin has to shoot in order to get Pooh down to the ground again. In Chapter 2, Pooh fattens himself up on so much honey and milk while visiting Rabbit that he gets stuck in Rabbit's doorway while trying to leave. He stays stuck in the hole for a whole week before he thins down enough that his friends can finally pull him out. In Chapter 5, Pooh just has to go back down into the Heffalump trap to finish off the jar of honey he put out there as bait; he gets his head firmly stuck in the jar and has to break the jar to get free. In Chapter 6, Pooh eats all the honey that he meant to give to Eeyore as a birthday gift, so he has to just give Eeyore the empty jar instead. In Chapter 9, Pooh's love of honey comes in handy, as he uses an empty honey jar as a boat during the flood.)

2. There is a lot of confusion about the identity of different characters in the book. Describe at least five of them.

(In Chapter 1, Pooh tries to disguise himself as a little black rain cloud to fool the bees. In Chapter 2, Rabbit at first tells Pooh he's not at home when Pooh comes to visit. In Chapter 3, Pooh and Piglet follow tracks that they think are made by Woozles, which are actually Pooh's and Piglet's own tracks. In Chapter 4, Eeyore's lost tail turns up as Owl's bell-pull. In Chapter 5, Piglet mistakes Pooh with his head in the honey jar for a Heffalump. In Chapter 6, Pooh knocks at his own door and wonders why no one responds. In Chapter 7, Piglet takes the place of Roo in Kanga's pocket, and Kanga goes on pretending that Piglet is Roo when they get home. In Chapter 9, Christopher Robin declares that the pole Pooh uses to rescue Roo from the water is the North Pole they have been looking for. In Chapter 10, Eeyore thinks the party is for him, at first, rather than for Pooh.)

3. Describe the Forest where the animals live, and their homes. Overall, how would you describe the kind of world that Pooh and his friends live in?

(The Forest is a wild but friendly place. It is full of trees, bushes, hills, streams, and open grassy and sandy areas. Although Pooh and Piglet fear them, no fierce or threatening creatures live in the Forest. Aside from Christopher Robin in his tree-house, there are no humans or human technology in the Forest. The forces of nature are gentle, except for the flood, which does no lasting harm. The animals' tree homes, and Rabbit's hole, are cozy and warm and comforting. Overall, Pooh's world is safe and reassuring, allowing for a carefree life.)

4. Pooh often thinks of himself as a Bear of Very Little Brain. What things does Pooh do that show that he actually does have a good brain?

(Pooh's plan on how to get to the bees' nest is silly, but it takes thought to develop. Pooh is quite dim about the Woozle tracks, but with prompting from Christopher Robin, he does finally figure out that he's been following his own tracks. After some thought, Pooh recognizes that Owl's bell-pull is actually Eeyore's lost tail. Pooh thinks up the idea of digging a deep pit in which to catch a Heffalump. He realizes that just the empty honey jar will make a nice, useful gift for Eeyore. Before anyone else knows what to do, Pooh puts the pole across the stream to rescue Roo. And Pooh is

always making up clever rhymes and songs.)

#### Interpretive Level (Questions 5-9)

5. Write a character description of Winnie-the-Pooh. (Pooh has many endearing foibles as well as many virtues; young readers/listeners can readily identify with him. Food is always uppermost in his mind, and he's rather greedy about it. He is somewhat self-absorbed, but also humble, and his thinking is often rather dim and vague. He often doesn't understand or judge things clearly. He is very loyal, and happy to help and please his friends. He is a creative and lyrical poet. Like many children, Pooh is simple, natural, affectionate, and accepting. While his thought processes are slow, Pooh does work his way through problems and come up with solutions that he acts on [as reviewed above in Question 4].)
6. For each of the animal characters in the book besides Pooh, give one or two adjectives that describe that animal's basic nature. Then give an example of the character acting in accordance with that descriptive word. (Answers will vary somewhat. Possible responses: Piglet—timid, loyal as friend; runs home away from the Woozle tracks, is frightened beyond words by the "Heffalump" in the trap. Eeyore—gloomy, sarcastic; always expects rain, expects to be ignored by everyone. Owl: pompous, self-important but phony; speaks with big words, only pretends to be able to spell and write. Rabbit: bossy, over-organized; draws up detailed list to carry out the Roo kidnapping. Kanga: maternal, over-protective, fussy; always hovers over Roo, never takes her eyes off him. Roo: enthusiastic, immature; cries out happily, "Look at me swimming" while he's being carried away by the current.)
7. What role does Christopher Robin play in the world of Pooh? (Christopher Robin plays the role of the animals' protector; he provides wisdom, authority, solutions to problems, comfort, and support. He is the parent figure in the absence of any other human beings or adults. Like children's godlike parents, Christopher Robin appears to know everything [although his "careless" comments reveal that his wisdom is actually limited] and seems to be able to make everything right. [In the framing segments, Christopher Robin appears as his real child self. He needs and seeks his father's attention, he glows with self-importance at being given a leading role in the bedtime stories, and he doesn't know or understand everything.]
8. For each of the following themes of the novel, describe an event in the book that shows the theme in action. Themes: loyalty to friends, acceptance of friends' foibles and weaknesses, group cooperation and support, safe adventuring. (Examples will vary.)
9. What parts of normal, everyday life are missing from life in the Forest? (Answers will vary somewhat. For example, there are no vehicles and no technology—no devices such as telephones or radios or TVs. We see no stores, although Winnie-the-Pooh always has jars of honey on hand. There are no people, other than Christopher Robin, and no families except for Kanga and Roo.)

### Critical Level (Questions 10-12)

10. How does the author “frame” the story about Pooh and the honey tree in Chapter 1?

*(Milne uses a framing device to introduce the first Pooh story, which may be somewhat confusing for young listeners to whom the book is being read. In this chapter, the father of Christopher Robin is telling the boy and the boy's teddy bear Winnie-the-Pooh a bedtime story. The chapter begins with dialogue between Christopher Robin and the narrator, his father, the “I”. As the father/author tells the story, the listening boy sometimes breaks in with a question or comment, and these sections are in italics. Then the boy Christopher Robin appears himself in the Pooh story, and since the father/author is telling the tale to his son, he refers to the boy-character as “you”—for example, “‘Good morning, Winnie-the-Pooh,’ said you.” This first chapter ends with another segment of direct dialogue between father/author and son after the Pooh story ends. Later chapters are told straightforwardly in the third person, with the character Christopher Robin referred to as “he” rather than “you,” except for a brief return to the father-son dialogue at the end of Chapter 6 and Chapter 10, and a narrator as “I” at the end of a few chapters.)*

11. In what ways does the author use wordplay and nonsense to add humor to this book?

*(Examples will vary. For example, Pooh and his friends often garble words. “Elephant” becomes “Heffalump,” and “Weasel” becomes “Woozle.” When Pooh lives “under the name of” Sanders, he’s not taking on an assumed name, he literally lives under a sign with “Sanders” on it. Pooh tells Owl that Eeyore was “attached to” his tail—meaning both that the donkey was fond of it and that the tail used to be literally attached to Eeyore. Piglet invents a grandfather’s name out of a broken sign warning away trespassers. Capitalized words humorously reveal the characters’ special concerns [for example, timid Piglet is “very glad to be Out of All Danger again”]. Signs and messages are creatively misspelled. Characters often misunderstand each other, so parts of their dialogue become nonsense, and their thought processes are often delightfully illogical. The word play and nonsense are a large part of the appeal of the Pooh books to readers across the age spectrum.)*

12. In your opinion, how do the illustrations by Ernest H. Shepard add to the appeal of this book?

*(Opinions will vary. Readers and critics widely agree that the illustrations of the Pooh books are inseparable from the text, with the simple line drawings expressing the essence of each character and the feeling of the stories’ events.)*

### Creative Level (Questions 13-15)

13. Write your own Pooh story in which each character speaks and acts according to his or her own unique personality.
14. Choose one of the illustrations in the book and describe in detail what it reveals about the characters it shows, their feelings and reactions, and what it shows beyond what the text says.
15. Write a one- or two-page story that mingles text and art, as on pages 7 and 103 of Winnie-the-Pooh.

### ACROSS THE CURRICULUM

#### Art

1. Compare the Shepard and the Disney versions of the Pooh characters. What differences do you find? what similarities? How do you rate the effectiveness of each version of each character?
2. Draw more detailed views or floor plans of the characters’ homes and furnishings.
3. Create an illustration of a Woozle.
4. Create the Reward poster for Eeyore’s missing tail.

#### Language Arts and Literature

1. Compile a comparative spelling guide to British and American words using the British spellings you find in Winnie-the-Pooh.
2. Reread the examples of personification of nature on pages 47, 65, and 147 of this book. Then write some of your own personifications about outdoor areas around your home.
3. As you read this book, compile a vocabulary list of unfamiliar words you find. Write a definition for each word, quote the sentence in which the word is used in the book, and then use the word in a new sentence of your own.
4. Rewrite Owl’s signs (page 48) and the legends on the map (next to the title page) in correctly spelled ways.
5. Read *The House at Pooh Corner*, and compare the characterizations, action, writing style, and mood with Winnie-the-Pooh.
6. Write verses about Friday, Saturday, and Sunday to finish the days-of-the-week poem Pooh recites on page 100 of this book.

#### Mathematics

1. Count the number of creatures shown in the book’s illustrations on pages 156-57 and 32-33.
2. Decide on a specific, special birthday gift you would like to give to a friend or family member. Then shop to find out how much this gift would cost, and develop a budget plan that will allow you to save enough money to buy or make this gift.
3. Calculate how many miles it is from where you live to the North and South poles.
4. Count the number of letters in the names Christopher Robin and Winnie-the-Pooh. Then count up the number of letters in your own names, not counting your last (family) name. Compare with classmates, Christopher Robin, and Pooh. Who has the most? the least? the average number?
5. What is the correct answer to the math problem mentioned in this book’s introduction about being “not quite sure whether twice seven is twelve or twenty-two”?

#### Music

1. Sing one or more of Pooh’s hums, using music that has already been written or music you compose yourself.
2. Compose a Pooh-style song yourself, including both music and lyrics of your own composition.

#### Science and Environmental Studies

1. Create an illustrated field guide to the flora—plant life—of Pooh’s world, including gorse, beech trees, heather, bracken, and thistle.
2. Develop a written or multimedia report on what makes balloons float and why the balloon that Christopher Robin



blows up would not work as a flotation device for Pooh.

3. Show in a visual and written format how bees make honey.
4. Create an illustrated field guide to bears, rabbits, kangaroos, or owls. Or write a manual on the care and feeding of pet donkeys.

***Social Studies/Geography***

1. Draw/locate the North Pole on a map of the world. Then draw up a list of equipment and supplies you would need for an expedition to this Pole.
2. Create a topographical and ecological map of the area in Sussex where Pooh's Forest was located.

**STUDENT INVOLVEMENT ACTIVITIES**

1. Roo gets swept downstream by a current. If you fell into the water, would you know how to swim to save yourself? If not, take swimming lessons and learn how.
2. Go on a scavenger hunt with friends to find a sign that includes the word and letter "Trespassers W."
3. Decide on an appropriate birthday gift you would give Eeyore.
4. With classmates, act out scenes from the Pooh stories in this book. Design some simple costume elements to designate each character visually.
5. Discuss this issue with classmates: Do you think Kanga is an overprotective mother? Why or why not? Think about ways your own parent(s) or guardian(s) try to monitor, limit, and/or encourage your activities.
6. Create a class display of images of A. A. Milne, Christopher Robin Milne, the real Forest around Cotchford farm, the actual toys that served as models for the Pooh stories, and other Pooh-related elements.
7. Think about this: What Pooh faults and virtues do you find in yourself? What Pooh-and-friends foibles do you find in your own relatives and friends? Do the Pooh stories help you find ways to accept, deal with, or cope with these things?
8. With classmates, perform dramatic/humorous readings of some of the poems from *When We Were Very Young* and *Now We Are Six*.

**ALTERNATE ASSESSMENT**

1. Write a character assessment of each of these creatures: Pooh, Piglet, Owl, Kanga, Eeyore.
2. Write a summary of the scenes shown on pages 2, 32, 37, 55, 89, 101, 123, 156-57, and/or 161 of this book.
3. Explain the ways in which Pooh, the supposed Bear of Very Little Brain, actually shows he has quite a bit of Brain.
4. Explain what parts of modern life, or your life, are not at all a part of this book.

## VOCABULARY TEST

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

- |                 |                 |            |            |                     |
|-----------------|-----------------|------------|------------|---------------------|
| a. steep slope  | d. not trusting | g. a trick | k. thinner | o. courage & spirit |
| b. merry time   | e. worried      | h. sad     | l. nourish | n. without feeling  |
| c. very serious | f. mistaken     | i. mislead | j. romped  | m. wild & savage    |

- \_\_\_ 1. "I shall try to look like a small black cloud. That will **deceive** them."
- \_\_\_ 2. "Something tells me that the bees are **suspicious!**"
- \_\_\_ 3. "I think, if you walk around with the umbrella, it would help the **deception** which we are practising on these bees."
- \_\_\_ 4. Suddenly Pooh came to a sandy **bank**, and in the bank was a large hole.
- \_\_\_ 5. During the week Pooh was stuck in Rabbit's hole, he felt himself getting **slenderer** and slenderer.
- \_\_\_ 6. "I have been Foolish and **Deluded**, and I am a Bear of No Brain at All."
- \_\_\_ 7. When Christopher Robin had nailed the tail on in its right place again, Eeyore **frisked** about the forest, waving his tail happily.
- \_\_\_ 8. Winnie-the-Pooh had to hurry home for a little snack of something to **sustain** himself.
- \_\_\_ 9. "We can't all, and some of us don't. **Gaiety**. Song-and-dance. Here we go round the mulberry bush."
- \_\_\_ 10. "It is well known that, if One of the **Fiercer** Animals is Deprived of Its Young, it becomes as fierce as Two of the Fiercer Animals."
- \_\_\_ 11. "Piglet," replied Pooh, "you haven't any **pluck**."
- \_\_\_ 12. "All except me," said Eeyore. "As Usual." He looked round at them in his **melancholy** way.
- \_\_\_ 13. "I thought you were saying how sorry you were about my tail, being all **numb**, and could you do anything to help?"
- \_\_\_ 14. "It's a little **Anxious** to be a Very Small Animal Entirely Surrounded by Water."
- \_\_\_ 15. "I don't think so," said Owl after **grave** thought.

## 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. Use each name only once.

- |   |                               |
|---|-------------------------------|
| _____ 1. Has many friends-and-relations.                      | a. Pooh                       |
| _____ 2. Falls in the water and is swept away by the current. | b. Piglet                     |
| _____ 3. Tells the stories about Pooh to a listening boy.     | c. Kanga                      |
| _____ 4. Discovers a Heffalump (he thinks) in the pit-trap.   | d. Rabbit                     |
| _____ 5. Is almost always gloomy and expecting the worst.     | e. Eeyore                     |
| _____ 6. Gives Piglet a cold bath and bad-tasting medicine.   | f. Roo                        |
| _____ 7. Is the only human being who lives in the Forest.     | g. Owl                        |
| _____ 8. Pretends to be wise and know everything.             | h. Christopher Robin          |
| _____ 9. Is extremely fond of honey.                          | i. Trespassers William        |
| _____ 10. Is Piglet's oddly-named grandfather.                | j. Christopher Robin's father |

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

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

- Pooh climbs a tall tree trying to reach honey made by buzzing \_\_\_\_\_.
- When Pooh tries to leave Rabbit's hole, he gets stuck in Rabbit's \_\_\_\_\_.
- Pooh and Piglet go in circles, following tracks that they think have been made by a(n) \_\_\_\_\_.
- Eeyore loses his \_\_\_\_\_, and Pooh finds it for his donkey friend.
- A. A. \_\_\_\_\_ wrote *Winnie-the-Pooh*.
- Pooh baits the Heffalump trap with a jar of \_\_\_\_\_.
- Piglet gives Eeyore a broken \_\_\_\_\_ as a birthday gift.
- Christopher Robin leads the Forest animals on an expedition to discover the \_\_\_\_\_.
- Pooh uses an empty honey \_\_\_\_\_ as a boat during the great flood.
- Rabbit makes up a successful plan to kidnap \_\_\_\_\_.

**Part III: True/False (30 points)**

Mark each sentence with a **T** if it is true or an **F** if any part of it is false.

- \_\_\_ 1. Roo and Piglet are very much alike because they are both small animals.
- \_\_\_ 2. Eeyore mostly stands around with his head down.
- \_\_\_ 3. Owl lives in Christopher Robin's barn.
- \_\_\_ 4. Pooh is full of prickles after he lands in the gorse bush.
- \_\_\_ 5. Pooh gives Eeyore a useful pot full of honey as a birthday gift.
- \_\_\_ 6. The real boy Christopher Robin drags Eeyore bump-bump-bump upside-down up and down the stairs.
- \_\_\_ 7. Owl uses Eeyore's missing tail as a bell-pull next to his front door.
- \_\_\_ 8. The bees attack and sting Pooh and Christopher Robin.
- \_\_\_ 9. Pooh is a talented poet and song creator.
- \_\_\_ 10. Most of the Forest's animals are trapped in their homes by the flood.
- \_\_\_ 11. Christopher Robin, Pooh, and Piglet have all seen an actual Heffalump.
- \_\_\_ 12. Pooh and Piglet both live in the trunk of a tree.
- \_\_\_ 13. Kanga lets Roo do whatever he wants to do.
- \_\_\_ 14. The Brain of Pooh is the title of a poem that Christopher Robin writes.
- \_\_\_ 15. Eeyore is a donkey.

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

Choose any two to answer. Write a paragraph for each.

- 1. Write a summary of Pooh's adventure with the honey tree or with the Heffalump trap.
- 2. Describe Christopher Robin's relationship with the Forest animals.
- 3. In what ways does Piglet act timid and fearful? In what ways does Piglet show pluck?

## COMPREHENSION TEST B

### Part I: Matching (20 points)

Read each quotation. In the list below, find the character who spoke the words. Write the letter of the character in the space next to the quotation number. You will use one name twice.

- |           |           |                               |
|-----------|-----------|-------------------------------|
| a. Pooh   | d. Eeyore | g. Rabbit                     |
| b. Piglet | e. Roo    | h. Christopher Robin          |
| c. Kanga  | f. Owl    | i. Christopher Robin's father |

- \_\_\_\_ 1. "I say, old fellow, you're taking up a good deal of room in my house—do you mind if I use your back legs as a towel-horse?"
- \_\_\_\_ 2. "Look at me jumping!" "Look at me swimming!"
- \_\_\_\_ 3. "And that is really the end of the story, and as I am very tired after that last sentence, I think I shall stop there."
- \_\_\_\_ 4. "Good morning. If it is a good morning. Which I doubt."
- \_\_\_\_ 5. "Now jump in, Roo, dear, and we'll go home."
- \_\_\_\_ 6. "I have been Foolish and Deluded, and I am a Bear of No Brain at All."
- \_\_\_\_ 7. "The customary procedure in such cases is as follows."
- \_\_\_\_ 8. "Silly old Bear!"
- \_\_\_\_ 9. "Help, help! a Heffalump, a Horrible Heffalump! A Horrible Hoffalump!"
- \_\_\_\_ 10. "How sweet to be a Cloud / Floating in the Blue!"

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

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

- Pooh uses a \_\_\_\_\_ to float himself up near the bees' honey nest.
- Pooh finds Eeyore's missing tail; \_\_\_\_\_ has been using it as a bell-pull.
- Eeyore is this type of animal: \_\_\_\_\_.
- Pooh and Piglet dig a hole in order to trap a(n) \_\_\_\_\_.
- \_\_\_\_\_ is the only human being living in the Forest with Pooh and his friends.
- Pooh gives Eeyore an empty \_\_\_\_\_ as a birthday gift.
- Christopher Robin gives a party in honor of \_\_\_\_\_.
- Pooh cleverly uses a long \_\_\_\_\_ to save Roo from the water.
- Piglet is trapped in his tree house by a(n) \_\_\_\_\_.
- Christopher Robin names Pooh's boats The Floating Bear and The \_\_\_\_\_ of Pooh.

**Part III: True/False (30 points)**

Mark each sentence with a **T** if it is true or an **F** if any part of it is false.

- \_\_\_ 1. Pooh disguises himself as a black rain cloud, trying to fool the bees.
- \_\_\_ 2. Pooh has to be fixed at the hospital after he falls down from high up in the bee tree.
- \_\_\_ 3. Christopher Robin is a boy who both listens to the Pooh stories and acts in the Pooh stories.
- \_\_\_ 4. Rabbit is delighted when Pooh comes to visit and invites Pooh into his home right away.
- \_\_\_ 5. Eeyore is a cheerful, helpful member of the Forest.
- \_\_\_ 6. Piglet says that his grandfather's first name is Trespassers.
- \_\_\_ 7. Owl writes perfectly spelled signs for his friends.
- \_\_\_ 8. Piglet is very afraid of many things, especially large and fierce animals.
- \_\_\_ 9. Kanga and Roo are kangaroos.
- \_\_\_ 10. The animals of the Forest are happy when Kanga and Roo first arrive.
- \_\_\_ 11. Pooh gets his head stuck in a honey jar.
- \_\_\_ 12. Most of the animals of the Forest refuse to go on the expedition with Christopher Robin to discover the North Pole.
- \_\_\_ 13. Pooh and Piglet track a Woozle, but don't find one.
- \_\_\_ 14. A. A. Milne drew the pictures in *Winnie-the-Pooh*.
- \_\_\_ 15. Rabbit lives in the trunk of a tree.

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

Choose any two to answer. Write a paragraph for each.

- 1. Write a summary of Pooh's visit to Rabbit's hole.
- 2. Write a character description of Pooh, including both his strengths and his weaknesses.
- 3. Explain Roo's plan to force Kanga and Roo out of the Forest. Why does Rabbit want them gone? How does the episode turn out?

## ANSWER KEY

### VOCABULARY TEST

- |      |       |
|------|-------|
| 1. i | 6. f  |
| 2. d | 7. j  |
| 3. g | 8. l  |
| 4. a | 9. b  |
| 5. k | 10. m |

### COMPREHENSION TEST A

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

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

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

- |            |                |
|------------|----------------|
| 1. bees    | 6. honey       |
| 2. doorway | 7. balloon     |
| 3. Woozle  | 8. North Pole  |
| 4. tail    | 9. jar         |
| 5. Milne   | 10. (Baby) Roo |

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

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

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

Answers will vary.

### COMPREHENSION TEST B

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

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

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

- |                      |           |
|----------------------|-----------|
| 1. balloon           | 6. jar    |
| 2. Owl               | 7. Pooh   |
| 3. donkey            | 8. pole   |
| 4. Heffalump         | 9. flood  |
| 5. Christopher Robin | 10. Brain |

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

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

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

Answers will vary.



**THE STRONGEST BOOKS YOU CAN BUY**

PERMA-BOUND BOOKS • 617 East Vandalia Road • Jacksonville, Illinois 62650  
Toll Free 1-800-637-6581 • Fax 1-800-551-1169  
E-mail: [books@perma-bound.com](mailto:books@perma-bound.com)

PERMA-BOUND CANADA • Box 517, Station A • Willowdale, Ontario M2N 5T1  
Toll Free 1-800-461-1999 • Fax 1-888-250-3811  
E-mail: [perma-bound.ca@sympatico.ca](mailto:perma-bound.ca@sympatico.ca)

VISIT OUR WEB SITE: <http://www.perma-bound.com>