

RIKKI-TIKKI-TAVI

**FACING
ADVERSITY**



COURAGE. WISDOM. SURVIVAL.

Lesson & Language Objectives

- **Lesson Objective:** I can evaluate key details, make logical inferences, and use text evidence to support my thinking while analyzing how foreshadowing and suspense develop the plot and summarizing the text accurately.
7.5(F), 7.5(G), 7.6(C), 7.6(D), 7.7(C)
- **Language Objective:** I can use academic language and sentence stems to explain how events, clues, and author's choices develop conflict by discussing and writing with evidence from the text. (1)(E), (2)(E), (3)(G), (4)(F)

Warm Up: Think-Pair-Share

What makes you brave?

Sentence Stems

- I think someone is brave when they _____.
- Being brave means _____, even when _____.
- One example of bravery is _____ because _____.
- A time I showed bravery (or could show bravery) is when _____.
- I agree with my partner because _____.
- I would add that bravery also means _____.



About the Author



Rudyard Kipling (1865–1936) was born in Bombay, India, to English parents. Although he moved to England when he was five, Kipling remained attached to the land of his birth. In 1882, he returned to India and began writing the stories that would make him famous. His many popular books of stories and poems include *The Jungle Book* and *Kim*. In 1907, Kipling became the first English writer to win the Nobel Prize in Literature.

VOCABULARY IN CONTEXT—FEATURE WORD

draggled



INSIDE

(2 syllables)

DRAG · gled

(how it sounds)

DRAG · uhld



DEFINE

(adj.) dirty or wet after being dragged through mud or water



BESIDE

“When he revived, he was lying in the hot sun on the middle of a garden path, very draggled indeed, and a small boy was saying: “Here’s a dead mongoose. Let’s have a funeral!”



DESCRIBE



THE 6 GENRES OF THE TEXAS MULTIPLE GENRES TEKS

LITERARY



written works that are generally recognized as having artistic value and have the purpose of entertaining the reader

POETRY



literary works focused on the expression of feelings & ideas through the use of a distinctive style that is often rhythmic and may have elements such as meter, rhyme, & stanzas

DRAMA



a literary work written in a stage play format which generally includes dialogue and stage directions and is intended to be performed

INFORMATIONAL



a text that presents information in order to explain, clarify, and/or educate

ARGUMENTATIVE



a text written to demonstrate to an audience that a certain position or idea is valid and that others are not

MULTIMODAL & DIGITAL



the strategic integration of two or more modes of communication to create meaning, including written & spoken texts, images, gestures, music, digital texts & media, & live performances

an electronic text read or heard on a computer or other electronic device that may include images, sound, video, & other multimodal interactive & embedded elements



ANIMATION: THIS TEXT IS A _____ (TYPE OF GENRE)

Skill Study–Foreshadowing and Suspense

This standard moves beyond just identifying parts of a story (like the climax or resolution) to understanding the "why" and "how" behind the author's structural choices.

- **Plot Elements:** The foundational structure of a story, typically including the rising action, climax, falling action, and resolution.
- **Foreshadowing:** A literary device where the author provides hints or clues about what will happen later in the story.
 - *Example:* A character's offhand comment about a "storm brewing" might foreshadow an actual natural disaster or a major conflict later.
- **Suspense:** The feeling of anxiety, excitement, or uncertainty that keeps a reader engaged and waiting for an outcome.
- **Advancing the Plot:** The standard specifically asks how these tools "advance the plot," meaning they must create movement by building tension or preparing the reader for a necessary shift in the narrative.

Skill Study–Foreshadowing and Suspense

Which one is the example with foreshadowing and suspense?
What advances the plot?

Foreshadowing and Suspense

The door, the light, the sound – each clue builds tension and prepares the reader for the confrontation

Without Foreshadowing and Suspense

Nothing – events happen but the reader feels nothing and is not prepared

Who is Rikki-Tikki?

- 1 This is the story of the great war that Rikki-tikki-tavi fought, single-handed, through the bathrooms of the big **bungalow** in Segowlee **cantonment**.¹ Darzee, the tailorbird, helped him, and Chuchundra the muskrat, who never comes out into the middle of the floor, but always creeps round by the wall, gave him advice; but Rikki-tikki did the real fighting.
- 2 He was a mongoose, rather like a little cat in his fur and his tail, but quite like a weasel in his head and his 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 bottle-brush, and his war-cry, as he scuttled through the long grass, was: "Rikk-tikk-tikki-tikki-tchk!"
- 3 One day, a high summer flood washed him out of the burrow where he lived with his father and mother, and carried him, kicking and clucking, down a roadside ditch. He found a little wisp of grass floating there, and clung to it till he lost his senses. When he revived, he was lying in the hot sun on the middle of a garden path, very **dragged** indeed, and a small boy was saying: "Here's a dead mongoose. Let's have a funeral."
- 4 "No," said his mother; "let's take him in and dry him. Perhaps he isn't really dead."
- 5 They took him into the house, and a big man picked him up between his finger and thumb, and said he was not dead but half choked; so they wrapped him in cotton-wool, and warmed him, and he opened his eyes and sneezed.
- 6 "Now," said the big man (he was an Englishman who had just moved into the bungalow); "don't frighten him, and we'll see what he'll do."
- 7 It is the hardest thing in the world to frighten a mongoose, because he is eaten up from nose to tail with curiosity. The motto of all the mongoose family is "Run and find out"; and Rikki-tikki was a true mongoose. He looked at the cotton-wool, decided that it was not good to eat, ran all around the table, sat up and put his fur in order, scratched himself, and jumped on the small boy's shoulder.

Focus: Who is Rikki-Tikki?
How does he arrive? What defines him?



Key Thinking: How does curiosity drive his actions?

- He explores everything
- He investigates the table
- He jumps onto the boy's shoulder
- He's not scared—he's curious.



So based on these details, I can infer that curiosity is what defines Rikki-Tikki. Even after being swept away by a flood and nearly dying, he immediately starts exploring.

Foreshadowing

- 8 "Don't be frightened, Teddy," said his father. "That's his way of making friends."
- 9 "Ouch! He's tickling under my chin," said Teddy.
- 10 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.
- 11 "Good gracious," said Teddy's mother, "and that's a wild creature! I suppose he's so tame because we've been kind to him."
- 12 "All mongooses are like that," said her husband. "If Teddy doesn't pick him up by the tail, or try to put him in a cage, he'll run in and out of the house all day long. Let's give him something to eat."
- 13 They gave him a little piece of raw meat. Rikki-tikki liked it immensely, and when it was finished he went out into the verandah and sat in the sunshine and fluffed up his fur to make it dry to the roots. Then he felt better.
- 14 "There are more things to find out about in this house," he said to himself, "than all my family could find out in all their lives. I shall certainly stay and find out."
- 15 He spent all that day roaming over the house. He nearly drowned himself in the bath-tubs, put his nose into the ink on a writing table, and burnt it on the end of the big man's cigar, for he climbed up in the big man's lap to see how writing was done. At nightfall he ran into Teddy's nursery to watch how kerosene-lamps were lighted, and when Teddy went to bed Rikki-tikki climbed up too; but he was a restless companion, because he had to get up and attend to every noise all through the night, and find out what made it. Teddy's mother and father came in, the last thing, to look at their boy, and Rikki-tikki was awake on the pillow. "I don't like that," said Teddy's mother; "he may bite the child." "He'll do no such thing," said the father. **Teddy's safer with that little beast than if he had a bloodhound to watch him. If a snake came into the nursery now -**
- 16 But Teddy's mother wouldn't think of anything so awful.
- 17 Early in the morning Rikki-tikki came to early breakfast in the verandah riding on Teddy's shoulder, and they gave him banana and some boiled egg; and he sat on all their laps one after the other, because every well-brought-up mongoose always hopes to be a house-mongoose some day and have rooms to run about in, and Rikki-tikki's mother (she used to live in the General's house at Segowlee) had carefully told Rikki what to do if ever he came across white men.

Key Thinking: Why is he safe in the house?

- Family is kind and caring
- He is comfortable
- He is accepted



What danger is hinted?

- explores everything
- checks every noise
- constantly observing



That curiosity is still driving his actions—but now inside the house.

That line is foreshadowing. It hints that danger is coming—even though everything feels safe right now.

Peer-to-Peer Collaboration

18 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 bamboo, and thickets of high grass. Rikki-tikki licked his lips. “This is a **splendid** hunting-ground,” he said, and his tail grew bottle-brushy at the thought of it, and he scuttled up and down the garden, sniffing here and there till he heard very sorrowful voices in a thorn-bush.

19 It was Darzee, the tailor-bird, and his wife. They had made a beautiful nest by pulling two big leaves together and stitching them up the edges with fibres, and had filled the hollow with cotton and downy fluff. The nest swayed to and fro, as they sat on the rim and cried.

20 “What is the matter?” asked Rikki-tikki.

21 “We are very miserable,” said Darzee. “One of our babies fell out of the nest yesterday, and Nag ate him.”

22 “H’m!” said Rikki-tikki, “that is very sad – but I am a stranger here. Who is Nag?”

23 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 the hood of Nag, the big black cobra, and he was five feet long from tongue to tail. 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.

Key Thinking

What details show a problem is being introduced?

- Garden described as a **hunting ground**
- Darzee introduces **Nag (antagonist)**
- Nag appears → **first tension moment**

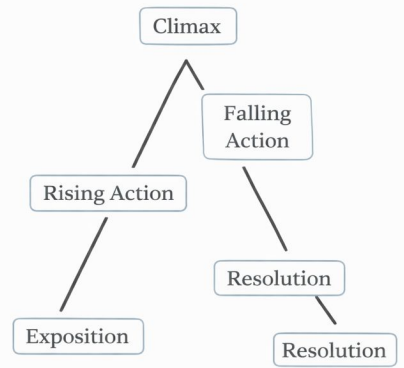
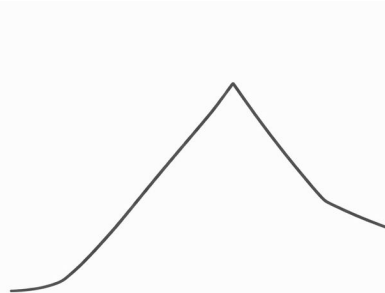
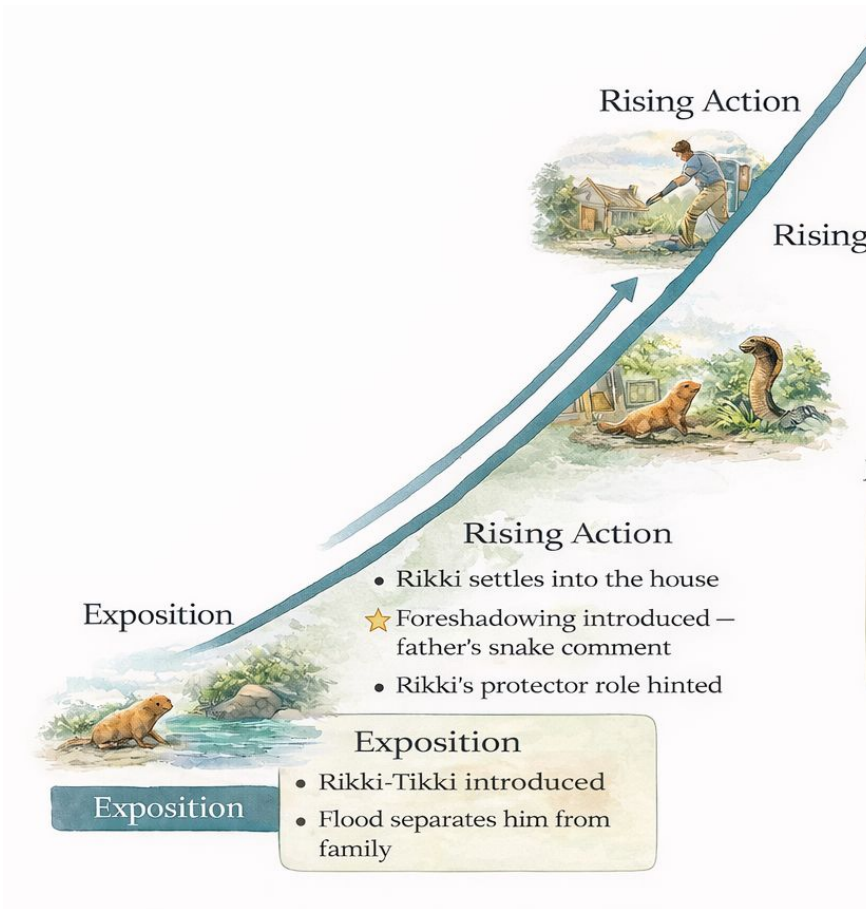
Who or what is creating the conflict?

Rikki-Tikki vs. Nag (the cobra)

This is the problem that will drive the story forward.



Plot Analysis



Sentence Stems:

We are in the _____ part of the plot because _____.

One important detail that shows this is _____.

This detail shows that _____ is happening in the story.

This means the story is moving into _____ because _____.

The conflict begins when _____, which shows _____.

This is not the beginning/climax because _____.

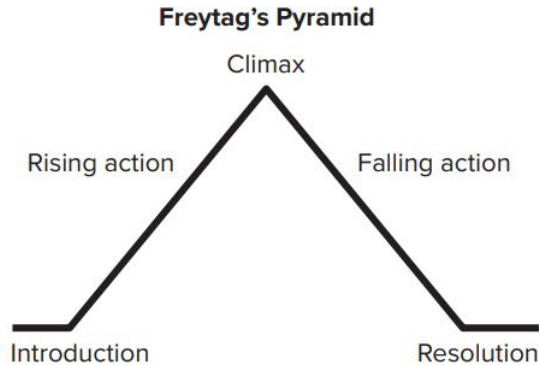
Demonstration of Learning (DOL)

Demonstration of Learning: I will demonstrate learning by making inferences, using evidence to support my ideas, identifying key details, completing an accurate summary, and explaining how foreshadowing helps develop the plot.

Intervention-7.7C

Authors of literary texts include **plot elements** to compose stories that are understandable and interesting for readers. Plot elements are the events that occur in stories. The plots of most literary texts include these elements.

- The **rising action** includes the events in the beginning and middle of a story that lead to the climax. These events help readers understand the characters, their motivations, and why the problem or conflict occurs in the story. Think of a roller coaster moving up an incline.
- The **climax** is the most exciting point in a story. Usually, the climax includes a major event in which a character experiences an important event or change. Think of the roller coaster once it has reached the top of the incline as the riders are anticipating the downward fall.
- The **falling action** includes the events that occur after the excitement of the climax. These events usually describe how the characters feel and what they do as a result of the climax. Think of the roller coaster leveling out after the thrilling drop.
- The **resolution** explains how the problem or conflict of the story is solved in the end. Often, stories share how characters have changed or lessons they have learned. Think of the roller coaster as it arrives back at the starting gate as the ride is complete. When you read literary texts, use a Plot Diagram to analyze the key events.



Often, authors add foreshadowing or suspense to advance their plots. Foreshadowing is an author's way of providing clues about events that will likely occur in the future. Suspense is an author's ability to create in the reader an intense feeling of unease. Foreshadowing and suspense are both used to entice the reader to continue reading. Authors might include foreshadowing or suspense at the end of a chapter or at the end of a book in a series, such as a cliffhanger ending. Think about these questions to help you understand the plot elements in literary texts.

Key Thinking:

- What events are building the problem?
- What clues suggest danger is coming?
- How is the author preparing us for the conflict?

The Old Statue Mystery

1 Evan was browsing at his town library when Mrs. Farrar, the librarian, beckoned him. “Evan, I know you love mysteries. I think you’ll have fun with this one.” She gave him a mischievous look he couldn’t quite decipher.

2 Evan took the book she handed him. Its cover showed a greenish-bronze statue of a man standing in front of an old brick building. Something clicked in Evan’s brain. “Hey, this is a photograph of Town Hall!”

3 Mrs. Farrar nodded. “Correct. That statue honors Lansing Whitaker, our town founder. The story is set in our town.”

4 The book, which turned out to be a spy story set during the Revolutionary War, was as good as Mrs. Farrar had promised. At one point, British soldiers were pursuing Mary Reed, a colonial spy who was carrying a vitally important document. Right before Mary was captured, she hid the document on the statue of Lansing Whitaker.

5 Evan knew it was silly, but he could not stop thinking about Whitaker’s statue. Finally, he paid it a visit. His eyes traveled over the greenish bronze, wondering where Mary Reed would have hidden her note. Finally, Evan slid his hand beneath the tails of Whitaker’s long coat. To his amazement, his hand touched paper!

6 Evan’s heart beat faster. He carefully eased the paper out of its hiding place and unrolled it.

7 It read, “Hope you liked the book!”

8 Though disappointed, Evan had to laugh. He slid the paper back into place for the next victim of Mrs. Farrar’s mischief.

Events build the problem:

- One event that builds the problem is when Evan reads about the spy hiding a document in the statue.
- Another event that increases the problem is when Evan goes to the statue and starts searching for the paper.
- These events show the problem is building because Evan is moving from curiosity to action—he is now involved in the situation.

Clues suggest danger:

- A clue that suggests danger is coming is when Mrs. Farrar gives Evan a ‘mischievous look.’
- “This detail hints that something unexpected might happen.
- This shows danger—or at least tension—because the reader knows something is off before Evan does.

Author prepares for conflict:

- The author prepares us for the conflict by connecting the story in the book to the real statue in Evan’s town.
- This detail helps the reader anticipate that Evan will go to the statue and look for something.
- This builds tension because we start wondering if the story could be real.

We Do

Read the text and answer the questions.

A Narrow Escape

- 1 “Thank *goodness* it finally stopped raining!” Abby said as she and her twin brother, Nathan, watched Pa help Ma into the wagon. Their parents were headed to town to buy some much-needed supplies.
- 2 “Lars Creek is swollen near double from our week of rain,” Pa informed them. “No fishing, you two. We’ll see you after sundown.”
- 3 When they were out of sight, Abby turned to Nathan. “Let’s go blueberry picking!”
- 4 The blueberry bushes grew on the other side of the creek. Nathan remembered Pa’s words and knew he should argue, but his mouth was already watering at the thought of Abby’s scrumptious blueberry cobbler.
- 5 The creek was higher than the twins had ever seen it. Instead of its usual gentle murmur, the water sounded angry. It rushed between the rocks with the force of a runaway train.
- 6 The twins always used the trunk of a downed tree to cross the creek. Today, their makeshift bridge was wet and slippery. Nathan crossed slowly. He turned to see Abby right behind him and breathed a sigh of relief. A few more steps and—
- 7 “AAAAahhhh!” Abby screamed as her foot slipped. She toppled into the foamy water, which swept her downstream as if she weighed no more than a leaf. Nathan yelled too. His bare feet pounded the ground next to the creek as he ran, trying to keep his sister in sight. *Where was she?*
- 8 *There!* Abby had managed to grab some thick reeds growing near the bank. She gripped them for dear life.
- 9 Nathan cast wildly around for something, anything, that would help him get her safely to shore. He found a long branch. It would have to do. Though badly frightened, he took time to set his feet securely before extending the branch to Abby. He knew if he were not careful, he would end up in the water too.
- 10 It took all Nathan’s strength to pull Abby safely onto the bank. He looked at her pale face, knowing it mirrored his own. She was muddy and scared, but fine—at least, until they confessed their foolishness to Ma and Pa.

Events build the problem:

- Parents leave
- Abby suggests crossing
- Creek is swollen
- Log is slippery

Clues suggest danger:

- Pa’s warning
- Dangerous water description
- Unsafe crossing

Author prepares for conflict:

- Gives warning before action
- Builds danger through description
- Shows risky decision before consequence

Notice the pattern—

- Clues → danger is hinted
- Events → problem builds
- Tension → conflict happens

That is how authors develop plot.

You Do

1. How does the fact that Ma and Pa go to town for the day affect the plot?

- A. It makes Abby think of preparing a surprise for their parents' return.
- B. It causes Abby and Nathan to make a risky decision.
- C. It demonstrates that Nathan often follows Abby's lead.
- D. It emphasizes that Abby and Nathan have little food in their house.

2. Which sentence from the text helps create suspense?

- A. *When they were out of sight, Abby turned to Nathan. "Let's go blueberry picking!"* (paragraph 3)
- B. *The twins always used the trunk of a downed tree to cross the creek.* (paragraph 6)
- C. *His bare feet pounded the ground next to the creek as he ran, trying to keep his sister in sight.* (paragraph 7)
- D. *It took all Nathan's strength to pull Abby safely onto the bank.* (paragraph 10)

3. Which event marks the beginning of the problem in the text?

- A. The twins see that the creek is much higher than usual.
- B. The twins attempt to walk across a slippery tree trunk.
- C. Nathan tries to locate Abby in the rushing water.
- D. Abby grabs some reeds growing near the creek bank.

4. How does the author use foreshadowing to advance the plot?

- A. Pa warns the twins that Lars Creek is swollen from the rain, hinting that the creek will create danger later in the story.
- B. Nathan remembers Pa's words about the creek but follows Abby anyway, showing that he often makes poor decisions under pressure.
- C. Abby suggests blueberry picking immediately after her parents leave, suggesting she has been planning the trip for several days.
- D. The twins use a downed tree trunk to cross the creek, showing that they are experienced and comfortable navigating the outdoors.

Meets Extension

Task: Return to paragraphs 15 and 18–23 of *Rikki-Tikki-Tavi*.

In paragraph 15, Teddy's father says: "If a snake came into the nursery now—" In paragraphs 18–23, Rikki-Tikki enters the garden and Nag appears.

These two moments are connected. The first plants a clue. The second pays it off.

Write a constructed response that explains **how these two moments of foreshadowing work together to advance the plot**. Your response must include:

- What each moment reveals to the reader
- How the first moment prepares us for the second
- Why Kipling made this choice as an author

Sentence Stems:

- In paragraph 15, the author foreshadows _____ by _____.
- This prepares the reader for _____ because _____.
- When Nag appears in paragraph 23, it is not a surprise because _____.
- Kipling made this choice in order to _____.
- These two moments work together to advance the plot by _____.

Foreshadowing

- **Foreshadowing** is the author's leaving hints or clues to suggests events that will occur later in a work of literature.
- Writers use foreshadowing to build their readers' expectations and to create **suspense**.
 - **Example:** A weapon found in a drawer early in a story might foreshadow a future crime in the story.
- **Example:** A weapon found in a drawer early in a story might foreshadow a future crime in the story.



Masters Extension

Task: The "About the Author" slide told us that Rudyard Kipling was born in India to English parents, later returned to India, and set many of his stories there – including *Rikki-Tikki-Tavi*.

Look closely at these details from the story:

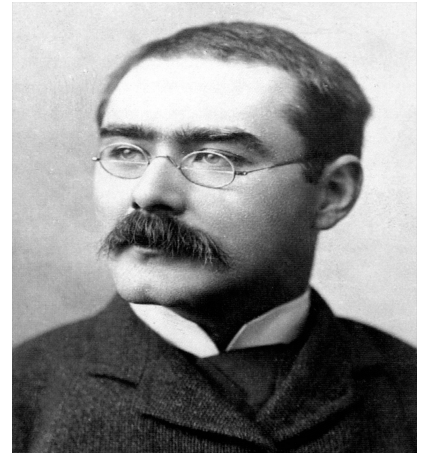
- The family living in the bungalow is English (paragraph 6)
- The setting is a cantonment – a military housing area used during British colonial rule in India
- The garden is described as wild and only "half cultivated" (paragraph 18)
- Rikki-Tikki's mother had specifically told him "what to do if ever he came across white men" (paragraph 17)

Research and Inquiry Question: *How does Kipling's background as someone who grew up between two cultures – India and England – shape the world he created in this story?*

Step 1 – Analyze: Choose TWO of the details above. For each one, explain what it reveals about the world of the story and why Kipling may have included it.

Step 2 – Connect: Write a short paragraph connecting your analysis to this idea: *Authors write from their experiences. The world they build on the page reflects the world they lived in.*

Word Bank: colonial | cultural | setting | perspective | conflict | tension | identity | reflect | reveal | intentional | background | contrast



Rudyard Kipling (1865–1936) was born in Bombay, India, to English parents. Although he moved to England when he was five, Kipling remained attached to the land of his birth. In 1882, he returned to India and began writing the stories that would make him famous. His many popular books of stories and poems include *The Jungle Book* and *Kim*. In 1907, Kipling became the first English writer to win the Nobel Prize in Literature.

Masters Extension

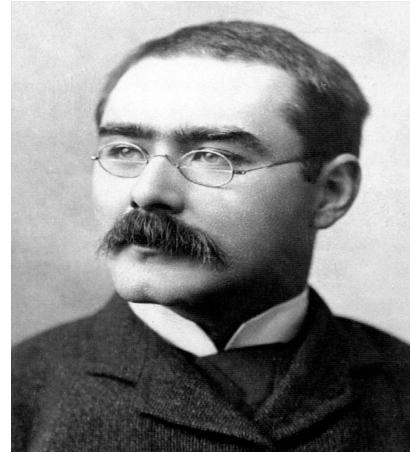
Sentence Stems:

Step 1 – Analyze:

- The detail about _____ reveals that _____.
- Kipling likely included this because _____.
- This connects to his background because _____.
- In the story, _____ represents _____.

Step 2 – Connect:

- Kipling's experience of living between two cultures shaped this story by _____.
- The world he builds in *Rikki-Tikki-Tavi* reflects _____ because _____.
- This matters as a reader because _____.



Rudyard Kipling (1865–1936) was born in Bombay, India, to English parents. Although he moved to England when he was five, Kipling remained attached to the land of his birth. In 1882, he returned to India and began writing the stories that would make him famous. His many popular books of stories and poems include *The Jungle Book* and *Kim*. In 1907, Kipling became the first English writer to win the Nobel Prize in Literature.