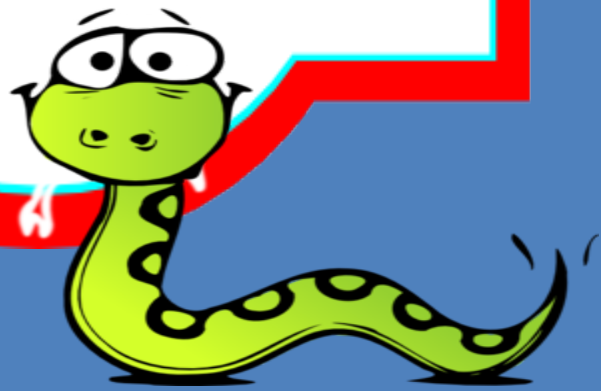


# Teaching Packet For “Rikki-tikki-tavi”

Rudyard Kipling



**Common Core Aligned!**



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Teacher-Written Standards-Based Lesson Plans



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*Common-Core-Based Activities For*

# *“Rikki-tikki-tavi”*

*Rudyard Kipling*

By Tammy D. Sutherland and Shannon B. Temple

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Readers' Theater instructions and script	12-23	<p>Students build fluency through reading out loud, and readers' theater is a great way to do this in the middle school classroom. Instructions are given on two ways to conduct the readers' theater. Three "battles" are provided in "script form" for the read aloud. A form is provided to keep track of which student is assigned to which part.</p>
<p>Open-ended response questions</p> <p style="text-align: center;">and Setting</p>	24	<p>With these activities, students are required to look back at the text to make inferences and analyze the author's craft and setting. With the activity on setting, students must find details that describe the place, time, and environment. Then, they must explain how certain passages and words affect the characters in the story.</p> <p style="text-align: center;">CCSS7RL1,3</p>
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# Rikki-tikki-tavi

Directions: Use a dictionary and define each of the following words from *Rikki-tikki-tavi*. Then answer the questions that follow.

Name: \_\_\_\_\_

Word	Definition
Bungalow	
scuttled (verb)	
Burrow	
Veranda	
Cultivated	
Fledgling	
Providence	
scornfully	
Sluice	
Savage	
Rubbish	

Cunningly	
dragged	

1. Is a bungalow a house for an animal? \_\_\_\_\_
2. If you have scuttled to school, have you made your way there slowly? \_\_\_\_\_
3. Would a burrow be above ground? \_\_\_\_\_
4. While on a veranda, are you inside or out? \_\_\_\_\_
5. When something is cultivated is it developed? \_\_\_\_\_
6. Is a fledgling new or old? \_\_\_\_\_
7. Would a providence be a good or bad thing? \_\_\_\_\_
8. If you do something scornfully do you do it with love? \_\_\_\_\_
9. Is a sluice for storing food? \_\_\_\_\_
10. If a person is a savage, is he or she kind? \_\_\_\_\_
11. Would you store your favorite things with rubbish? \_\_\_\_\_
12. If you cunningly plan something for a friend, will they easily discover the plan? \_\_\_\_\_
13. If something is bedraggled is it neat and clean or dirty and unkempt? \_\_\_\_\_

Ríkí-tíkí-taví

<b>I KNOW</b>	<b>I WANT to Know</b>	<b>I LEARNED</b>
Mongoose:		
King Cobra:		



# Rikki-tikki-tavi

## Background Information

**The main characters in this story are animals. The animals that are “at war” are natural enemies. The information below will allow you to better understand these animals and their actions.**



## Mongoose

The mongoose is primarily found in Africa, their range covers most of the continent.

This fast, small carnivore typically has brown or gray grizzled fur. These sleek mammals have long bodies with short legs and tapered snouts. Feeding most often on small animals such as rodents, birds, reptiles, frogs, insects, and worms, they sometimes supplement their diet with fruits, nuts, and seeds. The mongooses are creative hunters; they are known to break open bird eggs by throwing them with their forepaws toward a solid object.

A mongoose has many natural enemies in the wild including large birds of prey and snakes. Some species of mongooses will boldly attack venomous snakes such as cobras. In most cases, a mongoose that is mature and fully grown is quick and hard to catch.



## **King Cobra**

A cobra is a venomous snake which can expand its neck ribs to form a widened hood. Members of the genus range from Africa through the Middle East, India, and Southeast Asia to Indonesia. The king cobra is the world's largest venomous snake, with an average length of twelve feet. While it preys chiefly on other snakes, the king cobra is extremely fast and agile, and compared to most snakes, it injects a larger amount of venom per bite.

The king cobra is unique among snakes as it makes a nest for its eggs and remains until the young hatch. The nest is constructed by the female. She gathers twigs, branches, and foliage with a coil of her forebody and then makes a chamber in the middle of the nest material by revolving her coiled body. Normally cobras lay between eighteen and forty eggs. Female cobras are known to be extremely dangerous after laying eggs.

An adult human can die from a single bite in less than fifteen minutes, making the king cobra one of the most feared and deadly snakes in the world. The baby cobra is just as deadly as a full grown one.

## **Mongoose vs. Cobra**

Research has shown that although the mongoose is tolerant of small dosages of cobra venom, it is not immune to it. Mongooses are almost always victorious because of their speed, agility, timing, and also because of their thick coat.

*The Simon & Schuster Encyclopedia of Animals.* 1998

## *Rikki-tikki-tavi* Readers' Theater

Students build fluency through reading out loud, and at the middle school level, what better way to allow this than with readers' theater! The short story *Rikki-tikki-tavi* is perfect for this activity!

If you want to get your students' attention, read the beginning of this story with a monotone voice until they stop you and ask you why you are doing this. Tell them that when reading aloud, you should always read with expression. Next, read the section with expression, with inflection and expression.

There are a couple of ways to do readers' theater. I will outline these options below.

- Option one is to have a whole class reading. This way, particular parts are not assigned. Whoever is in desk one reads the first line, the student in desk two reads the second line, and so on until all parts are read. There are many lines to be read, so you will have to have students read more than one part. Before starting, allow the students to find the part(s) that they will read and read it to themselves silently. Tell them that there are a few hard words and that they should raise their hands if they need help pronouncing one before you begin. That way, you can discreetly go to a child's desk to help him/her with the word. Also, this makes all students feel comfortable with reading out loud.
- Option two is to divide your class into groups. There are scenes included and each has seven speaking parts, so groups of six or seven would be ideal. If you have to put four in a group, just have some students read two parts. After assigning parts in each group, allow some quiet time before beginning so that students can read over their parts and ask for help with words they may not know how to pronounce. Encourage them to read with expression! Have the groups read through the script. If you want, you could randomly pick one group to perform for the class.
- Those assigned a snake part could be encouraged to practice their "snake voice". Each time a word has the letter s in it, try extending the s sssssssound of it sssssssso it sssssssounds like a ssssssnake.

Most students greatly enjoy readers' theater. The key is making sure they feel comfortable with the part that they will be reading. If you have struggling readers, you may want to give them the script the day before the reading and let them practice reading it at home. Have fun!

# *Rikki-tikki-tavi* Readers' Theater

## Cast

<b>Scene 1</b>	<b>Scene 2</b>	<b>Scene 3</b>
Narrator 1	Narrator 1	Rikki-tikki
Narrator 2	Narrator 2	Darzee
Rikki-tikki	Chuchundra	Narrator 1
Darzee	Rikki-tikki	Narrator 2
Nag	Nagaina	Darzee's Wife
Karait	Nag	Teddy's Father
Teddy	Big Man	Nagaina

## *Rikki-tikki-tavi* Readers' Theater

### **Scene 1 – when Rikki-tikki meets Nag and Nagaina and fights Karait**

**Narrator 1:** Then Rikki-tikki went out into the garden to see what was to be seen. It was a large garden, only half cultivated, with bushes, as big as summer-houses, of Marshal Niel roses, lime and orange trees, clumps of bamboos, and thickets of high grass.

**Rikki-tikki:** (licking his lips) This is splendid hunting ground.

**Narrator 2:** His tail grew bottle-brushy at the thought of it, and he scuttled up and down the garden, snuffing here and there till he heard very sorrowful voices in a thorn-bush.

**Narrator 1:** It was Darzee, the Tailorbird, and his wife. They had made a beautiful nest by pulling two big leaves together and stitching them up the edges with fibers and had filled the hollow with cotton and downy fluff. The nest swayed to and fro, as they sat on the rim and cried.

**Rikki-tikki:** What is the matter?

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

**Rikki-tikki:** H'm! That is very sad—but I am a stranger here. Who is Nag?

**Narrator 2:** Darzee and his wife only cowered down in the nest without answering, for from the thick grass at the foot of the bush there came a low hiss—a horrid cold sound that made Rikki-tikki jump back two clear feet. Then inch by inch out of the grass rose up the head and spread hood of Nag, the big black cobra, and he was five feet long from tongue to tail.

**Narrator 1:** When he had lifted one-third of himself clear of the ground, he stayed balancing to and fro exactly as a dandelion tuft balances in the wind, and he looked at Rikki-tikki with the wicked snake's eyes that never change their expression, whatever the snake may be thinking of.

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

**Narrator 2:** He spread out his hood more than ever, and Rikki-tikki saw the spectacle-mark on the back of it that looks exactly like the eye part of a hook-and-eye fastening. He was afraid for the minute, but it is impossible for a mongoose to stay frightened for any length of time, and though Rikki-tikki had never met a live cobra before, his mother had fed him on dead ones, and he knew that all a grown mongoose's business in life was to fight and eat snakes.

**Narrator 1:** Nag knew that too and, at the bottom of his cold heart, he was afraid.

**Rikki-tikki:** (with his tail fluffing up again) Well, marks or no marks, do you think it is right for you to eat fledglings out of a nest?

**Narrator 2:** Nag was thinking to himself, and watching the least little movement in the grass behind Rikki-tikki.

**Narrator 1:** He knew that mongooses in the garden meant death sooner or later for him and his family, but he wanted to get Rikki-tikki off his guard. So he dropped his head a little, and put it on one side.

**Nag:** Let us talk. You eat eggs. Why should not I eat birds?

**Darzee:** (singing) Behind you! Look behind you!

**Narrator 2:** Rikki-tikki knew better than to waste time in staring. He jumped up in the air as high as he could go, and just under him whizzed by the head of Nagaina, Nag's wicked wife. She had crept up behind him as he was talking, to make an end of him.

**Narrator 1:** He heard her savage hiss as the stroke missed. He came down almost across her back, and if he had been an old mongoose he would have known that then was the time to break her back with one bite; but he was afraid of the terrible lashing return stroke of the cobra. He bit, indeed, but did not bite long enough, and he jumped clear of the whisking tail, leaving Nagaina torn and angry.

**Nag:** Wicked, wicked Darzee!

**Narrator 2:** Nag lashed up as high as he could reach toward the nest in the thorn-bush. But Darzee had built it out of reach of snakes, and it only swayed to and fro.

**Narrator 1:** Rikki-tikki felt his eyes growing red and hot (when a mongoose's eyes grow red, he is angry), and he sat back on his tail and hind legs like a little kangaroo, and looked all round him, and chattered with rage.

**Narrator 2:** But Nag and Nagaina had disappeared into the grass. When a snake misses its stroke, it never says anything or gives any sign of what it means to do next. Rikki-tikki did not care to follow them, for he did not feel sure that he could manage two snakes at once. So he trotted off to the gravel path near the house, and sat down to think. It was a serious matter for him.

**Narrator 1:** If you read the old books of natural history, you will find they say that when the mongoose fights the snake and happens to get bitten, he runs off and eats some herb that cures him. That is not true.

**Narrator 2:** The victory is only a matter of quickness of eye and quickness of foot—snake's blow against mongoose's jump—and as no eye can follow the motion of a snake's head when it strikes, this makes things much more wonderful than any magic herb.

**Narrator 1:** Rikki-tikki knew he was a young mongoose, and it made him all the more pleased to think that he had managed to escape a blow from behind. It gave him confidence in himself.

**Narrator 2:** When Teddy came running down the path, Rikki-tikki was ready to be petted.

**Narrator 1:** But just as Teddy was stooping, something wriggled a little in the dust.

**Karait:** (in a tiny voice) Be careful. I am Death!

**Narrator 2:** Karait, the dusty brown snakeling, lies for choice on the dusty earth; and his bite is as dangerous as the cobra's. But he is so small that nobody thinks of him, and so he does the more harm to people.

**Narrator 1:** Rikki-tikki's eyes grew red again, and he danced up to Karait with the peculiar rocking, swaying motion that he had inherited from his family. It looks very funny, but it is so perfectly balanced a gait that you can fly off from it at any angle you please, and in dealing with snakes this is an advantage.

**Narrator 2:** If Rikki-tikki had only known, he was doing a much more dangerous thing than fighting Nag, for Karait is so small, and can turn so quickly, that unless Rikki bit him close to the back of the head, he would get the return stroke in his eye or his lip.

**Narrator 1:** But Rikki did not know. His eyes were all red, and he rocked back and forth, looking for a good place to hold. Karait struck out. Rikki jumped sideways and tried to run in, but the wicked little dusty gray head lashed within a fraction of his shoulder, and he had to jump over the body, and the head followed his heels close.

**Teddy:** (shouting to the house) Oh, look here! Our mongoose is killing a snake.

**Narrator 2:** Rikki-tikki heard a scream from Teddy's mother. His father ran out with a stick, but by the time he came up, Karait had lunged out once too far, and Rikki-tikki had sprung, jumped on the snake's back, dropped his head far between his forelegs, bitten as high up the back as he could get hold, and rolled away.

**Narrator 1:** That bite paralyzed Karait, and Rikki-tikki was just going to eat him up from the tail, after the custom of his family at dinner, when he remembered that a full meal makes a slow mongoose, and if he wanted all his strength and quickness ready, he must keep himself thin.

**Narrator 2:** He went away for a dust bath under the castor-oil bushes, while Teddy's father beat the dead Karait.

**Rikki-tikki:** (thinking to himself) What is the use of that? I have settled it all.

**Narrator 1:** Then Teddy's mother picked him up from the dust and hugged him, crying that he had saved Teddy from death, and Teddy's father said that he was a providence, and Teddy looked on with big scared eyes.

**Narrator 2:** Rikki-tikki was rather amused at all the fuss, which, of course, he did not understand. Teddy's mother might just as well have petted Teddy for playing in the dust. Rikki was thoroughly enjoying himself.



## *Rikki-tikki-tavi* Readers' Theater

### Scene 2 – when Rikki-tikki learns of Nag and Nagaina's plan and fights Nag

**Narrator 1:** As soon as Teddy was asleep, Rikki-Tikki went off for his nightly walk round the house, and in the dark he ran up against Chuchundra, the muskrat, creeping around by the wall.

**Narrator 2:** Chuchundra is a broken-hearted little beast. He whimpers and cheeps all the night, trying to make up his mind to run into the middle of the room. But he never gets there.

**Chuchundra:** (almost weeping) Don't kill me. Rikki-tikki, don't kill me!

**Rikki-tikki:** (scornfully) Do you think a snake-killer kills muskrats?

**Chuchundra:** (sorrowfully) Those who kill snakes get killed by snakes. And how am I to be sure that Nag won't mistake me for you some dark night?

**Rikki-tikki:** There's not the least danger, but Nag is in the garden, and I know you don't go there.

**Chuchundra:** My cousin Chua, the rat, told me—

**Rikki-tikki:** Told you what?

**Chuchundra:** (in a very frightened voice) H'sh! Nag is everywhere, Rikki-tikki. You should have talked to Chua in the garden.

**Rikki-tikki:** I didn't—so you must tell me. Quick, Chuchundra, or I'll bite you!

**Narrator 1:** Chuchundra sat down and cried till the tears rolled off his whiskers.

**Chuchundra:** (sobbing) I am a very poor man. I never had spirit enough to run out into the middle of the room. H'sh! I mustn't tell you anything. Can't you hear, Rikki-tikki?

**Narrator 2:** Rikki-tikki listened. The house was as still as still, but he thought he could just catch the faintest scratch-scratch in the world—a noise as faint as that of a wasp walking on a windowpane—the dry scratch of a snake's scales on brickwork.

**Rikki-tikki:** That's Nag or Nagaina, and he is crawling into the bathroom sluice. You're right, Chuchundra; I should have talked to Chua.

**Narrator 1:** He stole off to Teddy's bathroom, but there was nothing there, and then to Teddy's mother's bathroom. At the bottom of the smooth plaster wall there was a brick pulled out to make a sluice for the bath water, and as Rikki-tikki stole in by the masonry curb where the bath is put, he heard Nag and Nagaina whispering together outside in the moonlight.

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

**Nag:** But are you sure that there is anything to be gained by killing the people?

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

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

**Narrator 2:** Rikki-tikki tingled all over with rage and hatred at this, and then Nag's head came through the sluice, and his five feet of cold body followed it. Angry as he was, Rikki-tikki was very frightened as he saw the size of the big cobra. Nag coiled himself up, raised his head, and looked into the bathroom in the dark, and Rikki could see his eyes glitter.

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

**Narrator 1:** Nag waved to and fro, and then Rikki-tikki heard him drinking from the biggest waterjar that was used to fill the bath.

**Nag:** (to himself) That is good. Now, when Karait was killed, the big man had a stick. He may have that stick still, but when he comes in to bathe in the morning he will not have a stick. I shall wait here till he comes. Nagaina—do you hear me?—I shall wait here in the cool till daytime.

**Narrator 2:** There was no answer from outside, so Rikki-tikki knew Nagaina had gone away.

**Narrator 1:** Nag coiled himself down, coil by coil, round the bulge at the bottom of the water jar, and Rikki-tikki stayed still as death.

**Narrator 2:** After an hour he began to move, muscle by muscle, toward the jar. Nag was asleep, and Rikki-tikki looked at his big back, wondering which would be the best place for a good hold.

**Rikki-tikki:** (to himself) If I don't break his back at the first jump, he can still fight. And if he fights—O Rikki!" He looked at the thickness of the neck below the hood, but that was too much for him; and a bite near the tail would only make Nag savage. It must be the head, the head above the hood. And, when I am once there, I must not let go.

**Narrator 1:** Then he jumped.

**Narrator 2:** The head was lying a little clear of the water jar, under the curve of it; and, as his teeth met, Rikki braced his back against the bulge of the red earthenware to hold down the head.

**Narrator 1:** This gave him just one second's purchase, and he made the most of it. Then he was battered to and fro as a rat is shaken by a dog—to and fro on the floor, up and down, and around in great circles, but his eyes were red and he held on as the body cart-whipped over the floor, upsetting the tin dipper and the soap dish and the flesh brush, and banged against the tin side of the bath.

**Narrator 2:** As he held he closed his jaws tighter and tighter, for he made sure he would be banged to death, and, for the honor of his family, he preferred to be found with his teeth locked.

**Narrator 1:** He was dizzy, aching, and felt shaken to pieces when something went off like a thunderclap just behind him. A hot wind knocked him senseless and red fire singed his fur.

**Narrator 2:** The big man had been wakened by the noise, and had fired both barrels of a shotgun into Nag just behind the hood.

**Narrator 1:** Rikki-tikki held on with his eyes shut, for now he was quite sure he was dead. But the head did not move.

**The Big Man:** (picking up Rikki-tikki) It's the mongoose again, Alice. The little chap has saved our lives now.

**Narrator 2:** Then Teddy's mother came in with a very white face, and saw what was left of Nag, and Rikki-tikki dragged himself to Teddy's bedroom and spent half the rest of the night shaking himself tenderly to find out whether he really was broken into forty pieces, as he fancied.

**Narrator 1:** When morning came he was very stiff, but well pleased with his doings.

**Rikki-tikki:** Now I have Nagaina to settle with, and she will be worse than five Nags, and there's no knowing when the eggs she spoke of will hatch. Goodness! I must go and see Darzee.

## *Rikki-tikki-tavi* Readers' Theater

### **Scene 3 – when Rikki-tikki goes to the melon bed and fights Nagaina**

**Rikki-tikki:** (to Darzee) Where's Nagaina?

**Darzee:** (singing) Nagaina came to the bathroom sluice and called for Nag. Nag came out on the end of a stick—the sweeper picked him up on the end of a stick and threw him upon the rubbish heap. Let us sing about the great, the red-eyed Rikki-tikki!

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

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

**Rikki-tikki:** Where is Nagaina, for the third time?

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

**Rikki-tikki:** Bother my white teeth! Have you ever heard where she keeps her eggs?

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

**Rikki-tikki:** And you never thought it worthwhile to tell me? The end nearest the wall, you said?

**Darzee:** Rikki-tikki, you are not going to eat her eggs?

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

**Narrator 1:** Darzee was a feather-brained little fellow who could never hold more than one idea at a time in his head. And just because he knew that Nagaina's children were born in eggs like his own, he didn't think at first that it was fair to kill them.

**Narrator 2:** But his wife was a sensible bird, and she knew that cobra's eggs meant young cobras later on. So she flew off from the nest, and left Darzee to keep the babies warm, and continue his song about the death of Nag.

**Narrator 1:** Darzee was very like a man in some ways.

**Darzee's Wife:** (fluttering in front of Nagaina by the rubbish heap) Oh, my wing is broken! The boy in the house threw a stone at me and broke it.

**Nagaina:** (hissing) You warned Rikki-tikki when I would have killed him. Indeed and truly, you've chosen a bad place to be lame in.

**Narrator 2:** Nagaina moved toward Darzee's wife, slipping along over the dust.

**Darzee's Wife:** The boy broke it with a stone!

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

**Narrator 1:** Darzee's wife knew better than to do that, for a bird who looks at a snake's eyes gets so frightened that she cannot move. Darzee's wife fluttered on, piping sorrowfully, and never leaving the ground, and Nagaina quickened her pace.

**Narrator 2:** Rikki-tikki heard them going up the path from the stables, and he raced for the end of the melon patch near the wall. There, in the warm litter above the melons, very cunningly hidden, he found twenty-five eggs, about the size of a bantam's eggs, but with whitish skin instead of shell.

**Rikki-tikki:** I was not a day too soon.

**Narrator 1:** He could see the baby cobras curled up inside the skin, and he knew that the minute they were hatched they could each kill a man or a mongoose. He bit off the tops of the eggs as fast as he could, taking care to crush the young cobras, and turned over the litter from time to time to see whether he had missed any.

**Narrator 2:** At last there were only three eggs left, and Rikki-tikki began to chuckle to himself, when he heard Darzee's wife screaming.

**Darzee's Wife:** Rikki-tikki, I led Nagaina toward the house, and she has gone into the veranda, and—oh, come quickly—she means killing!

**Narrator 1:** Rikki-tikki smashed two eggs, and tumbled backward down the melon-bed with the third egg in his mouth, and scuttled to the veranda as hard as he could put foot to the ground.

**Narrator 2:** Teddy and his mother and father were there at early breakfast, but Rikki-tikki saw that they were not eating anything.

**Narrator 1:** They sat stone-still, and their faces were white. Nagaina was coiled up on the matting by Teddy's chair, within easy striking distance of Teddy's bare leg, and she was swaying to and fro, singing a song of triumph.

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

**Narrator 2:** Teddy's eyes were fixed on his father.

**Teddy's Father:** (whispering and speaking very slowly) Sit still, Teddy. You mustn't move. Teddy, keep still.

**Rikki-tikki:** (excited) Turn round, Nagaina. Turn and fight!

**Nagaina:** All in good time. I will settle my account with you presently. Look at your friends, Rikki-tikki. They are still and white. They are afraid. They dare not move, and if you come a step nearer, I strike.

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

**Narrator 1:** The big snake turned half around, and saw the egg on the veranda.

**Nagaina:** Ah-h! Give it to me.

**Narrator 2:** Rikki-tikki put his paws one on each side of the egg, and his eyes were blood-red.

**Rikki-tikki:** What price for a snake's egg? For a young cobra? For a young king cobra? For the last—the very last of the brood? The ants are eating all the others down by the melon bed.

**Narrator 1:** Nagaina spun clear round, forgetting everything for the sake of the one egg. Rikki-tikki saw Teddy's father shoot out a big hand, catch Teddy by the shoulder, and drag him across the little table with the tea-cups, safe and out of reach of Nagaina.

**Rikki-tikki:** (chuckling) Tricked! Tricked! Tricked! Rikk-tck-tck! The boy is safe, and it was I—I that caught Nag by the hood last night in the bathroom. He threw me to and fro, but he could not shake me off. He was dead before the big man blew him in two. I did it! Rikki-tikki-tck-tck! Come then, Nagaina. Come and fight with me. You shall not be a widow long.

**Narrator 2:** Nagaina saw that she had lost her chance of killing Teddy, and the egg lay between Rikki-tikki's paws.

**Nagaina:** Give me the egg, Rikki-tikki. Give me the last of my eggs, and I will go away and never come back.

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

**Narrator 1:** Rikki-tikki was bounding all round Nagaina, keeping just out of reach of her stroke, his little eyes like hot coals. Nagaina gathered herself together and flung out at him.

**Narrator 2:** Rikki-tikki jumped up and backward. Again and again and again she struck, and each time her head came with a whack on the matting of the veranda and she gathered herself together like a watch spring.

**Narrator 1:** Then Rikki-tikki danced in a circle to get behind her, and Nagaina spun round to keep her head to his head, so that the rustle of her tail on the matting sounded like dry leaves blown along by the wind.

**Narrator 2:** He had forgotten the egg. It still lay on the veranda, and Nagaina came nearer and nearer to it, till at last, while Rikki-tikki was drawing breath, she caught it in her mouth, turned to the veranda steps, and flew like an arrow down the path, with Rikki-tikki behind her.

**Narrator 1:** When the cobra runs for her life, she goes like a whip-lash flicked across a horse's neck.

**Narrator 2:** Rikki-tikki knew that he must catch her, or all the trouble would begin again. She headed straight for the long grass by the thorn-bush, and as he was running Rikki-tikki heard Darzee still singing his foolish little song of triumph.

**Narrator 1:** But Darzee's wife was wiser. She flew off her nest as Nagaina came along, and flapped her wings about Nagaina's head. If Darzee had helped they might have turned her, but Nagaina only lowered her hood and went on.

**Narrator 2:** Still, the instant's delay brought Rikki-tikki up to her, and as she plunged into the rat-hole where she and Nag used to live, his little white teeth were clenched on her tail, and he went down with her.

**Narrator 1:** Very few mongooses, however wise and old they may be, care to follow a cobra into its hole. It was dark in the hole; and Rikki-tikki never knew when it might open out and give Nagaina room to turn and strike at him. He held on savagely, and stuck out his feet to act as brakes on the dark slope of the hot, moist earth.

**Narrator 2:** Then the grass by the mouth of the hole stopped waving.

**Darzee:** It is all over with Rikki-tikki! We must sing his death song. Valiant Rikki-tikki is dead! For Nagaina will surely kill him underground.

**Narrator 1:** So he sang a very mournful song that he made up on the spur of the minute, and just as he got to the most touching part, the grass quivered again, and Rikki-tikki, covered with dirt, dragged himself out of the hole leg by leg, licking his whiskers.

**Narrator 2:** Darzee stopped with a little shout. Rikki-tikki shook some of the dust out of his fur and sneezed.

**Rikki-tikki:** It is all over. The widow will never come out again.

**Narrator 1:** And the red ants that live between the grass stems heard him, and began to troop down one after another to see if he had spoken the truth.

**Narrator 2:** Rikki-tikki curled himself up in the grass and slept where he was—slept and slept till it was late in the afternoon, for he had done a hard day's work.

**Rikki-tikki:** (waking up) Now, I will go back to the house. Tell the Coppersmith, Darzee, and he will tell the garden that Nagaina is dead.

## “Rikki-tikki-tavi” Open Ended Response Questions

Name \_\_\_\_\_

### Textual Evidence Sentence Starters

On page \_\_\_\_\_, the story states...  
The author wrote...  
The author states...  
An example is...  
According to the text...  
The passage \_\_\_\_\_ proves \_\_\_\_\_  
One example that shows this is...  
Another example from the text is...  
The author shows this by...

#### Practice Question to complete with your teacher:

Return to the story and find the part where Rikki-tikki-tavi meets Chuchundra outside. What inference can you make about Chuchundra based on his words and actions? What text evidence supports your inference?

Choose **two** of the following questions to answer on a separate sheet of paper. Return to the text to support your answers. Make sure you write in complete sentences. Use one of the textual evidence sentence starters from the box above when you are ready to support your answer with textual evidence.

1. At the end of the story, Rikki chases Nagaina into her hole. What character traits does this action reveal about Rikki? What details from the text support your answer?
2. Find the portion of the story that describes the battle Rikki has with Karait. What line from the text supports the fact that fighting Karait was a dangerous yet major accomplishment? What does it foreshadow about the future conflict that Rikki has with the cobras?
3. Find the portions of the story where Darzee’s wife lures Nagaina away to assist Rikki. What inference can you make about Darzee’s wife? What evidence supports your inference?
4. Find the portion of the story where Rikki fights Nag in the bathroom. What details increase the suspense in this passage? Explain how these details create tension and excitement for the reader.



## Rikki-tikki-tavi

**Setting** is a combination of the time of day, the place where the scene occurs, the geographic location, and the period of history.

**Study the following chart to understand what setting may include.**

Place	Time	Environment
The physical location In the country, state, or city? Mountains? Lake? Forest? Beach? Under a bridge?	Calendar and clock times What is the day, month, year? What is the season? Does it take place in the past, present, or future?	What are the details in the surroundings? What else is going on around the characters? Is it crowded? Isolated? Is the wind blowing? What is the weather like?

Look back at the beginning of the story at the setting. In the box below, list details that relate to the setting when Rikki is becoming familiar with his new surroundings. Then, tell whether the details relate to the place, the time, or the environment. One has been done for you.

Detail	Place? Time? Environment?
It was a large garden...with bushes as big as summer houses...of roses	Place

Now, in the box below, fill in the chart with words and sentences from the text that describe the bathroom where Rikki and Nag fight.

Passage, word, or sentence from story	How this affects the characters
<i>... there was a brick pulled out to make a sluice for the bath water...</i>	This provided an entry for Nag to get inside the house to try and cause harm.

# Rikki-tikki-tavi

**Imagery** is language that creates a sensory impression within the reader's mind. It allows the reader to see, hear, feel, smell, or even taste what is happening in the story – all in the mind of course. Imagery makes the reader feel like he/she is there, in the story, experiencing the same things that the character is experiencing. **This story is full of visual imagery – imagery that allows you to picture something. Let's examine how the author creates it.**

## Three ways to create visual imagery

- **Create imagery through descriptions and sensory language.**

- Authors pay attention to detail when they write. They use words that pertain to all of our senses, not just our sense of sight. Read the following passage from the story. Underline the details and sensory language that help you imagine the scene.

*...ran all around the table, sat up and put his fur in order, scratched himself, and jumped on the small boy's shoulder..."Ouch! He's tickling under my chin," said Teddy. Rikki-tikki looked down between the boy's collar and neck, snuffed at his ear, and climbed down to the floor, where he sat rubbing his nose.*

- **Create imagery with strong verbs!**

- Authors use action verbs when they want to create imagery. These words help you to imagine something happening. With a specific, strong verb, you can pinpoint exactly what is going on. Read the following passage from the story. Underline or highlight the action verbs that help you picture the action.

*Rikki-tikki smashed two eggs, and tumbled backward down the melon bed with the third egg in his mouth and scuttled to the veranda as hard as he could put foot to ground...Nagaina was coiled up on the matting by Teddy's chair within easy striking distance of Teddy's bare leg, and she was swaying to and fro singing a song of triumph.*

- **Create imagery with figurative language and adjectives.**

- Authors use literary devices such as similes, metaphors, and personification to help them create imagery. Figurative language allows you to picture something in your mind and then relate it to something else. Adjectives describe nouns so that you can "see" them. Read the following passage. Underline the similes and adjectives in this passage that help you picture the mongoose.

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

**Find another passage in this story that contains visual imagery. Complete the following chart.**

Page #	Passage	How imagery is created...sensory language, strong verbs, figurative language, adjectives

# Rikki-tikki-tavi

## Theme

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Theme**: the story's central message; a life lesson

### **Some things to remember about theme:**

- Theme is what the author wants you to remember most.
- Occasionally the theme is stated directly in the story, novel/passage.
- Most often, the theme is unstated and is revealed to the reader gradually throughout the story.
- Theme is written as a statement, not just a word.
- Different readers can have completely different theme statements. This is fine as long as each reader can support his/her idea with evidence from the story.

### **Plan for understanding theme in “Rikki Tikki Tavi”**

**Step 1:** List words from the story that express the big ideas or topics from the story. – For example, for some stories, you may list words like *love* or *jealousy*. These two words do not work for this story, but write some that do.

**Step 2:** Think about what the characters in the story do and say that relate to the topics you listed above.

**Step 3:** Come up with a statement of the author's point or message based on one or more of your big ideas.

**Step 4:** Find passages and/or quotes from the story that support your theme statement.

# Rikki-tikki-tavi

## Theme

Some words from the story that express the big ideas or topics from the story....

**survival, hope, fear, determination**

Non-Examples of theme	Example of theme
<p><b><u>NON-Example:</u></b> Do not fight with your enemy.  <b>Why is this NOT an effective theme statement?</b></p> <p><b><u>NON-Example:</u></b> <i>Don't underestimate a mongoose.</i>  <b>Why is this NOT an effective theme statement?</b></p> <p><b><u>Non-Example:</u></b> A mongoose fought a cobra and won!  <b>Why is this NOT an effective theme statement?</b></p>	<p><b><u>Example:</u></b> No matter how bad the situation seems or how outnumbered one may be, there is always hope for survival.  <b>Why is this an effective theme statement?</b></p>

Now, write another theme statement for this story – one in your own words. Then, find one line from the story to support your theme statement.

My theme statement for this story	A passage to support this statement

## Practice Answering Constructed Response Questions

### Constructive Response Question Tips:

1. Read through the question two times.
2. Underline all of the things the question is asking you to do.
3. When you begin your answer, reword the question.
4. As you write your answer, make sure that you answer every part of the question.
5. Support your answer by “pulling out” something from the text.
6. Provide a wrap-up sentence at the end to conclude your response.

### Let’s look at this process together and practice what we have learned:

**Passage:** One day Shan led her three friends on an escapade through the woods on a pretend treasure hunt. Exhausted from walking, the group decided to take a break. Pieces of bark began to fall to the ground as the four kids sat on an old log. Suddenly, Shan heard a humming sound. Before the group knew what was happening, armies of yellow jackets were swarming around them. Without hesitation, the kids threw their water canteens to the ground and took off running. Branches slapped their faces and briars scratched their arms and legs as they tore through the woods looking for escape. The bees dug their needle sharp stingers into their flesh over and over, making it even harder to run. They could hear the screams behind them and the buzz of the bees in their ears, but their legs kept pumping.

**Question:** Locate one example of descriptive language and one example of sensory language and explain how they were used.

**Student Response:** “Pieces of bark began to fall to the ground” is an example of descriptive language.  
“The bees dug their needle sharp stingers into their flesh” is an example of sensory language.

What is wrong with this response?

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How should the response be written?

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# Ríkí-tíkí-taví

Name \_\_\_\_\_

Date \_\_\_\_\_

Answer the following questions using the story to help you.

1. What happens to allow Rikki to live with Teddy and his family?

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2. Why does Nagaina want the house emptied of people? Return to the text to find your answer.

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3. What was the purpose of the narrator including the information about Darzee and his wife's baby falling from their nest and being eaten by Nag?

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4. How would the fight between Nagaina and Rikki be different if they fought on the veranda rather than in the snake hole?

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5. Explain how the setting impacted the plot during the major battles. How was the bathroom fight different from the fight in snake hole?

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6. Think about the actions and words of the following character throughout the story. List one word that describes this character. Then, support your answer with two details from the story.

<b>character</b>	<b>describing word</b>	<b>story details to support</b>
Darzee		
Rikki-tikki		
Darzee's Wife		
Chuchundra		

Nag		
Nagaina		

7. When reading a story, good readers picture the action in their minds. Choose one portion of the story to illustrate. Go back and reread this portion to refresh your memory of the details. Draw your picture in the box below. Do your best work, even if it means using “stick people”. Under your picture, write a **short caption** about this part of the story.





8. Female cobras actually do become dangerous and vicious after laying eggs. However, what fictional qualities does Kipling give the cobras? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

9. Of all the conflicts Rikki-tikki-Tavi faces, which do you think is his greatest? Be sure to support your choice with specific references to the text.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

10. Which battle in the story was the most suspenseful? How did this particular battle affect the plot? Support your answer with the text.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

11. Explain what happens to these characters at the end of the story.  
Nagaina: \_\_\_\_\_  
Rikki-tikki: \_\_\_\_\_

# Who's Who When it comes to Characters

Name \_\_\_\_\_

Date \_\_\_\_\_

Four common types of characters in a work of fiction are as follows.

- **The protagonist** – This person is the principal driver of the effort to achieve the story's goal.
- **The antagonist** – Usually, this is the “bad guy” or the villain who is opposed to the Protagonist's end goal. This person represents the drive to undermine success. Sometimes, there is more than one antagonist.
- **The Hero** – This is who the reader cheers for to see if they will win in the end. Sometimes, the hero and the protagonist are the same person, but sometimes they are two different people.
- **The Obstacle Character** – This character blocks or stands in the way of the protagonist, but is not necessarily the antagonist.

After reading about the different kinds of characters, think about the characters in “*Rikki-tikki -tavi*”. Can you match one of the characters from the novel with each of the types listed above? Explain your answers.

Who is the protagonist? Why?

Who is the antagonist? Why?

Who is the hero? Why?

Who is the obstacle character? Why?

# Ríkki-tíkki-taví

A **tableau** is a living picture that captures a moment. You will create a group tableau. This means that you will create a frozen scene from this story. You will stand in a line in front of the class and one by one “come to life”, say a line from the story while showing emotion and/or actions that fit that line, and then freeze again. Then, the person beside you will “come to life”, say his/her line and then freeze again until the entire group is done.

## **Follow the directions below to prepare for your dramatic presentation:**

1. Choose some dialogue, a moment, or situation from the story for your group to portray. Make sure you choose a significant passage or line. If you wish, each person in the group may choose his/her own line(s), which do not have to be in the same passage. For example, person one in the group may choose the line, *Rikki-tikki was bounding all round Nagaina, keeping just out of reach of her stroke*. The second person in the group may choose the line, *She plunged into the rat hole*. While these lines are not on the same page, they are still related.
2. Once each person in the group has chosen a line or two or three, decide how each person will “come to life” and portray this line. You will memorize the line and say it out loud, but as you do so, you should include facial expressions, and movements or gestures when possible. For example, for the line *She plunged into the rat hole*, the speaker would perhaps place his/her hands downward in a diving position with his/her back bent.
3. Once everyone in the group has decided on a line, facial expressions, and motions to accompany that line, practice performing the tableau. Everyone in the group should stand frozen. Put your heads down so you are not tempted to smile or laugh. The first person in line will begin by lifting his/her head, saying and acting out his/her line. Once this line has been brought to life, that person will freeze right where he/she is, and the next person will “come to life.”
4. Now, before you perform your tableau for the class, you must first write something for your teacher. 😊 Write a paragraph explaining the significance of your chosen piece to act out. Why did you choose it? What is significant about it? Why is it memorable?
5. Good Luck!

*Rikki-tikki-tavi*

**Tableau Rubric**

**Name:** \_\_\_\_\_

<b>Criteria</b>	<b>Possible Points</b>	<b>Points Earned</b>
Participated effectively with group	20	
Voice was loud enough to be heard by the entire "audience".	20	
Facial expressions and/or gestures were incorporated.	20	
Written analysis was completed with few (if any) errors in conventions.	20	
Written analysis included a thorough explanation of the chosen lines.	20	
<b>TOTAL</b>	<b>100</b>	

*Rikki-tikki-tavi*

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Conflict – a struggle or clash between opposing characters or forces (external conflict) or the character’s emotions (internal conflict)**

Complete the following chart to analyze the conflicts that are present in the story.

<b>Passage from the story</b>	<b>Explanation of Conflict (Paraphrase the conflict.)</b>	<b>Type of conflict (internal or external)</b>
“We are very miserable,” said Darzee. “One of our babies fell out of the nest yesterday and Nag ate him.”		
Rikki-tikki tingled all over with rage and hatred at this, and then Nag’s head came through the sluice, and his five feet of cold body followed it. Angry as he was, Rikki-tikki was very frightened as he saw the size of the big cobra.		
“Look at your eggs,” said Rikki-tikki, “in the melon bed near the wall. Go and look, Nagaina!”  The big snake turned half around, and saw the egg on the veranda.  “Ah-h! Give it to me,” she said.		

## *Writing Opportunity*

Create a comic strip for *Rikki-tikki-tavi*. Use this sheet to help you plan it. Draw pictures of the main events in the story, and use captions to help describe the action. Think of scenes and actions that occur, the characters that are present, the landscape and props, and make sure you pay attention to Rudyard Kipling's imagery as you draw each scene. You may not need all of the boxes on this page.



## Comic Strip Rubric

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Criteria	Possible Points	Points Earned
<p><b>Scene selection:</b></p> <p>Includes all of the most important events from the story</p>	15	
<p><b>Captions:</b></p> <p>Captions are clearly related to both the scenes drawn and to the important events from the story. The captions are well written with few spelling, punctuation or grammar errors.</p>	35	
<p><b>Characters:</b></p> <p>Main characters from the story are included and their actions and dialogue in the comic strip match those from the story.</p>	25	
<p><b>Background illustrations:</b></p> <p>The illustrations are directly related to the imaginary provided by the author and help the reader understand the scene.</p>	25	
<p><b>TOTAL</b></p>	100	



**Directions:** Follow the pattern of the “I Am” poem to write a poem based on *Rikki-tikki-tavi*.

## **I Am**

I am (Choose something or someone from the Story...Rikki-tikki-tavi, Nag, Teddy, Nagaina, Darzee.)  
I wonder (something you would be curious about if you were that person or animal)  
I hear (a sound (real or imaginary) you would hear if you were that person or animal)  
I see (a sight (real or imaginary) you would see if you were that person or animal)  
I want (an actual desire that you would want if you were that person or animal)  
I am (the first line of the poem restated)

I pretend (as this character, something you would actually pretend to do)  
I feel (a feeling you would have about something imaginary)  
I touch (if you were this person or animal, what is something you imaginarily touch)  
I worry (something that would really bother you)  
I cry (something that would make you very sad)  
I am (the first line of the poem repeated)

I understand (something this character would know is true)  
I say (something this character would believe in)  
I dream (something this character would actually dream about)  
I try (something this character would really make an effort about)  
I hope (something this character would actually hope for)  
I am (the first line of the poem repeated)

Ríkí-tíkkí-taví

ANSWER KEY

# Rikki-tikki-tavi

**Directions:** Use a dictionary and define each of the following words from *Rikki-tikk- tavi*. Then answer the questions that follow.

Name: \_\_\_\_\_

Word	Definition
Bungalow	a one-story house, simply built, usually with a veranda and a wide, gently sloping roof
scuttled (verb)	to move with short, fast steps; to run or move quickly
Burrow	a hole or tunnel dug as a living space by a small animal
Veranda	a porch, usually with a roof, that extends along an outside wall of a house
Cultivated	to prepare land for crops
Fledgling	a young bird
Providence	God's guidance; the wisdom, care and guidance provided by God
scornfully (see scornful)	feeling/expressing great dislike for someone or something
Sluice	an artificial channel for carrying away excess water
Savage	violent, vicious
Rubbish	trash, garbage, unwanted items
cunningly (see cunning)	crafty and deceitful; cleverly thought out
bedraggled	wet, dirty, messy

1. Is a bungalow a house for an animal? no
2. If you have scuttled to school, have you made your way there slowly? no
3. Would a burrow be above ground? under
4. While on a veranda, are you inside or out? out
5. When something is cultivated is it developed? yes – for growing
6. Is a fledgling new or old? new
7. Would a providence be a good or bad thing? good

8. If you do something scornfully do you do it with love? no
9. Is a sluice for storing food? no
10. If a person is a savage, is he or she kind? no
11. Would you store your favorite things with rubbish? no
12. If you cunningly plan something for a friend, will they easily discover the plan? no
13. If something is bedraggled is it neat and clean or dirty and unkempt? dirty and  
unkempt

## “Rikki-tikki-tavi” Open Ended Response Questions

### Practice Question to complete with your teacher:

Return to the story and find the part where Rikki-tikki-tavi meets Chuchundra outside. What inference can you make about Chuchundra based on his words and actions? What text evidence supports your inference?

**Sample Answer:** Chuchundra is a muskrat “who never comes out into the middle of the floor but always creeps round by the wall.” He is afraid to tell Rikki what he knows about Nag and Nagaina. The reader can infer that Chuchundra is a scared and timid character. One example that shows this is when Chuchundra says, “H’sh! I mustn’t tell you anything. Can’t you hear, Rikki-tikki?” When Chuchundra says this, he is referring to the cobras, and the reader is aware tht Chuchundra is too scared to tell Rikki anything.

Choose **two** of the following questions to answer on a separate sheet of paper. Return to the text to support your answers. Make sure you write in complete sentences. Use one of the textual evidence sentence starters from the box above when you are ready to support your answer with textual evidence.

1. At the end of the story, Rikki chases Nagaina into her hole. What character traits does this action reveal about Rikki? What details from the text support your answer?  
**When Rikki chases Nagaina into her hole, it is evident that Rikki is brave and determined. The reader knows that he is brave because the situation is dangerous, yet Rikki is still willing to enter the hole. According to the text, “very few mongooses, however wise and old they may be, care to follow a cobra into its hole.” This passage not only proves that Rikki was brave, it also shows his determination to rid the garden of the cobras.**
2. Find the portion of the story that describes the battle Rikki has with Karait. What line from the text supports the fact that fighting Karait was a dangerous yet major accomplishment? What does it foreshadow about the future conflict that Rikki has with the cobras? **Sample answer:** The passage from the text that states, “...and his bite is as dangerous as the cobra’s. But he is so small that nobody thinks of him, and so he does the more harm to people” supports the fact that fighting Karait was a dangerous yet major accomplishment. Rikki killing Karait despite how dangerous he was foreshadows Rikki’s success in killing the two cobras.
3. Find the portions of the story where Darzee’s wife lures Nagaina away to assist Rikki. What inference can you make about Darzee’s wife? What evidence supports your inference?  
**Sample answer:** The reader can infer that Darzee’s wife is helpful and selfless. She puts herself in danger in order to help save the entire garden. The portion of the story that states, “Rikki-tikki, I led Nagaina toward the house, and she has gone into the veranda, and – oh, come quickly-she means killing” shows that she knew how perilous the situation was, yet she was willing to step in and help.
4. Find the portion of the story where Rikki fights Nag in the bathroom. What does the author do to ncrease the suspense in this passage? Explain how these details create tension and excitement for the reader. **Sample answer:** One thing that the author does to increase the suspense in this portion of the story is to show us the inner conflict of Rikki. This is done by showing us what Rikki is thinking as he stands outside of the bathroom. An example is, “Now, if I kill him here, Nagaina will know; and if I fight him on the open floor, the odds are in his favor. What am I to do?” This inner dialogue creates suspense because the reader also wonders what Rikki should do in this situation and is anxious to find out what he will do.

## Rikki-tikki-tavi

**Setting** is a combination of the time of day, the place where the scene occurs, the geographic location, and the period of history.

**Study the following chart to understand what setting may include.**

Place	Time	Environment
The physical location In the country, state, or city? Mountains? Lake? Forest? Beach? Under a bridge?	Calendar and clock times What is the day, month, year? What is the season? Does it take place in the past, present, or future?	What are the details in the surroundings? What else is going on around the characters? Is it crowded? Isolated? Is the wind blowing? What is the weather like?

Look back at the beginning of the story at the setting. In the box below, list details that relate to the setting when Rikki is becoming familiar with his new surroundings. Then, tell whether the details relate to the place, the time, or the environment. One has been done for you.

Detail	Place? Time? Environment?
It was a large garden...with bushes as big as summer houses...of roses <b>Possible Answer:</b> <i>He put his nose into the ink on a writing table and burnt it on the end of the big man's cigar.</i>	Place  <b>Time (past, writing ink/table)</b>

Now, in the box below, fill in the chart with words and sentences from the text that describe the bathroom where Rikki and Nag fight.

Passage, word, or sentence from story	How this affects the characters
<i>... there was a brick pulled out to make a sluice for the bath water...</i> <b>Possible Answer:</b> <i>...as the body cartwhipped over the floor, upsetting the tin dipper and the soap dish and the flesh brush, and banged against the tin side of the bath.</i>	This provided an entry for Nag to get inside the house to try and cause harm.  <b>These items alerted the big man so that he was able to be able to help Rikki-tikki.</b>

## Rikki-tikki-tavi

**Imagery** is language that creates a sensory impression within the reader's mind. It allows the reader to see, hear, feel, smell, or even taste what is happening in the story – all in the mind of course. Imagery makes the reader feel like he/she is there, in the story, experiencing the same things that the character is experiencing. **This story is full of visual imagery – imagery that allows you to picture something. Let's examine how the author creates it.**

### Three ways to create visual imagery

- **Create imagery through descriptions and sensory language.**

- Authors pay attention to detail when they write. They use words that pertain to all of our senses, not just our sense of sight. Read the following passage from the story. Underline the details and sensory language that help you imagine the scene.

*...ran all around the table, sat up and put his fur in order, scratched himself, and jumped on the small boy's shoulder... "Ouch! He's tickling under my chin," said Teddy. Rikki-tikki looked down between the boy's collar and neck, snuffed at his ear, and climbed down to the floor, where he sat rubbing his nose.*

- **Create imagery with strong verbs!**

- Authors use action verbs when they want to create imagery. These words help you to imagine something happening. With a specific, strong verb, you can pinpoint exactly what is going on. Read the following passage from the story. Underline or highlight the action verbs that help you picture the action.

*Rikki-tikki smashed two eggs, and tumbled backward down the melon bed with the third egg in his mouth and scuttled to the verandas as hard as he could put foot to ground...Nagaina was coiled up on the matting by Teddy's chair within easy striking distance of Teddy's bare leg, and she was swaying to and fro singing a song of triumph.*

- **Create imagery with figurative language and adjectives.**

- Authors use literary devices such as similes, metaphors, and personification to help them create imagery. Figurative language allows you to picture something in your mind and then relate it to something else. Adjectives describe nouns so that you can "see" them. Read the following passage. Underline the similes and adjectives in this passage that help you picture the mongoose.

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

**Find another passage in this story that contains visual imagery. Complete the following chart.**

Page #	Passage	How imagery is created...sensory language, strong verbs, figurative language, adjectives
	<b>Responses will vary.</b>	

# Rikki-tikki-tavi

## Theme

Some words from the story that express the big ideas or topics from the story....

**survival, hope, fear, determination**

Non-Examples of theme	Example of theme
<p><b>NON-Example:</b> Do not fight with your enemy.  <b>Why is this NOT an effective theme statement?</b>  <b>Sometimes enemies do have to fight as they did in <i>Rikki-tikki-tavi</i>.</b></p> <p><b>NON-Example:</b> <i>Don't underestimate a mongoose.</i>  <b>Why is this NOT an effective theme statement?</b>  <b>You should not mention characters in a theme statement.</b></p> <p><b>Non-Example:</b> A mongoose fought a cobra and won!  <b>Why is this NOT an effective theme statement?</b>  <b>You should not mention characters in a theme statement.</b></p>	<p><b>Example:</b> No matter how bad the situation seems or how outnumbered one may be, there is always hope for survival.  <b>Why is this an effective theme statement?</b></p> <p><b>Possible response:</b>  <b>At several times in the story, it seems Rikki-tikki will be destroyed because he is attacked. But, he believes in himself so he keeps going and is victorious.</b></p>

Now, write another theme statement for this story – one in your own words. Then, find one line from the story to support your theme statement.

My theme statement for this story	A passage to support this statement
<p><b>Statements will vary.</b></p>	



# Rikki-tikki-tavi

Name \_\_\_\_\_

Date \_\_\_\_\_

Answer the following questions using the story to help you.

1. What happens to allow Rikki to live with Teddy and his family?

**He is washed out of his family burrow by a flood.**

2. Why does Nagaina want the house emptied of people? Return to the text to find your answer.

**Nagaina tells Nag that when the house was empty of people, there was no mongoose in the garden.**

3. What was the purpose of the narrator including the information about Darzee and his wife's baby falling from their nest and being eaten by Nag?

**This causes the cobras to be seen as the villains by the reader. It also explains why Darzee is so afraid.**

4. How would the fight between Nagaina and Rikki be different if they fought on the veranda rather than in the snake hole?

**The family could have been harmed by Nagaina if they had remained on the veranda. And, there would have been less suspense if they had stayed on the veranda.**

5. Explain how the setting impacted the plot during the major battles. How was the bathroom fight different from the fight in snake hole?

**In the bathroom, the setting provided Rikki-tikki with a hiding place. Also, the things in the bathroom were disturbed by the fight and this alerted the father to come in and assist Rikki-tikki. The veranda placed the family in danger as they were outside with Nagaina and Rikki. In the snake hole, the setting impacted the plot by creating tremendous suspense. Nagaina had the "home field" advantage because as the story states, "he never knew when it might open up and give Nagaina room to turn and strike at him."**

6. Think about the actions and words of the following character throughout the story. List one word that describes this character. Then, support your answer with two details from the story.

<b>character</b>	<b>describing word</b>	<b>story details to support</b>
Darzee	<b>foolish, ignorant, dramatic, and clueless</b>	<i>Darzee was a featherbrained little fellow who could not hold more than one idea at a time in his head, and just because he knew that Nagaina's children were born in eggs like his own, he didn't think to fair to kill them.</i>
Rikki-tikki	<b>fearless, courageous</b>	<i>...Karait had lunged out once too far, and Rikki-tikki had sprung, jumped on the snake's back...bitten as high up the back as he could get...</i>
Darzee's Wife	<b>considerate, brave, thoughtful, clever</b>	<i>But his wife was a sensible bird and she knew that cobra's eggs meant young cobras later on....</i>
Chuchundra	<b>cowardly, observant</b>	<i>"I never had spirit enough run out into the middle of the room...."</i>
Nag	<b>conceited, relentless</b>	<i>"Who is Nag...I am Nag..."</i>
Nagaina	<b>protective, merciless, cunning, controlling, vengeful, smart</b>	<i>Nag's wicked wife...had crept up behind him...to make an end of him</i>

7. When reading a story, good readers picture the action in their minds. Choose one portion of the story to illustrate. Go back and reread this portion to refresh your memory of the details. Draw your picture in the box below. Do your best work, even if it means using “stick people”. Under your picture, write a **short caption** about this part of the story.  
**Accept reasonable responses.**
8. Female cobras actually do become dangerous and vicious after laying eggs. However, what fictional qualities does Kipling give the cobras? **Possible responses may include this such as cobras do not work together, they do not plot revenge, feel emotion, or talk.**
9. Of all the conflicts Rikki-tikki-tavi faces, which do you think is his greatest? Be sure to support your choice with specific references to the text.  
**Accept reasonable responses. Responses should include key words from the question as well as their idea supported with text.**
10. Which battle in the story was the most suspenseful? How did this particular battle affect the plot? Support your answer with the text.  
**Accept reasonable responses. Responses should include key words from the question as well as their idea supported with text.**
11. Explain what happens to these characters at the end of the story.  
Nagaina: **killed by Rikki-tikki in her snake hole**  
  
Rikki-tikki: **wins the battles – successfully kills Nagaina – is praised by all of the garden animals and Teddy’s family**

# Who's Who When it comes to Characters

Name \_\_\_\_\_

Date \_\_\_\_\_

Four common types of characters in a work of fiction are as follows:

- **The protagonist** – This person is the principal driver of the effort to achieve the story's goal.
- **The antagonist** – Usually, this is the “bad guy” or the villain who is opposed to the Protagonist's end goal. This person represents the drive to undermine success.
- **The Hero** – This is who the reader cheers for to see if they will win in the end. Sometimes, the hero and the protagonist is the same person, but sometimes they are two different people.
- **The Obstacle Character** – This character blocks or stands in the way of the protagonist, but is not necessarily the antagonist.

After reading about the different kinds of characters, think about the characters in “*Rikki-tikki-tavi*”. Can you match one of the characters from the novel with each of the types listed above? Explain your answers.

Who is the protagonist? Why? **Rikki-tikki; He is the “leader” in the fight to rid the garden of the cobras – Nag and Nagaina.**

Who is the antagonist? Why? **Nag and Nagaina; They want to destroy Teddy's family so that Rikki-tikki will leave the garden and they will reign over it once again.**

Who is the hero? Why? **Rikki-tikki; He made the garden safe from deadly snakes and he protected Teddy and his family on several occasions**

Who is the obstacle character? Why? **Karait; he must be eliminated by Rikki-tikki to protect Teddy**

# Rikki-tikki-tavi

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Conflict – a struggle or clash between opposing characters or forces (external conflict) or the character’s emotions (internal conflict)**

Complete the following chart to analyze the conflicts that are present in the story.

<b>Passage from the story</b>	<b>Explanation of Conflict (Paraphrase the conflict.)</b>	<b>Type of conflict (internal or external)</b>
“We are very miserable,” said Darzee. “One of our babies fell out of the nest yesterday and Nag ate him.”	Darzee and his wife are sad because a cobra ate their baby.	Internal – sadness
Rikki-tikki tingled all over with rage and hatred at this, and then Nag’s head came through the sluice, and his five feet of cold body followed it. Angry as he was, Rikki-tikki was very frightened as he saw the size of the big cobra.	Rikki-tikki is angry at Nagaina’s plan. He is also fearful of Nag as he sees firsthand his size.	Internal – anger and fear
“Look at your eggs,” said Rikki-tikki, “in the melon bed near the wall. Go and look, Nagaina!”  The big snake turned half around, and saw the egg on the veranda.  “Ah-h! Give it to me,” she said.	Rikki-tikki is using Nagaina’s eggs as bait to lure her away from Teddy.	External – Rikki-tikki vs. Nagaina

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