A PLAN FOR TEACHING THE NOVEL TREASURE ISLAND
IN THE JUNIOR HIGH SCHOOL

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Approved by Committee:

[Signatures]

Dean of the Graduate Division
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CHAPTER I

THE PROBLEM, PROCEDURES USED, AND JUSTIFICATION OF THE STUDY

Statement of the problem. It was the purpose of this study to present a plan for teaching the novel Treasure Island in the junior high school.

Procedures used. The plan of the study was threefold: (1) A survey of criticisms of Robert Louis Stevenson and his work Treasure Island was made by using books and periodicals; (2) teaching plans used successfully by other teachers for this novel were surveyed; and (3) audio-visual aids were sought which might be used in certain parts of the study.

Justification of the study. In the experience of the writer, to find a piece of literature that sustains the interest of boys and girls of junior high age is a difficult task. One can find much material to use in teaching through units of beauty, folklore, the American frontier, overcoming one's difficulties in life, and so forth. In fact, material appropriate to these categories is abundant in poems, short stories, and biographies. All the material to be found may be good and may be rated well by outstanding critics. It may seem good even to the teacher. However, the important question remains: Will it hold the interest of the students, particularly that of the boys?
The writer feels that of all the available literature that has been written to capture the hearts and minds of junior high students *Treasure Island* is one of the best pieces to be found. How much really is accomplished unless the material does hold some interest for the reader and student? Through his dramatic presentation of mystery and adventure, Stevenson gives the teacher the kind of reading material that reaches the strong imagination of the young reader. Only in imagination can anyone go back nearly two centuries to the days when the black flag of the pirate struck terror into the captain of a merchant vessel. But *Treasure Island* takes a person back to those days, bringing him face to face with ruthless treasure-seekers and a stout-hearted lad who wages one unequal battle after another until the very end. And months after one has closed the book, the mind will return to the seafaring man with one leg and the lad whose boyish impulses more than once brought him into deadly peril.

What teenage boy or girl has not dreamed dreams of such eighteenth century daring? What lad has not played the hero of some long-forgotten tale of horror? What lass has not trembled with fear when her hero came too close to death, or has not rejoiced with glad heart when the hero won the battle and sailed for home the victor?

One might not want to admit it, but what teenager will not sit starry-eyed, emotionally tense during the hero's moments of peril, feel the thrill of the swiftly passing events, evidenced
by the expression-packed face, and then utter a sigh of relief when the hero has safely passed threatening difficulties and is once more the promised hero, the Messiah of the story?

Stevenson lived the life of a boy, roaming hither and yon, seeking adventure. He wanted to depart from reality and from the regularity that mechanism and industrialization were causing among the people of England. Treasure Island was written with this in mind, to please a stepson, and to relive his imaginary travels to a land beyond, to ruthless seamen, wayside inns, and buried treasure on lonely islands.

For what more could one ask to hold the interest of youth? How many junior high students do not want to do as Mr. Stevenson did—depart from reality? Authors have written; teachers have searched; Stevenson has provided!
CHAPTER II

A CRITICAL ANALYSIS OF THE NOVEL

According to Edward Wagenknecht in his book Calva\-cade of the English Novel,\textsuperscript{1} Stevenson had one major aim in writing this story---that of producing something mysterious, adventuresome, and extremely reminiscent of the boyish dreams he had envisioned even as an adult (dreams that he knew must come to every young boy at a certain stage in life).

Therefore Stevenson, with his desire for a truly adventure-some tale, followed the traditional plan of novel plot by having a chronological sequence of events. These events center around the quest for buried treasure. The events beginning with Billy Bones' arrival at the Admiral Benbow Inn, moving to the discovery of the map, the arrangement of the crew, the sailing of the Hispaniola, the battle between the "good" and the "bad" sides, even up to the discovery by Jim of old Ben Gunn on the island and the minor part he played in the story—all are woven step by step into the pattern of a heroic struggle with a climax and a happy ending.

Stevenson admittedly was a romanticist.\textsuperscript{2} He loved adventure;


he sought adventure; he lived adventure, from the initial experience of being an avid reader to his first foreign travel in a vain search for good health, and continuing with his final journey to the romantic South Pacific hideaway of Samoa, where he lived and produced material prolifically and where he finally died.

In the same style of action, love, and adventure, Treasure Island displays some of the points that mark the romantic novel, which is always more interested in action and events than in character:

(1) The plot built around the search for buried treasure.
(2) The sequence of events unfolding one action after another.
(3) The external conflict of the pirates--Gentlemen of Fortune--and the loyal crew--The Captain's Party.
(4) The turning points that appear, such as Jim's discovery of Black Dog at the Spyglass Tavern, the conversation of the mutineers heard by Jim when in the apple barrel, the discovery by Jim of Ben Gunn, Jim's capture of the ship, and his capture by the pirates.
(5) The romantic exploits of the hero Jim, some of which were mentioned above.
(6) The fact that the story has a beginning, a middle, and an ending.

The writer feels that the majority of characters in the story are stereotypes. Take for instance, Captain Smollett, representing the noble seafaring man who is quite accurate in every detail
and maintains the traditional loyalty and integrity that all "good" ship captains possess. Notice, for example, his response when he realizes the true mission of the voyage as found in Chapter IX:

"I was engaged, sir, on what we call sealed orders, to sail this ship for that gentleman where he should bid me," said the captain. "So far so good. But now I find that every man before the mast knows more than I do. I don't call that fair, now, do you?"

"Next," said the captain, "I learn we are going after treasure--hear it from my own hands, mind you. Now, treasure is ticklish work; I don't like treasure voyages on any account; and I don't like them above all when they are secret...."

Notice that the captain thinks not in mercenary terms but in terms of honesty and forthrightness. Notice, too, this response later in the story when Silver offers him a choice of terms of surrender. This is his reply as recorded in Chapter XX:

"Very good," said the captain. "Now you'll hear me. If you'll come up one by one, unarmed, I'll engage to clap you all in irons and take you home to a fair trial in England. If you won't my name is Alexander Smollett, I've flown my sovereign's colors, and I'll see you all to Davy Jones. You can't sail the ship--there's not a man among you fit to sail the ship. You can't fight us--Gray, there, got away from five of you. Your ship's in irons, Master Silver; you're on a lee shore, and so you'll find. I stand here and tell you so; and they're the last good words you'll get from me, for in the name of heaven, I'll put a bullet in your back when next I meet you."

Squire Trelawney serves as the blunderer who is responsible for such a dishonest crew. He is a fickle person, wanting in the beginning to get rich and changing his desire merely to the call of adventure. The letter that he wrote Dr. Livesey in Chapter VII points out how fickle and unthinking he really is:

I am in the most magnificent health and spirits, eating like a bull, sleeping like a tree, yet I shall not enjoy a moment till I hear my old tarpaulins tramping round the
capstan. Seaward Ho! Hang the treasure! It's the glory of the sea that has turned my head. So now, Livesey, come post; do not lose an hour if you respect me.

In the first part of the letter he explains that he hired Silver partly out of sentiment, since Silver had no pension. Yet, here he explains how wealthy Silver really is. Only a pompous, unthinking, fickle squire would hire such a crook as Long John Silver.

Dr. Livesey, of course, represents the good element and performs his duty as a medical man; yet his purpose in going is rather mercenary. Livesey is an important character later in the story when the two factions are in external struggle. He serves as doctor to both sides in an arbitrary manner, thus expressing the virtue of honor so often shown in the romantic novel. He is important, too, in that he seems to take charge of affairs during the conflict. Further, he resumes the narrative at one place while Jim is gone from the stockade. Yet his importance evidently diminishes, for he is not mentioned in the last portion of the final chapter. We learn nothing of his future after the voyage as we learn of the future of most of the others.

Other strong stereotypes the reader finds in the story are the pirates, excluding Long John. Billy Bones, Pew, Black Dog, Israel Hands, and the minor ones on their side all typify what the reader expects from ruthless thieves and murderers. They are mercenary entirely, not caring for human life but only for self, completely lacking integrity or morals. They do not act as
individuals but as a group, making only group decisions. This is proved by their banding together on land in gangs for one purpose and on the sea as mutineers with the same purpose.

It is also proved by their gang-type decision to ban a member of the group from further participation, as evidenced by the black-spotting device used twice in the story.

Of course, these facts merely point out the note of mystery that Stevenson wanted to show throughout the book. The reader must keep in mind that Stevenson was writing the story to show the spirit of adventure, the thrill of wanderlust, and the romanticism of pirates and buried treasure.¹ Thus without some stereotyped characters, the spirit of the plot might have been lost.

Of the two characters who seem to be more like true individuals than like stereotypes, Long John Silver seems to get the more praise. Silver is on the "bad" side in the beginning, but this is natural since his aim is a mercenary one too. Yet from the initial preparation of the voyage, the reader sees that Silver is not an ordinary scoundrel. The first scene in which he appears at the Spyglass Tavern points out that he possesses ingenuity and foresight. When Jim recognizes Black Dog and becomes suspicious, Silver is clever enough to divert Jim's attention and sway Jim's opinion of him. Notice that even Jim admits this fact in Chapter

VIII:

All the time he was jerking out these phrases he was stumping up and down the tavern on his crutch, slapping tables with his hand, and giving such a show of excitement as would have convinced an Old Bailey judge or a Bow Street runner. My suspicions had been thoroughly reawakened on finding Black Dog at the Spyglass, and I watched the cook narrowly. But he was too deep, and too ready, and too clever for me, and by the time the two men had come back out of breath, and confessed that they had lost the tracks in a crowd, and been scolded like thieves, I would have gone bail for the innocence of Long John Silver.

The second person to admit that Silver is extraordinary is Dr. Livesey. Notice the remark made when Jim relates the mutiny plot overheard when he was in the apple barrel:

"No more an ass than I, sir," returned the captain. "I never heard of a crew that meant to mutiny but what showed signs before, for any man that had an eye in his head to see the mischief and take steps according. But this crew beats me."

"Captain," said the doctor, "with your permission, that's Silver. A very remarkable man."

Dr. Livesey bears out his belief further when he is doctoring both parties in the struggle. Chapter XXX carries this note of commendation:

But he was twice the man the rest were; and his last night's victory had given him a huge preponderance on their minds.

The reader knows, of course, that Long John wavers back and forth through this portion of the story. He is still thinking of the treasure; yet he values his life a little more than that, and he uses his quick mind in order to save himself. The reader sees how capable he is of thinking, when he saves Jim from the mutineers, who think only of the stereotyped action of all murdering thieves, that of killing Jim for revenge. But Silver wants Jim alive for a hostage and quickly points out the reasons for
protecting him. Listen to his arguments for Jim’s safety as recorded in Chapter XXIX:

"You say this cruise is bungled. Ah, by gum, if you could understand how bad it’s bungled, you would see. We’re that near the gibbet that my neck’s stiff with thinking on it... and that boy, why, shiver my timbers! Isn’t he a hostage? Are we going to waste a hostage? No, not us; he might be our last chance, and I shouldn’t wonder. Kill that boy? Not me, mates!"

Silver is definitely a personality moving from one side to the other in order to protect himself. He certainly won the confidence of the captain’s party. From the beginning he seemed the exact person for the job; and even after the mutiny plot was learned the doctor and the others seem to pay him due respect for his intelligence, charm, and persuasion. Moreover, Silver wins the awe and respect of the reader by showing gentleness as well as cleverness at times. Notice how mild and gentle he appears when talking with Jim about the island in Chapter XII:

"Ah, this here is a sweet spot, this island--a sweet spot for a lad to get ashore on. You’ll bathe, and you’ll climb trees, and you’ll hunt goats, and you’ll get aloft on them hills like a goat yourself. Why, it makes me young again."

Silver even has the people accepting his word of honor near the end. Can one imagine that a ruthless, murdering pirate could possess a "word of honor"? Silver’s cleverness does not stop with his capture either, for once the ship docks and once the crew’s backs are turned, Silver, with the help of Ben Gunn, is over the side. Nor has he left empty-handed. He managed to steal about four hundred guineas to use in paying for his frivolous journeys to other faraway lands.
The other individual in the story is Jim Hawkins. Of course, there has to be a hero in the plot of this type, and even though arguments have existed whether Silver is the better hero, the writer feels that Jim is cast in that part rather than Silver. In fact, throughout the story the doctor and Jim himself verify this by mentioning actions taken that were to prove to be a saving power for the captain's party.

Jim does not really go on the journey for mercenary reasons. He is actually "thrown in" as cabin boy by the squire. He does not even ask to go or be taken, but after learning that he is to make the trip, he dreams of what it will be like. This is pointed out in Chapter VII:

I brooded by the hour together over the map, all the details of which I well remembered. Sitting by the fire in the housekeeper's room, I approached that island, in my fancy, from every possible direction; I explored every acre of its surface; I climbed a thousand times to that tall hill they call the Spyglass, and from the top enjoyed the most wonderful and changing prospects. Sometimes the isle was thick with savages, with whom we fought; sometimes full of dangerous animals that hunted us; but in all my fancies nothing occurred to me so strange and tragic as our actual adventures.

The fact that Jim found the map started his role as hero. When he overheard the plot of mutiny and related it to the captain, he really took over as savior of the flock. Notice that Jim is treated as a hero even after he relates the story as seen in Chapter XII:

And they made me sit down at the table beside them, poured me out a glass of wine, filled my hands with raisins, and all three, one after the other, and each with a bow, drank my good health, and their service to me, for my luck and courage.
Later, Jim really begins to act as the hero. His first
decision to take some action occurs when the party of twelve de-
cides to go ashore for awhile. He attributes to his decision
the saving of their lives later on, as found in Chapter XIII:

Then it was that there came into my head the first of the
mad notions that contributed so much to save our lives. If
six men were left by Silver, it was plain our party could not
stay to fight the ship; and since only six were left, it was
equally plain that the cabin party had no present need of my
assistance. It occurred to me at once to go ashore. In a
jiffy I had slipped over the side and curled up in the fore-
sheets of the nearest boat; and almost at the same moment
she shoved off.

The next heroic incident involves his meeting Ben Gunn,
who, of course, knew exactly where the treasure was. Later, when
Jim reported his findings to the crew, he was welcomed warmly.

Jim was determined to try to do something that would help
save them. He could not see just sitting at the stockade. So he
acted upon another boyish impulse and embarked upon another plan,
as shown in Chapter XXII:

As for the scheme I had in my head, it was not a bad one
in itself. I was to go down the sandy spit that divides the
anchorage on the east from the open sea, find the white rock
I had observed last evening, and ascertain whether it was there
or not that Ben Gunn had hidden his boat; a thing quite worth
doing, as I still believe...I was only a boy, but I had my
mind made up.

Yet this in itself was not enough. He also decided that
since he had found the boat he should use it to row up to the
ship, the Hispaniola, and cut it adrift.

The reader knows, of course, how Jim managed to get to the
ship and how he came out in the heroic struggle with Israel Hands.
This in itself adds to the glamor of the boy hero and furthers the romantic spirit found throughout the novel.

To the writer, however, the most romantic touch of this romantic novel is presented in the speech that Hawkins made to the pirates when he accidentally fell into their hands at the stockade. Naturally, some wanted him out of the way for good, but Silver had other plans for him and offered him a choice of joining the gang or being disposed of. Can a hero give in to such barbaric forces? Certainly not, if he is to retain the sympathy of the readers. The hero must face all odds and get through all difficulties by his own cleverness. Jim does just this, and no better heroic speech could have been given than that spoken by Hawkins in Chapter XXVIII:

I'm not such a fool but I know pretty well what I have to look for. Let the worst come to the worst, it's little I care. I've seen too many die since I fell in with you. But there's a thing or two I have to tell you. Here you are, in a bad way—ship, treasure lost, men lost; your whole business gone to wreck; and if you want to know who did it—it was I—I was in the apple barrel the night we sighted land, and I heard you, and told every word you said before the hour was out. And as for the schooner, it was I who cut her cable, and it was I that killed the men you had aboard of her, and it was I who brought her where you'll never see her more, not one of you. The laugh is on my side; I've had the top of this business from the first; I no more fear you than I fear a fly. Kill me, if you please, or spare me. But one thing I'll say, and no more; if you spare me, bygones are bygones, and when you fellows are in court for piracy, I'll save you all I can. It is for you to choose. Kill another and do yourselves no good, or spare me and keep a witness to save you from the gallows.

With words spoken like a man, how could the speech help being effective? Silver was touched somewhat by Hawkins' words,
and that was all that was needed, for now Long John would take over and his shrewdness would once more prevail.

Descriptive setting was not one of Stevenson's likings.\(^1\) One will notice that at the very beginning of the plot not much setting is mentioned. The Admiral Benbow Inn is the initial location, but no detailed description is given anywhere.

The setting is transferred to the island where most of the action takes place. But even though there is a description of the land, just enough is given to present the idea of gloom and desperation so fitting to the name Skeleton Island. Hence atmosphere is afforded at this point, something Stevenson aimed for anyway.

Notice the wording in Chapter XIII:

Gray-colored woods covered a large part of the surface. This even tint was indeed broken up by streaks of yellow sandbreak in the lower land, and by many tall trees of the pine family, out-topping the others—some singly, some in clumps; but the general coloring was uniform and sad. The hills ran up clear above the vegetation in spires of naked rock. All were strangely shaped, and the Spyglass, which was by three or four hundred feet the tallest on the island, was likewise the strangest in configuration, running up sheer from every side, and then out off at the top.

Such phrases as "gray-colored woods," "streaks of yellow sandbreaks," and "spires of naked rock" are enough to give the general coloring, as Jim puts it, of uniformity and sadness.

The fact that the story involves a quest for buried treasure requires an island setting filled with armed conflicts, skeletons, mysterious men, and chests of jewels and guineas and doubloons.

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\(^1\)Lovett and Hughes, *op. cit.*, p. 353.
However, the characters themselves, by their speech and actions, were enough to ensure proper atmosphere without the inclusion of long descriptive passages of setting likely to prove boring to the youthful reader, and one must remember that Stevenson was writing for youth mainly when he compiled this story. His primary goal was action, not description.

The vocabulary of the characters in Treasure Island portrays the kind of person each one is. For example, the squire is a rather strong-voiced person, always ready to express his view in a quick-thinking, explosive manner. Notice this when he replies to the doctor on the question of who Flint was in Chapter VI:

"Heard of him!" cried the squire. "Heard of him, you say! He was the bloodthirstiest buccaneer that sailed. Blackbeard was a child to Flint. The Spaniards were so afraid of him that I was sometimes proud he was an Englishman."

"Well, I've heard of him myself, in England," said the doctor. "But the point is, had he money?"

"Money!" cried the squire. "Have you heard the story? What were these villains after but money? What do they care for but money? For what would they risk their rascal carcasses but money?"

Captain Smollett is a person who expresses his opinion quite quickly, too, but for a different reason. He is speaking for the good of the voyage. Therefore he typifies the good, loyal, faithful sea captain. Notice his anger from the beginning of the plans when he shows his extreme dislike for the plans of the voyage and for the crew that has been hired. This passage was pointed out earlier in this report in showing the captain's character.

John Silver uses emotional slang, of course, to typify the
uneducated robber that he is. All through the story he uses slang expressions like "shiver my timbers," "dash my buttons," and "smart as paint." One good example is shown in Chapter VIII when Jim recognizes Blackdog at the tavern:

"See here, now, Hawkins," said he. "Here's a blessed hard thing on a man like me, now ain't it? There's Captain Tre-lawney, what's he to think? Here I have this confounded son of a Dutchman sitting in my own house, drinking of my own rum! Here you comes and tells me of it plain; and here I let him give us all the slip before my blessed dead-lights. Now Hawkins, you do me justice with the cap'n. You're a lad, but you're as smart as paint, shiver my timbers!"

Stevenson uses two people to tell the story of Treasure Island. This is effective for several reasons. For one thing, Jim must get out of the story alive because he opens the tale. This provides for hero empathy on the part of the reader. Then the hero is allowed to wander away from the conflict in the midst of the especially tense part while Dr. Livesey carries on with the tale. This allows Jim time to take care of his plots to help save the crew, and it introduces the importance of Livesey. It seems strange that the captain does so little in the story. Dr. Livesey seems to take the major part of the responsibility. It is he who helps tell the story; it is he who helps the wounded of both sides; and it is he who locates Ben Gunn and participates heavily in the climax of the tale.

One of the facets of Stevenson's style is shown by his use of imagery in the opening paragraphs of the novel. As mentioned

earlier he does not include long descriptions of setting. However, the short descriptions through the use of stylistic devices are very good, and Stevenson is well recognized by authorities for this sort of writing. Stevenson believed in making his writing as a whole reveal the atmosphere and purpose. Almost any critical material points this out. Some of his descriptions replace the need for long expositions of setting and mood. Look at a few of the many examples found in this novel, shown chronologically in Chapters I, XIII, XXII, and XXVII:

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a handbarrow; a tall, strong, heavy, nut-brown man; his tarry pigtail falling over the shoulders of his soiled blue coat; his hands ragged and scarred, with black, broken nails; and the saber cut across one cheek, a dirty livid white. (Chapter I)

But though I was so terrified by the idea of the seafaring man with one leg, I was a far less afraid of the captain himself than anybody else who knew him. There were nights when he took a deal more rum and water than his head could carry; and then he would sometimes sit and sing his wicked old, wild, sea-songs; but sometimes he would call for glasses round, and force all the trembling company to listen to his stories or bear a chorus to his singing. All the neighbors joining in for dear life, with the fear of death upon them, and each singing louder than the other. (Chapter I)

I followed him in, and I remember observing the neat, bright doctor, with his powder as white as snow, and his bright black eyes and pleasant manners, made with the coltish country folk, and above all, with that filthy, heavy, bearded scarecrow of a pirate of ours, sitting far gone in rum, with his arms on the table. (Chapter I)

The Hispaniola was rolling souppers under in the ocean swell. The booms were tearing at the blocks, the rudder was banging to and fro, and the whole ship creaking, groaning, and jumping like a manufactory. I had to cling tight to the backstay, and the world turned giddily before my eyes; for though I was a good enough sailor, this standing still and
being rolled about like a bottle was a thing I never learned to stand. (Chapter XIII)

The place was entirely landlocked, buried in woods, the trees coming right down to high-water mark, the shores mostly flat, and the hilltops standing round at a distance in a sort of amphitheater, one here, one there. Two little rivers, or rather, two swamps, emptied out into this pond, and the foliage round that part of the shore had a kind of poisonous brightness. (Chapter XXVII)

Notice the phrases underlined in each selection. The reader can find many more examples of imagery, but in all of them the visual and the auditory seem to be predominant. Stevenson was certainly a master in being able to suggest sight and sound merely by his tremendous choice of words.

In concluding this analysis and as a means of summarizing, the theme of this novel is nowhere better expressed than through the prologue entitled "To the Hesitating Purchaser":

If sailor tales to sailor tunes,
Storm and adventure, heat and cold,
If schooners, islands, and maroons,
And buccaneers and buried gold,
And all the old romance, retold
Exactly in the ancient way,
Can please, as me they pleased of old,
The wiser youngsters of today--

So be it, and fall on. If not,
If studious youth no longer crave,
His ancient appetites forgot,
Kingston, or Ballantyne the brave,
Or Cooper of the wood and wave--
So be it, also. And may I
And all my pirates share the grave
Where these and their creations lie!

This is the story's reason for being; this is its tone and spirit;
and this is its focus and its means of continuity.

Jim Hawkins expresses this theme most vividly when he recites
his anticipations of the strange island and of the expected adventures. He states how he approached the island from all directions; how he explored the island from acre to acre; how he climbed the hills, roamed the vales and fought with the inhabitants.

To the reader this is the point of view of Stevenson. One knows by reading biographical information that Stevenson loved travel, adventure, and the romantic view of life. Through Jim Hawkins, Stevenson is able once more, despite his ill health, to wander over high seas to mysterious lands unknown. No other book, according to this writer's reading of the novel, expresses so well the thrill of wanderlust, nor holds better the audience of youth in rapt attention, nor provides better what youth seeks in adventuresome literature than does Stevenson's immortal story of Treasure Island.

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CHAPTER III

A DETAILED TEACHING PLAN FOR TREASURE ISLAND

The reader might be interested in some of the following specific references that lend suggestions for the study of Treasure Island and gave the writer some ideas for questions and supplementary activities.

Lila Glomstad has written an interesting article describing how her class made a picture story of the book. The article appears in the January, 1955 issue of N. E. A. Journal. It is entitled "On Location with Treasure Island." Local scenery was used, and with the help of some student photographers, good pictures were developed.

Louise H. Mortensen has written an article describing a bulletin board display of appropriate background material of Stevenson. The ideas for the board are mentioned in the article entitled "A Stevenson Bulletin Board," appearing in the May, 1954 issue of Elementary English.

A modern biographical sketch that might correlate with the board is presented in the December 5, 1959 issue of New Yorker

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The author made a trip to Samoa and visited with an old man who remembers Tusitala, "Teller of Tales."

The teacher will find some very practical methods of presentation of Treasure Island in the book Appreciating Literature by E. A. Cross and Elizabeth Lehr. An interesting map of the island is given, and good nautical footnotes are presented to help the student understand the terminology.

Another interesting presentation of the story is found in Good Reading for High Schools by Tom Cross, Reed Smith, and Elmer Stauffer. Good suggestions follow the last part of the story. A list of other pirate stories is given, customs of the period are shown, and extra-class activities are added for teacher selection.

The writer has used no one book for his preparation of this teaching plan, but rather he has selected ideas from the various texts and has presented them along with some of his own ideas about effective teaching plans for this story.

The writer believes that an effective method of teaching the novel Treasure Island is that of dividing the book into different parts. In this manner the student could perhaps see the

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3 Tom Cross, Reed Smith, and Elmer Stauffer, Good Reading for High Schools (Boston: Ginn and Company, 1946).
unity of the story's episodes. A list of the suggested parts is as follows:

Part I: The Old Buccaneer, Chapters 1-6.
Part II: The Sea Cook, Chapters 7-12.
Part IV: The Stockade, Chapters 16-21.
Part V: Jim's Sea Adventure, Chapters 22-27.
Part VI: Captain Silver, Chapters 28-34.

When one teaches fiction in the form of a novel to young readers, certain periods, areas, and portions should be presented so that enough discussion and debate will evolve, and so that character throughout the novel can be stressed.

One good means of introducing this particular novel is that of giving an introductory summary of the life of the writer, Robert Louis Stevenson. Note especially that Stevenson was in a sense a writer for young people in that he dared to wander, to express his call of adventure, and to try to escape from reality—all things most young people also attempt. Proceed to explain what kind of story *Treasure Island* is. Present a brief resume of the plot, giving only the necessary ideas so that the many conflicts are not revealed in the beginning.

The explanation that the story will be studied in six major parts will be helpful to the students. After listing the various parts, proceed by selecting some of the best class readers and begin Part I by reading the first chapter aloud.
PART I

After reading the first chapter aloud in class, discuss some of the following ideas:

1. Point out that the students' enjoyment of Part I will be increased by pausing a few minutes to catch the clues which the author gives for following the course of events. In this first part the chief mystery is centered on that strange figure, the old buccaneer who arrives from nowhere. The following additional points of discussion might help the students clear up the mystery that surrounds him.

2. Why does the old buccaneer select the Admiral Benbow Inn? Why does he not select any other inn?

3. Whom does he most wish to avoid among his former shipmates?

4. Explain the effect Dr. Livesey's threat produces on him.

Assign outside reading of Chapters II, III, and IV. Furnish the students with a list of questions that are to be answered either in writing or orally in class the next day. Some suggested questions for these three chapters are as follows:

1. What details of the old buccaneer's past does Black Dog reveal? What effect does Black Dog have on him? How does the doctor happen to call him Mr. Bones?

2. What is Billy Bones most afraid of, and what facts in his past life explain those fears? Why does the blind man call on him? What happened then?
3. Why is Jim unable to get help for his mother in the hamlet? Explain Jim's real reason for taking the oilskin packet as he and his mother did.

Complete Part I by reading in class the remaining two chapters. Plan to allow enough time really to discuss some questions about the material, such as the following:

1. Is Jim's escape from Blind Pew's gang due to accident or to sound reasoning on his part? Why does Jim wish to give the packet to Dr. Livesey?

2. How does Squire Trelawney's report of Captain Flint's career help us to explain the mysterious conduct of Billy Bones and Blind Pew? What do the Squire and the doctor learn about Billy Bones from the account book and the map? What does the squire propose to do? What has Jim done that accounts for his being included in the plans?

Sum up Part I by assigning the following questions to be written and handed in. Also, talk about them in class. After the questions have been discussed, play the disc recording1 of the story through Chapter VI so that as much of Part I is covered as possible. Then have the students discuss any differences noted in the presentation and in the reading that has been done earlier.

1. From the start the students have read rapidly to find out all they could about the mysterious "brown old seaman" mentioned in the first paragraph. Have them now explain.

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1*Treasure Island*—Robin Hood, Columbia Records, Box L, Bridgeport, Conn. No. CL 678, interpreted by Basil Rathbone.*
Billy Bones' selection of the Admiral Benbow Inn, his many references to the "seafaring man with one leg," the visits of Black Dog and Blind Pew, Billy Bones' chest and his papers. Then ask for any questions that still need to be answered about this phase of Part I.

2. Point out that the struggle between Billy Bones and his enemies will soon capture the interest of the students. Ask: What is the struggle about? Describe each step in the conflict. Can you foresee any consequences of this struggle in future chapters of the story?

3. Point out that several characters have by now been introduced to the students. Ask which one interests the students the most. Have them give specific reasons for answers. What other characters seem likely to have important parts in the rest of the story? Have them give reasons for these choices, too.

PART II

Before going into the next three chapters that comprise the second part, explain to the class that a new character will be introduced. Long famous among characters in fiction, Long John Silver is tremendously important in the events of this story; so his every move should be carefully noted.

Have the students read Chapters VII, VIII, and IX in class. If the teacher wants to vary the procedure, have the material read
silently. Then discuss the following questions about the chapters read:

1. How does Long John win the interest and confidence of the squire?

2. What impression of Silver does Jim get from the squire's letter?

3. What is Jim's first impression on meeting him?

4. What incident arouses Jim's suspicions?

5. How does Long John quiet these suspicions?

6. What motives prompt him to accompany Jim on the way to Squire Trelawney's?

7. What fears does Captain Smollett express about the coming voyage?

8. What is the purpose of each precaution that he takes?

Assign the reading of the other chapters in this part, Chapters X, XI, and XII, outside the classroom. Have a dittoed sheet of questions for the students to use in studying these chapters. Sample questions are as follows:

1. How do the work-song and Long John's account of the parrot reveal his intimate knowledge of pirates?

2. From the conversation Jim overhears in the apple barrel what does he learn of Long John's past? Blind Pew's? Flint's?

3. What are Long John's plans and misgivings?

4. What important qualities does Long John exhibit in his conduct toward the captain and Jim?
5. How do Jim, the captain, the squire, and Dr. Livesey each behave in the emergency?

After discussing the material during the next class period, allow the students about fifteen minutes to write a short theme on how they would have felt if they had been in the apple barrel as Jim was. Emphasize the use of good descriptive terms in the writing.

Assign some summary questions for Part II to be written by the next class period. Discuss these questions quite fully before proceeding to the next part of the book. Sample questions are as follows:

1. What mysteries of Part I are cleared up in this part?
   Explain how each puzzle is solved. Are there any mysteries yet to be solved?

2. What form does the struggle over the map take in Part II?
   What characters are now most prominent?

3. In most conflicts there are turning points which determine how events thereafter will proceed. One such turning point is Jim's discovery of Black Dog in Long John's inn. What are some other turning points that you find in this part? Why do you consider each important?

4. Which characters in Part II interest you the most? Explain your choices. How do they influence the course of events?

5. Does any one character seem most important?

After a full discussion of these and other questions that
might arise, play the disc recording\(^1\) of *Treasure Island* that will take the students through Part II. If the teacher thinks that too much material is being crowded into three or four days in Part II, he could break the material down by using two chapters at a time and thereby insure a good week's work. Of course, this depends upon the particular class being taught.

Before going into Part III, mention that one of the secrets of getting the most out of long fiction is to keep wondering what is going to take place next. Have the students think about these questions:

1. What has Captain Smollett resolved to do?
2. What dangers lie ahead of him and his party?
3. Is their chance of winning good or poor? Why?

**PART III**

The teacher should begin introducing some related activities that the students could be working on as the study progresses. One item that the girls will probably like is that of making costumes of the various characters. Usually small plastic dolls can be purchased at local variety stores for a small price. The girls would probably enjoy making new characters as they are introduced in the study and would like displaying them to the class. Some of the boys might enjoy constructing some models of various items

\(^{1}\text{Columbia Records, op. cit.}\)
mentioned in the story that lend an atmosphere appropriate to the material.

One such item would be the Admiral Benbow Inn. Another item for some special students would be the model of the ship *Hispaniola*. Later in the story the stockade and the boat that Jim uses to escape with would be other items for creative work. Each student should have a part in doing something creative. Some could bring to class various relics of this era. Others could send to various places for materials of sea life and illustrative materials of boats and so forth that would be applicable to this study.

Since this part is rather short, most of the material can be covered in two or three days. Have the students read Chapters XIII and XIV in class. The teacher might prefer that these chapters be read aloud. Discuss some of the following ideas:

1. Why does Silver try to keep the mutinous men in good humor?
2. What reasoning leads the captain to send the men ashore? Why does Jim run away the moment the small boat strikes?
3. Do you think Jim was justified in taking the risk of listening to Silver’s talk? Why does Silver kill Tom?
4. Why doesn’t Jim go back to the *Hispaniola* at once?
5. Who was Ben Gunn?

Since the description of Ben Gunn and the environment is quite well portrayed in this next chapter, the teacher might want it read aloud in class. Discuss fully Ben Gunn’s position in the
story. Explain in full why he is on the island, what he hoped to get from Jim, how he expects to attain it, and any other questions brought up by the group. Ask the students whether, if they were in Jim's place, they would trust old Ben Gunn. Play the disc recording\(^1\) for the part of the story, and discuss any more questions that might arise.

Have the students write the answers to the following questions:

1. How do you explain the mystery, "the thunder of a cannon" and the "volley of small arms?"

2. What incidents in Part III are occasioned by the struggle which originated in Billy Bones' possession of a map?

3. Do you find in these three chapters any turning point of the long struggle? Explain.

4. Placing yourself beside Jim, write a paragraph or two showing how you felt from the time Jim "curled up in the foresheets" till he "beheld the Union Jack flutter in the air above a wood."

PART IV

Since the struggle will now occur on the island, it would be good to have a capable student, or several students, draw a good-sized chart of the island. Such a chart will help the students

\(^1\)Columbia Records, op. cit.
follow the incidents in the conflict from chapter to chapter. The chart should be done with colored pencil or ink and should include the following places:

1. The place where the Hispaniola was "becalmed."
2. Skeleton Island.
3. The channel through which the ship was towed.
4. The place where the ship was anchored.
5. The place where you think Jim leaped overboard.
6. The hill with "two quaint, craggy peaks."
7. The point where Jim first saw Ben Bunn.
8. The cemetery.
9. The white rock where Ben Gunn's boat was hidden.

Other places of interest can be added as the story progresses.

Read Chapters XVI and XVII aloud in class. By this time the members of the class should be able to form some important questions for their classmates to answer. Have them write two good questions for each chapter. Discuss these in class. If some major points are not brought out by the students, have the following questions available for carrying the discussion along:

1. Why does the doctor take up the narrative?
2. What advantage does the captain's party seek to gain by transferring to the stockade?
3. At the end of Chapter XVII, what dangers face the captain's party?

Assign the reading of Chapters XVIII and XIX. Have the students each write two good questions for each chapter and have
ready for the discussion the next day. Also have available the
following ideas:

1. What dangers does the captain see ahead?

2. Which of the two sides in the struggle has the better
   chance of winning? Give your reasons.

Assign the reading of Chapters XX and XXI. Again have
the students write two questions from each chapter. Also, give
the students the following questions to think about before coming
to class:

1. Do you think John Silver or Captain Smollett stands the
   better chance of coming out victorious? Take into ac-
   count the situation of each party and the number of men
   who compose it, and the likelihood that they will stick
   together.

2. What does Silver's attack really accomplish?

At the next class session divide the class into equal dis-
cussion groups for a round-table discussion. Have each leader
get contributions from his group and present them to the class.
This will present some differences of opinion and will show how
most of the students act in discussion groups.

This part of the story can be summarized by taking a good
look at the opposing sides. Place on the chalkboard the leaders
of the two sides, (1) the Captain's Party and (2) the Gentlemen
of Fortune. Have the students suggest names for each side. Make
certain that none are placed on the wrong side. Let students
comment about any wrong choices. Now play the disc recording up to this point. Discuss any questions that might arise. Have students write down those characters who have definitely influenced the course of events in this part. Explain clearly how and where each character caused events to turn out differently from the way they would have otherwise.

PART V

Have the students read Chapters XXII, XXIII, and XXIV silently in class. Discuss any questions that students think are good. Have them jot down some main points about each chapter, and be prepared to ask them when called upon.

Assign the reading of Chapters XXV, XXVI, and XXVII outside class. Have the students bring to class prepared ideas for discussion. Since there are six chapters involved here, plan to allow an extra day for any discussion, test work, and so forth. Make certain that any assigned projects are nearing completion.

For a summary of this part, have the students present a panel discussion. Use volunteers or select some of the best students for this activity. Present the following to the panel members so that a good discussion will be prepared beforehand:

1. On two earlier occasions you have seen Jim act on a boyish impulse. Give the circumstances in each case, and

1Columbia Records, op. cit.
show whether his act became a turning point in the narrative.

2. Is Jim's plan of setting the **Hispaniola** adrift carried through by his skill or because of accidental circumstances?

3. List as many different favoring circumstances as you can find that enable Jim to board the **Hispaniola**.

4. Point out the places in this chapter where Jim's intelligence keeps him and the schooner out of danger.

5. **What very great service has Hands rendered Jim in the events of this part?**

6. At the close of this part, do you think Jim's sea adventure has helped or hindered the captain's party in the struggle for the treasure?

7. **In this section the main struggle is that between Jim and Israel Hands. Explain why the struggle turns out as it does. Where does chance help Jim out? Where does his success depend on such qualities as coolness in the face of danger, clear thinking about conditions, understanding of human nature?**

8. **Has any progress been made toward solving the mystery of the buried treasure?**

9. **What do you think the pirates are going to do with Jim Hawkins? What do you think they have done with the captain?**
10. Do you think they have found the treasure? Why?

The leader can determine ahead of time who will discuss fully each question or group of questions. Also, if there are comments from others on the panel about certain questions, the leader should recognize these and yet keep the discussion moving.

After the discussion, play the disc recording\(^1\) up to this part of the story. Then have some items added to the chart that has been developed earlier:

1. Point out where Jim put the coracle in the water.
2. Show how the \textit{Hispaniola} got to the ocean.
3. Show where Jim boarded her.
4. Point out other events on to the beaching of the schooner.

\textbf{PART VI}

Since this last section involves a number of chapters, the teacher will want to adjust the material to the number of days available. Listed below are some guide questions for discussion groups or for general class discussion. However, students should be encouraged to develop some questions on their own. By this time they should be able to suggest some excellent points brought out in each chapter. This last part probably will take about two weeks if the chapters are presented in detail with certain topics being entertained by panels or discussion groups. This

\begin{footnote}{Columbia Records, \textit{op. cit.}}\end{footnote}
would be a good time to present some dramatizations, too. Students like to take part in these. Dramatizations from certain chapters could be planned ahead of time and prepared outside class. Chapter XXIX, "The Black Spot Again," would be one excellent chapter to use.

Suggested questions for the various chapters in this part are as follows:

1. Jim now becomes the center of a desperate struggle. Between what two groups of characters is the struggle carried on, and what motives does each party have?

2. In saving Jim from the pirates what arguments does Silver use? Which proves most effective?

3. What purpose guides Long John both in his dealings with the pirates and in his parley with the doctor?

4. Does the pirate crew think the discovery of the skeleton a good omen or a bad omen for the finding of the treasure?

5. What is Silver's real plan for the future when the tree indicated on Flint's map is found?

6. In Chapter XXXII Silver escapes death twice: once at the hands of his pirate crew and once at the hands of the cabin party. Explain how he manages to escape in each case.

7. What are your feelings about the escape of Silver?

8. The struggle for the possession of the treasure is brought
to its close because the characters who take part happen to be the kind of men they are. How does Silver maintain his control over the pirates in his party: by superior intelligence? by ruthlessness? by courage?

Have passages available to show classmates why you think as you do.

9. At how many points in this part is Silver guilty of treachery? Explain his motive in each case. Can you point out instances of his treachery in earlier sections of the story?

10. Point out scenes in which Jim Hawkins exhibits a quick, clear mind; bravery in the face of peril; a true sense of honor in time of trial. Are these characteristics in keeping with his earlier conduct? Point out scenes that illustrate your ideas.

Play the disc recording to the end of the story. Then discuss any ideas the recording brings out that have not been discussed.

The sound film of the story is available; so at this time the showing of it in its entirety would be a good review of the events. Of course, there may be some differences; if so, mention these after the showing.

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1Columbia Records, op. cit.

2Treasure Island, a shortened, educational adaptation of the classic by R. L. Stevenson. The cast includes Jackie Cooper, Wallace Beery and Lionel Barrymore. Available for rental from Iowa State University, Ames. (1 reel-38 m.-$4.50)
There are several means of summarizing the entire story. One method is that of pointing out material that applies to all fiction. A truer judgment of the next novel read by the students will be gained if they know why *Treasure Island* is an extraordinary story. A little thought will make the student more alert to the different kinds of interest in any long piece of fiction.

1. **Plot.** One of the best reasons for reading a long piece of fiction is that it holds your interest in the course of events from chapter to chapter. Two sources of interest are mystery and conflict. *Treasure Island* is full of conflict. There are sharp struggles, such as Jim's effort to escape from Blind Pew and his pirate band in Chapters IV and V. There is the continuous battle for the map and the final possession of the treasure. It would be very interesting for the students to draw up a list of the sharp conflicts and to explain the influence on later events of each conflict. Mystery also pervades *Treasure Island*. The first mystery begins with the arrival of "the brown old seaman with the saber cut" who appears in the opening paragraph. Describe some of the prominent mysteries that keep you reading eagerly to find the explanation.

2. **Great Scenes.** Another source of interest lies in the vivid scenes, where exciting events take place or strong characters clash. List some of these memorable scenes,
reading parts to the class to show why each stands out in your memory.

3. Characters. A third and possibly the best source of interest in a long piece of fiction is the characters. Fortunate is the reader who finds in a novel characters by whose side he can place himself in situation after situation. List two or three people in the story who show that you are fortunate.

4. Carrying further the idea of strong characters, a good topic for a debate in class would be: Does Jim or Long John stand out more clearly as the leading figure in the story?

The study should be closed with some form of evaluation such as the objective test shown in Appendix I. Since much writing has already been carried on during the study, the need for essay-writing at this point is not great.
CHAPTER IV

SUMMARY

By studying the novel Treasure Island, by reviewing criticisms of Stevenson's work, by exploring methods of presenting the story, and by surveying the possible usage of audio-visual aids, the writer has developed one means of teaching this novel in the junior high school classroom.

The student at junior high age level has been kept in mind as far as interests, emotions, and responses are concerned. The writer feels that Treasure Island is one book that works well into the junior high reading curriculum. The fact that Stevenson loved adventure and experienced as an adult the results of youthful imagination is in itself enough to place this novel appropriately in the teenage library.

The writer has attempted to include, within the suggested methods of presentation, ideas that are appropriate to the interests of the students. Provision has been made for much student participation in the working out of problems found in the novel from chapter to chapter. Provision for the vivid portrayal and clear understanding of the story also has been made by the inclusion of records and film, items that seem usually to hold the attention of the young student.

The writer realizes that many methods of presentation
could be organized, but he sincerely hopes that this organization of materials may be helpful to the teacher who finds little time for developing programs. It was with this in mind that the writer chose such a topic for teachers as that of presenting the story of *Treasure Island* in the junior high school.
BIBLIOGRAPHY

A. BOOKS


B. PERIODICALS


C. MISCELLANEOUS

APPENDIX I

OBJECTIVE TEST WITH KEY

Multiple choice questions

Directions: There are four ways of completing each of the following questions. Only one way is correct. Make your selection carefully and place the number of the correct answer in the ( ).

( ) 1. Admiral Benbow was (1) an old sailor (2) a ship (3) an old inn (4) the commander of the Hispaniola.

( ) 2. This story is told by (1) Squire Trelawney (2) Ben Gunn (3) Captain Smollett (4) Jim Hawkins.

( ) 3. Captain Bill was (1) a former admiral (2) a former pirate (3) an honest old sailor (4) an escaped convict.

( ) 4. Jim Hawkins and his mother searched the captain's sea chest (1) to secure payment for his lodging (2) to find the treasure chart (3) to steal gold (4) to learn his identity.

( ) 5. A cove is (1) a sailor (2) a bay or inlet (3) a tavern (4) a ship.

( ) 6. A lugger is (1) a wagon (2) a work horse (3) a small ship (4) a ship captain.

( ) 7. The treasure voyage sailed from (1) Bristol (2) Kitt's Hole (3) Liverpool (4) London.

( ) 8. The plot of the mutineers was overheard by (1) Abraham Gray (2) Dr. Livesey (3) Captain Smollett (4) Jim Hawkins.

( ) 9. Grog is (1) a type of food (2) an alcohol drink (3) a medicine (4) an article of wearing apparel.

( ) 10. Captain Smollett decided to allow the crew to go ashore on Treasure Island (1) to search for the treasure, (2) because they needed rest (3) because they had been cheerful and obedient (4) in order to prevent an immediate mutiny.
11. Ben Gunn was first discovered on Treasure Island by (1) Long John (2) Dr. Livesey (3) Jim Hawkins (4) the squire.

12. Ben Gunn joined Doctor Livesey's group because (1) he trusted them and feared John Silver (2) Jim Hawkins persuaded him to join the group (3) he knew Squire Trelawney (4) John Silver refused him passage home.

13. A dirk is (1) a small hatchet (2) a leather jacket (3) a short knife (4) a small boat.

14. The treasure was finally found (1) where Flint was buried (2) inside the stockade (3) on the top of Spyglass Hill (4) in Ben Gunn's cave.

15. "Pieces of eight" was an expression used by (1) Ben Gunn (2) John Silver's parrot (3) George Merry (4) John Silver.

### MATCHING QUESTIONS

Directions: Place in the ( ) the number of the item that identifies the name. There are more names than correct answers.

| ( )   | Captain Bill | 1. deserted the mutineers |
| ( )   | Mr. Arrow    | 2. one-legged leader of mutineers |
| ( )   | Captain Flint| 3. blind leader of some pirates |
| ( )   | Black Dog    | 4. former pirate who was in hiding |
| ( )   | John Silver  | 5. one of Captain Bill's former shipmates who visited him and demanded a share of the loot |
| ( )   | Doctor Livesey| 6. country gentleman who organized the expedition |
| ( )   | Abraham Gray | 7. was marooned on the island |
| ( )   | Ben Gunn     | 8. hero of the story |
| ( )   | Captain Smollett| 9. pirate who buried the treasure |
| ( )   | Squire Trelawney| 10. Commander of the Hispaniola |
| ( )   | Pow          |
Short Answer Questions

Directions: Use "Yes" or "No" or one word answers below.

1. Was Jim Hawkins' mother honest?
2. Who secured the chart from Captain Bill's chest?
3. How many years did Ben Gunn spend on the island?
4. What color was the pirate flag?
5. Who met Ben Gunn and learned that he had the money?
6. Did Dr. Livesey give the treasure chart to Silver before or after he had learned that the treasure was no longer in its original place?
7. When Jim Hawkins returned to the stockade the second time, whom did he find there?
8. Who frightened the mutineers by impersonating Captain Flint's singing during the treasure hunt?
9. What object beside the chart served as a guide to the place where the treasure had been buried?
10. How many mutineers were left on Treasure Island?
11. How many of the original crew of the Hispaniola returned with the treasure to Bristol?
12. Were Jim Hawkins' memories of Treasure Island and the treasure hunt pleasant?
13. On the way home from Treasure Island who escaped from the Hispaniola with the aid of Ben Gunn?
14. What name did John Silver give his parrot?
15. Who frequently sang the song beginning "Fifteen men on a dead man's chest--?"
Completion Questions:
Directions: No blank requires more than two words.
1. John Silver's tavern at Bristol was at the sign of the _______.
2. The pirate flag was called the _____________________.
3. The two islands mentioned in this story are Treasure Island and ____________________ Island.
4. The mutineers attempted to depose John Silver as leader by the use of the ____________________ spot.
5. The defenders within the stockade secured their drinking water from _________________________.

True-False Questions:
Directions: Mark "T" in the ( ) if the statement is true; mark "F" if it is false.
( ) 1. Captain Bill became a favorite in the community while at Jim's home.
( ) 2. Captain Bill and Dr. Livesey became great friends.
( ) 3. Supervisor Dance came to the aid of Jim and his mother.
( ) 4. Squire Trelawney was a vain man who was quite easily flattered.
( ) 5. Captain Smollett mistrusted the crew from the first.
( ) 6. The crew of the _Hispaniola_ was treated very badly.
( ) 7. Jim Hawkins accompanied the crew ashore under captain's orders.
( ) 8. The honest sailors who refused to join the mutineers were killed.
( ) 9. Ben Gunn had formerly sailed with Flint and knew Silver.
( ) 10. Jim rejoined Dr. Livesey and Smollett at the stockade.
( ) 11. The captain agreed to give up the treasure chart if he would be allowed a share in the treasure.
( ) 12. Jim left the stockade because he disliked the work there.
13. Smollett and Livesey gave up the stockade at last.

14. The treasure had been discovered and dug up by Ben Gunn.

15. Ben Gunn saved his share of the treasure and became wealthy.

**TEST KEY**

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<td>8. Ben Gunn</td>
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<td>9. a skeleton</td>
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<td>10. three</td>
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<td>11. five</td>
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<td>12. no</td>
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<td>13. John Silver</td>
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<td>14. Captain Flint</td>
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<td>15. Billy Bones or the mutineers</td>
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<tr>
<td>1. spy-glass</td>
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<td>2. Jolly Roger</td>
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<td>3. Skeleton</td>
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<td>4. black</td>
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APPENDIX II

RELATED READING

I. Stories of the sea or hidden treasure

Calahan, H. A. **Back to Treasure Island.** A fascinating account of Jim Hawkins' voyage to locate the rest of the pirate treasure.

Chase, Mary Ellen. **Mary Peters.** The story of a girl born in the harbor of Singapore who lives with her parents at sea until she comes back to the Maine homestead at the age of fifteen.

Hawes, C. B. **Dark Frigate.** Philip Marsham, becoming a sailor, finds himself among pirates in the days of King Charles the First.

Janvier, Thomas A. **Aztec Treasure House.** The discovery of an ancient treasure in the mountains in Mexico almost costs the lives of the daring explorers.

Kipling, Rudyard. **Captains Courageous.** A wealthy boy falls off an ocean liner and has to work like a common sailor on a fishing schooner before he gets back to land.

London, Jack. **Sea Wolf.** The captain in this story of the Pacific may remind you of Israel Hands; he fears nothing but death.

Marryat, Frederick. **Masterman Ready.** The landlubber meets a storm, a mutiny, a lonely isle, strife with natives—everything.

Masefield, John. **Jim Davis.** The young hero is captured by smugglers, and the whole book is filled with the salt air of the sea.

Nordhoff, C. B. **Derelict.** This book takes you away to the South Seas during the World War, makes you a prisoner on a lonely island, but brings you peace at last.

Paine, R. D. **Lost Ships and Lonely Seas.** Full of the daring and the mystery of sea life.
Sabatini, Rafael. Captain Blood. The thrilling tale of a slave who became a masterful buccaneer.

Shute, Nevil. Most Secret. An unusual tale about some very remarkable events which took place during World War II.

Smith, A. D. Howden. Porto Bello Gold. You meet Captain Flint and other characters in Treasure Island and see them bury their booty on the island.

Stockton, F. R. The Casting Away of Mrs. Lecks and Mrs. Alewine. This is a rare book—a truly humorous tale of shipwreck and mystery.

II. Biographies of Stevenson


III. Works of Stevenson

Admiral Guinea. David Faw might be compared with Blind Faw from the story of the island.

Black Arrow. Young Richard Crockett, who later becomes the infamous Richard III, is introduced in this book.

Kidnapped. A boy's uncle tries to get rid of him by putting him on a boat bound for America, but the boy escapes with a new-found friend, who is later accused of murder.

David Balfour. In this book the same boy as in the previous story mentioned tries to help his friend escape.

Island Night's Entertainment. These stories of the South Seas will show you the magic islands and the strange characters to be met there.

IV. True accounts of ships, pirates, and buried treasure

Bullen, F. T. The Cruise of the Cashalot. An account of the whaling days.
Charnley, Mitchell V. Jean Lafitte. The life of the notorious pirate and hero of the War of 1812.

Dana, R. H. Two Years Before the Mast. An account of the hardships of sailors on American merchant ships in 1837 and that era.

Dana, Hawthorne. Ships of the Seven Seas. Something about all kinds of watercraft.

Driscoll, C. B. Doubloons: A Story of Buried Treasure. These accounts are all true.

Fabricius, J. W. Java Ho! The story of four boys who went to the East Indies on a Dutch skipper in 1618.

Holland, R. S. Historic Ships. In this volume you learn of the most famous ships in history and their adventures.


Slocum, Joshua. Sailing Alone Around the World. The account of the captain's perils on his three-year voyage.


Stockton, Frank R. Buccaneers and Pirates. A clear account of all the famous pirates.

Thomas, Lowell. Count Luckner, the Sea Devil. One of the most amazing achievements of the First World War is presented here.

Villiers, A. J. By Way of Cape Horn. This voyage was carried through against every kind of hardship in a full-struggle battle of a full-rigged ship.
APPENDIX III

SUPPLEMENTARY READING FOR THE TEACHER


