



Chapter Two

***The Adventures of Tom Sawyer* by Mark Twain**

Teacher Guide—Pages 23 to 37

Workbook—Pages 23 to 37

In the last lesson you learned about plot lines. Now you're going to use and expand on that knowledge when you read *Tom Sawyer*.

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***NOTE:** Some versions of *Tom Sawyer* combine Chapters 16 and 17 of the Penguin version into one chapter. The Penguin version ends with Chapter 36 followed by the conclusion. The other versions end with Chapter 35 followed by the conclusion. Please adjust the schedule accordingly.

Chapter 2: *The Adventures of Tom Sawyer*

***Training is everything. . .
Cauliflower is nothing but cabbage
with a college education.
—Mark Twain***



Introduction

Mark Twain was one of America's greatest, richest, and most famous writers. Mark Twain wasn't his real name though—his real name was Samuel Clemens—and Samuel was born November 30, 1835, to John and Jane Clemens. He was the sixth of seven children, born premature and sickly. Twain's father was a stern lawyer, but his mother was fun and an excellent story-teller.

When Samuel was four, the family moved to Hannibal, Missouri, a town on the Mississippi River. His family did not have a lot of money; but Twain would look back fondly on his life in Hannibal, a life filled with make-believe, fishing, and playing hooky from school. You'll see how that childhood influenced him when he wrote *Tom Sawyer*.

Clemens worked for awhile as a printer and a steamboat captain. (He dreamed of being a steamboat captain when he was a boy, and that's where he took his pen name from. *Mark twain* was a technical term used by boatmen on the Mississippi River.) Then he served a short time in the Civil War as a Confederate soldier. After this he went west, started writing, and became Mark Twain.

In 1869 Mark Twain met Olivia Langdon, and it was love at first sight—for Twain at least. Twain declared his love to her within days of their meeting, but she wasn't so sure. He wrote to her for over a year and a half, nearly 200 letters, before she finally married him. They had a happy marriage, and Olivia helped edit his writing. They had four children, a boy and three girls, but the boy died as a baby.

Later in his life Twain became more political. He supported the right of women to vote (this was before women were allowed to vote in

this country) and thought blacks should be treated equally to whites. But his daughter, Susy, and his wife, Olivia, died; and Twain never really got over their deaths. Another daughter had epilepsy and had to be sent away to a hospital. He still had some bright spots in his life toward the end, like getting an honorary doctorate from Oxford University in England. Mark Twain died in 1910 at age 74.

While You Read

While you read, try to identify some of the different stories and the different parts of their plot lines. Something you may find interesting: One chapter from this book is one of the most famous chapters in all of literature. Can you guess which one?

Alternate Version of *The Adventures of Tom Sawyer*

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Vocabulary List

CHAPTER 1

- **peril** danger
- **dander** to “get one’s dander up” means to get angry or upset
- **guile** trickery
- **vanity** pride
- **diplomacy** subtle skill in handling situations or people
- **transparent** obvious
- **forestall(ed)** prevent
- **vex(ed)** aggravate
- **sagacity** intelligence
- **unalloyed** pure; without anything else mixed in
- **ambuscade** ambush; a lying in wait for attack
- **adamantine** indestructible

CHAPTER 2

- **melancholy** sadness
- **skylark(ing)** to frolic and play
- **straitened** embarrassingly little in the way of money or other goods
- **alacrity** briskness and eagerness

CHAPTER 3

- **intrepid** bold, courageous, and daring
- **dilute(d)** diminish
- **wend(ed)** direct one’s way
- **condescend** to stoop to something you consider beneath you
- **eminence** hill or knoll
- **evanescent** fleeting, quickly vanishing
- **furtive** done in such a way that one won’t be observed
- **potent** effective
- **morose(ly)** sad
- **felicity** happiness
- **discordant** jarring or unmelodious

CHAPTER 4

- **benediction** prayer of blessing
- **traverse(ing)** cross over
- **grandeur** majesty and might
- **effeminate** not manly
- **gall(ed)** anger
- **blight(ed)** destroy
- **cravat** a type of neckwear
- **mien** appearance
- **oration** speech
- **subsidence** decrease
- **alloy** something mixed in
- **prodigious** exceptional
- **august** dignified
- **prodigy** a gifted young person
- **effusion** enthusiasm of emotion

CHAPTER 5

- **laggard(s)** person who is late
- **despotism(s)** tyrannical government; dictatorship
- **monotonously** without changing pitch
- **pathos** emotion
- **gingerly** carefully
- **sheer(ed)** turn sharply
- **facetious** funny

CHAPTER 6

- **fetters** bonds
- **odious** hateful
- **canvass(ed)** examine
- **expectorate** spit
- **homage** awe; esteem
- **adherent** follower
- **disdain** contempt; dislike
- **pariah** someone rejected by society
- **gaudy** flashy
- **perennial** lasting a long time
- **wistfully** in a thoughtful or desirous manner
- **animosity** hatred
- **derrick** part of an oil well
- **portentous** grand, usually overly so
- **jubilant** overjoyed
- **ostentation** a showy display

CHAPTER 7

- **andiron** metal holders for logs in a fireplace

CHAPTER 8

- **baffle(d)** hinder or prevent
- **zephyr** breeze
- **frivolity** childishness
- **zenith** height
- **doublet** a tight-fitting jacket from the Renaissance
- **incantation** magic spell
- **pettish(ly)** in an irritated manner
- **cogitate(ing)** think
- **infallible** unailing

CHAPTER 9

- **caterwaul(ing)** cry or howl
- **damper** something that decreases or restrains something else
- **inarticulate(ly)** unintelligible; without clear words
- **stolid** without visible emotion

CHAPTER 10

- **sublimity** nobility
- **lugubrious** mournful
- **quail(ed)** cringe or flinch

CHAPTER 11

- **ransack(ed)** search thoroughly
- **impudence** arrogance
- **ostentatious(ly)** in a bold, flashy manner to attract attention
- **palsy** an uncontrollable tremor
- **vanquish(ed)** defeat
- **blanch(ed)** turn white from fear
- **aversion** dislike

CHAPTER 12

- **inveterate** long-standing
- **phrenological** having to do with the bumps on one's head
- **clandestinely** secretly
- **avariciously** greedily

CHAPTER 13

- **succumb** give in
- **conspicuous** obvious
- **rendezvous** a place where people meet
- **sombre** the British spelling of *somber* which means dark or gloomy
- **ruddy** red
- **festooning** looping
- **purloin(ed)** steal

CHAPTER 14

- **pervade(ing)** spread throughout
- **manifest(ed)** reveal
- **credulous** believing in things easily
- **conflagration(s)** fire
- **limpid** clear

CHAPTER 15

- **gild(ing)** to coat with gold or make something appear gold

CHAPTER 16

- **charily** with much caution
- **inundation** flood

CHAPTER 17

- **billowy** having great waves or swirling

CHAPTER 18

- **abstracted** preoccupied
- **soliloquize(d)** utter, speak out loud as if alone
- **trifle** something small and insignificant
- **abashed** uneasy

CHAPTER 19

- **menagerie** a group of animals
- **notoriety** being famous for doing something bad
- **eloquent** well-expressed
- **lacerate** cut

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CHAPTER 20

No vocabulary

CHAPTER 21

- **lethargy** inactivity
- **languidly** lazily

CHAPTER 22

- **ferule** a switch
- **meed** reward
- **opulent** showy

CHAPTER 23

- **convalescent** getting healthier
- **mesmerizer** hypnotizer
- **incongruous** contradictory or absurd

CHAPTER 24

- **depose(d)** swore under oath

CHAPTER 25

- **fickle** flighty, unpredictable

CHAPTER 26

- **capital** money that's on hand
- **sepulchral** deep, hollow; related to death

CHAPTER 27

- **athwart** across
- **desolation** barrenness
- **serape** a brightly-colored Mexican shawl
- **auspices** guidance
- **palpable** noticeable

CHAPTER 28

- **attrition** weakening

CHAPTER 29

No vocabulary

CHAPTER 30

- **labyrinth** maze
- **ague(s)** sickness with chills and fever
- **precarious** shaky, dangerous

CHAPTER 31

- **lucid** clear-headed

CHAPTER 32

- **sinuous** curvy
- **fresco(ed)** to paint a mural
- **perilous** dangerous
- **subterranean** underground
- **unavailing** useless
- **dissent** disagree
- **moiety** piece
- **stupor** unconsciousness
- **apathy** lack of emotion or enthusiasm

CHAPTER 33

- **huzza** hurrah
- **ironically** contrary to expectation

CHAPTER 34

- **faculties** abilities, powers
- **oblivion** forgetfulness
- **hapless** unfortunate
- **precipice** a steep cliff

CHAPTER 35

- **clamorous** loud
- **effusive** gushing
- **laudation(s)** praise
- **unanimous** agreement by all

CHAPTER 36

- **insipid** dull and tasteless
- **picturesque** visually charming or striking
- **quench(ed)** destroy

Comprehension Questions

CHAPTER 1

1. Who is raising Tom?
2. Tom misbehaves in three ways in this chapter; name at least two.

CHAPTER 2

1. How did Tom feel about whitewashing the fence?
 - a. He was happy to do a favor for his aunt.
 - b. He enjoyed the challenge.
 - c. He didn't like doing it and wanted to convince others to do it.
 - d. He didn't have any opinion on it.
2. What was Ben Rogers playing at when he came up to Tom?

CHAPTER 3

1. What astonishes Tom's aunt at the beginning of this chapter?
2. Two things give Tom great pleasure in this chapter. Name at least one of them.

CHAPTER 4

1. What is Tom trying to memorize at the beginning of this chapter?
2. In Tom's Sunday school class, how many verses had to be memorized to earn a Bible?

CHAPTER 5

1. In what order did the minister do the following: preach, pray, sing the hymn, give the benediction.
2. What amused several people in the church?

CHAPTER 6

1. Write a few sentences describing Huckleberry Finn.
2. What trade do Tom and Huck make?

CHAPTER 7

1. What do Tom and Becky whisper to each other?
2. Why does Becky become angry with Tom?

CHAPTER 8

1. While brooding over Becky, Tom considers three “careers.” Name at least one of them.
2. What convinces Tom that a witch interfered with his incantation to retrieve all his marbles?

CHAPTER 9

1. What is Tom waiting for, lying in bed after dark?
2. Who kills Dr. Robinson?

CHAPTER 10

1. Tom feels the following emotions in this chapter: sadness, terror, broken-heartedness, relief. Put them in the correct order that they occur in the chapter.
2. What does Huck admire about Tom (in this chapter)?

CHAPTER 11

1. Why are Tom and Huck convinced that Injun Joe sold himself to Satan?
2. Why is Tom’s conscience bothering him?

CHAPTER 12

1. Which would be the best title for this chapter?
 - a. Tom Pines for Becky
 - b. Aunt Polly’s Medicines
 - c. A Funny Cat
 - d. Tom at School
2. What does Aunt Polly feel some remorse over?

CHAPTER 13

1. Who does Tom mean when he wishes “she” could see him as a pirate?
2. What two things bother Tom and Joe as they try to go to sleep?

CHAPTER 14

1. Who do the people of the village think have died?
2. Which of the boys first suggests they return home?

CHAPTER 15

1. Which member of the family seems least affected by Tom’s “death”?
2. Tom decides at the last minute not to leave a note for his aunt letting her know he’s alive. What do you think is the most likely reason for this?
 - a. He’s angry at his aunt and wants to punish her.
 - b. He thinks Huck and Joe will be upset if he does.
 - c. He wants to wait until he can play a trick on Sid.
 - d. He has a new plan in mind.

CHAPTER 16

1. How does Tom keep Huck and Joe from returning home?
2. What makes Tom and Joe sick?

CHAPTER 17

1. What have the boys done to prepare for the rain?
2. What are Tom and Joe proud and happy about?

CHAPTER 18

1. Who says of Tom, “But I haven’t got anything now to remember him by”?
2. What made Huck even more uncomfortable than no one wanting to see him back?

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CHAPTER 19

1. What does Tom tell his aunt that makes her so happy she forgives him?
2. Which family member doesn't believe Tom's dream was a dream?

CHAPTER 20

1. How does Aunt Polly discover Tom lied about the dream?
2. What convinces Aunt Polly that Tom really did come back with the intention of telling her he was all right?

CHAPTER 21

1. Two things improve Tom's mood in this chapter. What are they?
2. Was Tom angry with Alfred Temple right after he got whipped for spilling ink on his spelling book? Why or why not?

CHAPTER 22

1. Why did the boys want vengeance against the school teacher?
2. How well does Tom's recitation go?

CHAPTER 23

1. What group does Tom briefly join?
2. What might be a good title for this chapter?
 - a. Having the Measles
 - b. The Circus Visits Town
 - c. Tom's Disappointing Summer
 - d. A Revival Comes to Town

CHAPTER 24

1. What do Tom and Huck bring to Muff Potter?

2. What is the most likely reason Tom ends up on the witness stand in spite of the fact that he and Huck swore once again never to tell?
 - a. The lawyer finds out that Tom knows and forces him to take the stand.
 - b. Tom's conscience bothers him so he tells.
 - c. Huck dares Tom to go.
 - d. Tom goes to impress Becky.

CHAPTER 25

1. Why was Huck's confidence in the human race "well-nigh obliterated"?

CHAPTER 26

1. Tom lists three places where treasure might be buried. Name at least one.
2. Why does Huck think Tom is crazy for wanting to get married?

CHAPTER 27

1. Who was the old deaf and dumb Spaniard?
2. What do the two men find in the house?

CHAPTER 28

1. What convinces Tom their adventures hadn't been a dream?
2. What do Tom and Huck decide number two is?

CHAPTER 29

1. What did Tom find in the room at the tavern?
2. Why do Tom and Huck not go search the room, even though Injun Joe is drunk?

CHAPTER 30

1. What makes Tom almost forget about Injun Joe and the treasure?
2. Who is the object of Injun Joe's intended revenge?

CHAPTER 31

1. Why does the Welshman's attitude toward Huck change?
2. What two things concern Huck the most?

CHAPTER 32

1. What chases Tom and Becky?
2. Twice, Tom and Becky do not return the way they came into the cave. Why?

CHAPTER 33

1. Who gets Tom and Becky out of the cave?
2. What seems the most likely reason Tom wants to return to the cave?
 - a. He wants to show Huck where his adventure was.
 - b. He wants to retrieve something he lost.
 - c. He wants to see if Injun Joe stored his treasure there.
 - d. He wants to overcome his fears.

CHAPTER 34

1. The cross on the wall of the cave convinces Tom and Huck of two things. What?
2. Why is Huck nervous about being taken to the Widow's house?

CHAPTER 35

1. Who told everyone Mr. Jones's "secret"?
2. What are the two surprises of the evening, and which is the bigger surprise?

CHAPTER 36

1. What two past actions of Tom's now greatly impress Judge Thatcher?
2. Fill in the blank: Whithersoever he turned, the bars and shackles of _____ shut him in and bound him hand and foot.



Literary Lesson: Plot Line in a Novel

In the first chapter, we looked at what makes up a plot line: exposition, rising action, climax, falling action, and resolution. A short story is usually one story with one plot line. But a novel is more complex. A novel is usually made up of several stories and several plot lines called **subplots**. The writer weaves these several plot lines into one large plot line that reaches across the entire novel. Let's see how Mark Twain does this in *Tom Sawyer*.

As you read *Tom Sawyer*, you probably noticed a lot of little stories along the way. For example, Chapter 2 contains the story of Tom whitewashing the fence. (This is the chapter I mentioned in the introduction as being one of the most famous in all of literature.) The first few paragraphs are the exposition where we learn that it's a beautiful day, but poor Tom cannot enjoy it. In the rising action, Tom becomes more determined to escape his job and dreams up better ways of doing so. The climax is when Tom has the brilliant idea of how to convince Ben to take over the job. In the falling action, Tom pawns off the work and is able to enjoy his day.

This story is mostly confined to one chapter (though the resolution is in Chapter 3 when Aunt Polly rewards Tom for a job well done), but some stories cover several chapters. Chapters 13 through 18 tell of the boys' adventure on the island through their return in the middle of their "funeral." Again, we have exposition (Tom and Joe's unhappiness), rising action (their changing feelings about being away from home, starting with joy, but then moving to boredom, homesickness, discomfort, and fear), climax (Tom's trip home where he overhears his family talking, then his telling Joe and Huck about it), falling action (their arrival at their "funeral"), and resolution (everyone is happy to see them).

Some subplots are longer still. For example, Huck's story is a subplot. Chapter 6 contains the exposition for this plot line where we meet Huck and learn about his character. Huck and Tom have problems and adventures together (rising action), until their relationship climaxes with the decision to testify against Injun Joe. The adventures they have after that—trailing Injun Joe and finding the treasure together—are actions that result from that decision. Thus, they are the falling action. In the resolution, Tom convinces Huck to return to the Widow Douglas. It doesn't matter that some of these chapters don't mention Huck at all—this plot line still stretches from Chapter 6 to the end of the book.

Finally, there is the book as a whole. In this case, Chapter 1 is the book's exposition. It shows us what Tom, our main character, is like, and introduces some of the minor characters. It also gives some indication of the book's setting (time and place). Throughout the book, Tom encounters obstacles and has adventures, and these constitute the book's rising action. The climax is when Tom and Becky make decisions that cause them to get lost in the cave. The falling action is their escape, the finding of the treasure—all action after that point. In the resolution, Tom and Huck are wealthy, Tom is with Becky, and Huck has agreed to return to the Widow.

SUBPLOTS

You may wonder why a novelist uses subplots rather than just telling one uncomplicated story. What do these subplots contribute to the novel? How are they used?

Subplots help to give a novel more layers and make it more interesting in a number of ways. First, a subplot can reveal information about the main character. The story about Tom whitewashing the fence doesn't forward the plot at all. Nor does this story intertwine with the main plot in any way. But it does give us an excellent glimpse into Tom's character, as do several other humorous stories about Tom along the way.

Subplots can also reveal information about supporting characters. In fact, this is one of their most frequent uses, as subplots are often stories about supporting characters rather than about the main character. Huck's story is the clearest example in this book of a subplot revealing a supporting character. But this also happens with other characters, including Becky, Injun Joe, and Muff Potter.

Some subplots relate to the plot in some way. For example, their action may weave into the action of the main plot. Huck's story is closely tied with the main plot because he witnesses the murder with Tom. Becky's story is tied to the plot later when she and Tom get lost in the cave together.

Some subplots relate to the plot's theme (or message) rather than being tied into the plot's action. One theme of this story is that the best parts of boyhood lie outside school in the fun and adventure of real life. The subplot of "Examination Day" helps further that theme by showing the reader how dreary and punishing the school often is.

The ideas in this lesson are really the same as in Chapter 1. The difference is that they're applied in a more complicated manner in this book than they were in "Rikki-tikki-tavi." Because a novel is longer than a short story, it is usually made up of many smaller stories, or plot lines, that are related to each other and work together to make up one large plot line that covers the entire book. When you read *Alice in Wonderland* in Chapter 4, you'll probably be able to notice the same structure of multiple plot lines adding up to one large plot line.



Mini-Lesson: Outlines

You've seen that plot lines have five distinct parts: exposition, rising action, climax, falling action, resolution. Imagine you wanted to write a short story, but were having trouble organizing your thoughts. One way to help would be to create an outline for the story first. You can create an outline for any paper, and outlines are especially helpful for long papers, such as you'll probably have to write in high-school and college.

Outlines order things by putting them in headings and subheadings. The largest headings use large Roman numerals (I., II., III., etc.). Below that are capital letters (A., B., C., etc.), then Arabic numbers (1., 2., 3., etc.), then lower-case letters (a., b., c., etc.), then small Roman numerals (i., ii., iii., etc.). The information in each level of header should be of equal importance.

Since you're familiar with "Rikki-tikki-tavi," let's create an outline for it:

I. Exposition.

- A. Rikki is washed away from his family.
- B. Rikki is found by the humans.
 - 1. At first, the humans think he is dead.
 - 2. When he recovers, Rikki explores the house.
- C. Foreshadowing: Rikki may kill a snake.
 - 1. Teddy's mother worries that Rikki may hurt Teddy.
 - 2. Teddy's father assures her he might actually save Teddy.

II. Rising Action.

- A. Rikki enters the garden.
 - 1. He meets Darzee and his wife.
 - 2. He meets Nag and Nagaina.
 - a. Nagaina attacks, but misses.
- B. Rikki kills Karait.
 - 1. Karait threatens Teddy.
 - 2. The family is very impressed that Rikki kills Karait.

C. Rikki helps kill Nag.

1. Rikki is warned about Nag by Chuchundra.
2. Rikki hears Nag and Nagaina talking in the bathroom.
3. Rikki attacks Nag and hangs on until the man is able to shoot Nag.

D. Rikki searches for Nagaina and her eggs.

1. Rikki questions Darzee and his wife.
2. Darzee's wife helps Rikki.
 - a. Darzee's wife pretends to be hurt.
 - b. Darzee's wife distracts Nagaina from her eggs.
3. Rikki destroys all but one of Nagaina's eggs .

III. Climax.

A. Rikki encounters Nagaina.

1. Rikki finds Nagaina on the veranda, threatening the people.
2. Rikki shows Nagaina her last egg.
3. Nagaina grabs her egg .

IV. Falling Action.

A. Rikki chases Nagaina.

B. Rikki enters Nagaina's hole.

C. Rikki kills Nagaina and destroys her last egg .

V. Resolution.

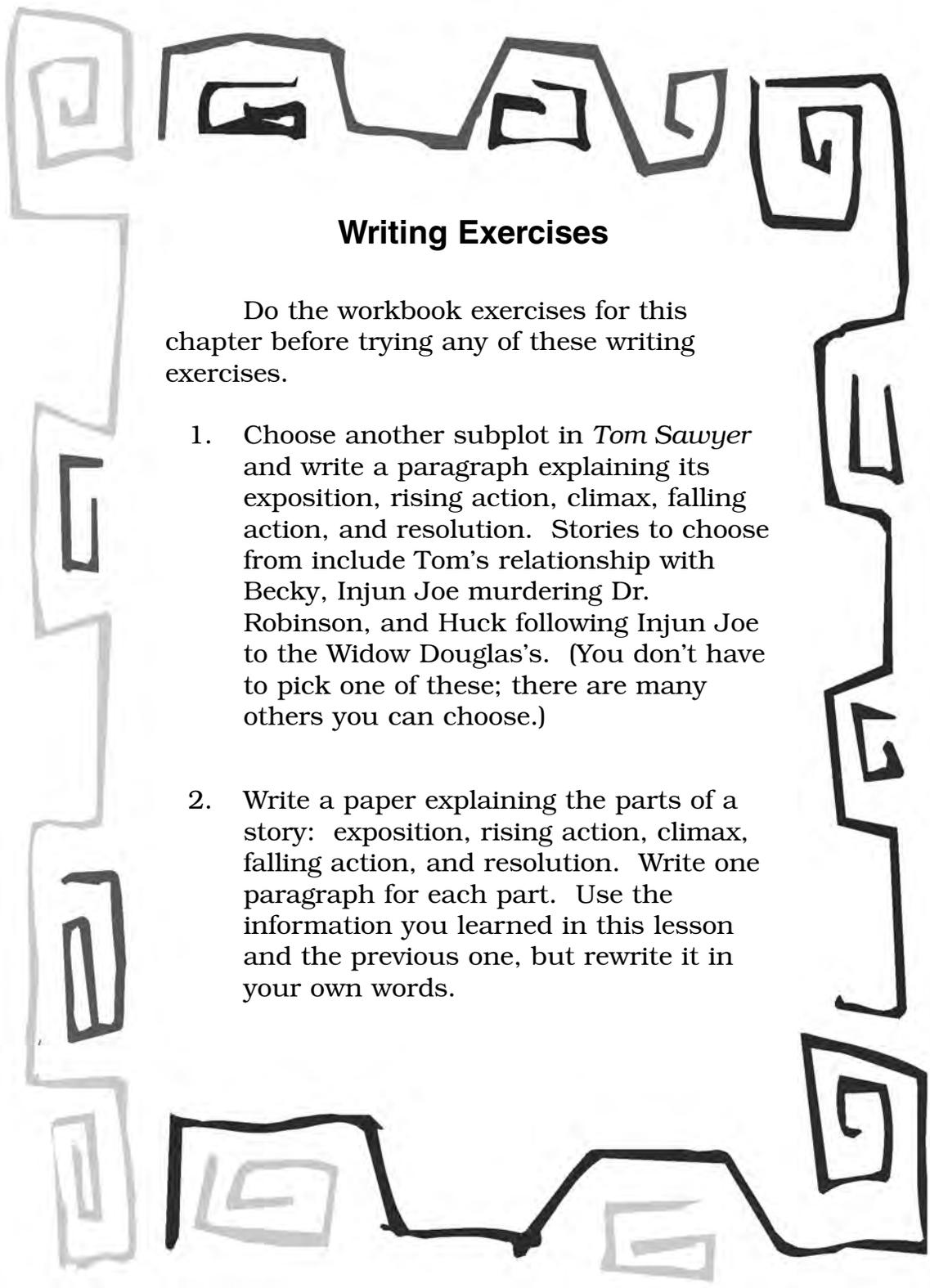
A. The family is safe.

B. Rikki is celebrated.

1. Darzee sings a song.

This outline could go into more detail. It could also be done differently. Outlining is not an exact science. Notice that every major header (I., II., III., etc.) is a major part of the plot line. Underneath that I give major points of action, then lesser points, etc.

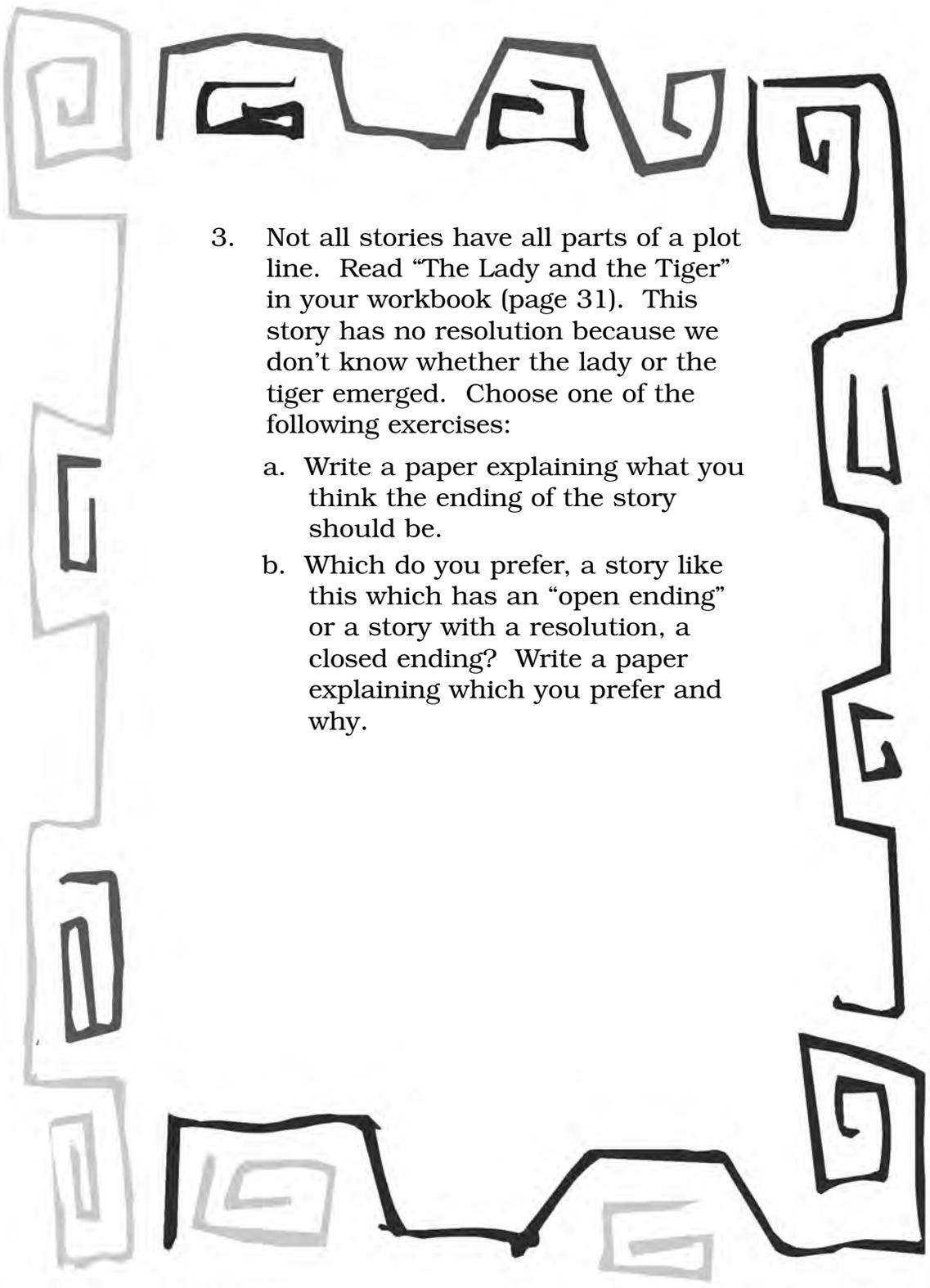
This same technique is used for essays, research papers—any type of paper can benefit from an outline. You need not start every paper with one though. I recommend you use them for papers over five pages long, for any paper where you're having trouble organizing your thoughts, or to help rewrite a paper that is poorly organized.



Writing Exercises

Do the workbook exercises for this chapter before trying any of these writing exercises.

1. Choose another subplot in *Tom Sawyer* and write a paragraph explaining its exposition, rising action, climax, falling action, and resolution. Stories to choose from include Tom's relationship with Becky, Injun Joe murdering Dr. Robinson, and Huck following Injun Joe to the Widow Douglas's. (You don't have to pick one of these; there are many others you can choose.)
2. Write a paper explaining the parts of a story: exposition, rising action, climax, falling action, and resolution. Write one paragraph for each part. Use the information you learned in this lesson and the previous one, but rewrite it in your own words.

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3. Not all stories have all parts of a plot line. Read “The Lady and the Tiger” in your workbook (page 31). This story has no resolution because we don’t know whether the lady or the tiger emerged. Choose one of the following exercises:
- Write a paper explaining what you think the ending of the story should be.
 - Which do you prefer, a story like this which has an “open ending” or a story with a resolution, a closed ending? Write a paper explaining which you prefer and why.