

DRAAGONSPELL

Study Guide for Teachers and Students

NOTE TO THE TEACHER: Have the students copy definitions into the front of their notebooks to refer to during this study. Orally, compare the definitions to pick out the most common words used to express the meaning of each category.

Make a chart with the five words—allegory, fantasy, fiction, non-fiction, and parable—across the top, the chapter names down the side.

Discuss whether one work of literature could hold each of these elements. Explain that when an allegory expresses an eternal truth through understood symbolism, it could possibly be termed “non-fiction.” For instance, in *Dragonspell*, Wulder represents God. When it is said that Wulder created the universe, this is a nonfiction statement because God did create the universe.

During the first part of this study, the students will pick scenes to categorize under the headings.

Here are definitions of allegory, fantasy, fiction, non-fiction, and parable. Be sure to ferret out other definitions from various dictionaries.

al-le-go-ry (ali-gore, -gore)n.pl. **al-le-go-ries**. **1.** A literary, dramatic, or pictorial device in which characters and events stand for abstract ideas, principles, or forces, so that the literal sense has or suggests a parallel, deeper symbolic sense. A story, picture, or play in which this device is used. John Bunyan's *Pilgrim's Progress* and Herman Melville's *Moby Dick* are allegories. **2.** A symbolic representation: *The blindfolded figure with scales is an allegory of justice.* [Middle English *allegorie*, from Latin *allegoria*, from Greek, from *allegorein*, to interpret allegorically : *allos*, other. See **al-1**. + *agoreuein*, to speak publicly (from *agora*, marketplace.)¹

fan-ta-sy (fant-se, -ze)n.pl. **fan-ta-sies**. **1.** The creative imagination; unrestrained fancy. See Synonyms at **imagination**. **2.** Something, such as an invention, that is a creation of the fancy. **3.** A capricious or fantastic idea; a conceit. **4.** Fiction characterized by highly fanciful or supernatural elements. An example of such fiction. **5.** An imagined event or sequence of mental images, such as a daydream, usually

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fulfilling a wish or psychological need. **6. Music.** See **fantasia**. (n., sense 1) **7.** A coin issued especially by a questionable authority and not intended for use as currency. **8. Obsolete.** A hallucination.v. tr. **fan-ta-sied, fan-ta-sy-ing, fan-ta-sies.** To imagine; visualize.[Middle English *fantasie, fantasy*, from Old French *fantasie*, from Latin *phantasia*, from Greek, appearance, imagination, from *phantazesthai*, to appear, from *phantos*, visible, from *phainesthai*, to appear.²

fic-tion (fikshn)n. **Abbr. fict.** **1.** An imaginative creation or a pretense that does not represent actuality but has been invented. The act of inventing such a creation or pretense. **2.** A lie. **3.** A literary work whose content is produced by the imagination and is not necessarily based on fact. The category of literature comprising works of this kind, including novels and short stories. **4. Law.** Something untrue that is intentionally represented as true by the narrator.[Middle English *ficcioun*, from Old French *fiction*, from Latin *fictio*, fiction-, from *fictus*, past participle of *ingere*, to form. See *dheigh-*]-**fic'tion-al** *adj.* --**fic'tion-al'i-ty** (-sh-nali-te). *n.* --**fic'tion-al-ly** *adv.* **WORD HISTORY:** "The latest fiction" to most people means the latest novels or stories rather than the most recently invented pretense or latest lie. All three senses of the word *fiction* point back to its source, Latin *fictio*, "the action of shaping, a feigning, that which is feigned." *Fictio* in turn was derived from *ingere*, "to make by shaping, feign, make up or invent a story or excuse." Our first instance of *fiction*, recorded in a work composed around 1412, was used in the sense "invention of the mind, that which is imaginatively invented." It is not a far step from this meaning to the sense "imaginative literature," first recorded in 1599.³

non-fic-tion (non-fikshn)n. **1.** Prose works other than fiction: *I've read her novels but not her nonfiction.* **2.** The category of literature consisting of works of this kind.--**non-fic'tion-al** *adj.*⁴

par-a-ble (par-bl)n. A simple story illustrating a moral or religious lesson.[Middle English, from Old French, from Late Latin *parabola*, from Greek *parabole*, from *paraballein*, to compare : *para-*, beside. See **PARA-1** + *ballein*, to throw.⁵

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Chapter One: Reread the first page. What is the first inkling of fantasy in the story?

Chapter Two: Compare enchantment to addiction

Chapter Three: What common medical techniques, which are commonplace today, would have seemed like magic a50-100 years ago? Do you think it is possible that medical research could one day uncover a “speed-heal” procedure? Do you agree with this quote?

“Any sufficiently advanced technology is indistinguishable from magic.”

Arthur C. Clarke

Chapter Four: Obedience is an important element of the Christian walk. In some instances, we choose who is in authority over us. What is a crucial key in deciding to whom we owe allegiance?

Chapter Five: Decision-making. What are some good steps to follow in the decision-making process?

Chapter Six: Preparation vs. “on-the-job-training” Think of a skill you are developing. At what point do you need to leave the instructional stage and move into practice? Once in the practice mode, do you ever return to the instructional level?

Chapter Seven: What makes Granny Noon’s house a home?

Chapter Eight: What needs did Granny Noon take care of for Kale?

Chapter Nine: In their own way, Dar and Leetu Bends have each offered Kale something for the journey. Discuss the “gifts.”

Chapter Ten: Looking back over the first ten chapters, at what point do you think Kale’s adventure really began?

Granny Noon’s advice about the contents of her pockets was too complicated for Kale to remember. The advice to her heart was simple. Do you believe that this is true in real life? Are the things to do with everyday matters complicated and the things to do with the heart are really quite simple?

GRAMMAR ASIDE

horde/hoard

cache/cash

What are words like this called, and what problems do they create for both the writer and the reader?

Chapter Eleven: How much of the learning process is the responsibility of the learner and how much is the responsibility of the instructor?

Chapter Twelve: Sometimes we see things that others don't. For example, we see that a movie, a song, a style of clothing does not honor God, therefore it is wrong. Why do you think it is so very hard to stay true to your convictions when others don't seem to "see your point"?

Chapter Thirteen: There were several times when Kale's emotions must have shot off the chart. Pinpoint these times; name the emotions Kale was feeling. What hopes and fears underline these emotions?

Chapter Fourteen: Discuss the implications of this chapter.

Chapter Fifteen: All lives hold disappointments and tragedies. How do everyday, normal activities soften the blows? Why do some joyous happenings erase some of the pain?

Chapter Sixteen: Dar gives Kale two pieces of advice. Why is it easier to take advice from some people and not from others? When you give advice, it would be good to follow Dar's example. What does he do right?

Chapter Seventeen: Kale grumbles in this chapter. Do you think she's a whiner by nature? What inside of her is causing the grumbling?

Chapter Eighteen: Do people sometimes attribute virtues or talents to you that you cannot see yourself? What should you do with this input?

Chapter Nineteen: Healing is a combination of things. What do you think are elements of healing?

Chapter Twenty: In what action have you exercised freedom lately?

Chapter Twenty-one: Relationships are hard to maintain. Dar-Kale; Kale-Celisse; Dar-Celisse. What is the strong thread binding these pairs? What is the weak thread?

Chapter Twenty-two: Rest and work; input and output. How does an imbalance affect performance?

Chapter Twenty-three: Why is it that darkness causes us to pause, or tremble, or stop all together?

Chapter Twenty-four: There are times when we don't "see" suffering. What can trigger an awareness of something we "should have" seen?

Chapter Twenty-five: What is the power of light?

Chapter Twenty-six: Why does Kale want to meet Paladin?

Chapter Twenty-seven: Different reactions to crisis. Can you predict how you will respond in an emergency? What are the variables?

Chapter Twenty-eight: Forgiveness. Discuss the story of Gale and Sweptor. How does Kale react to the praise related by Veasey?

Chapter Twenty-nine: What do you expect Paladin to do?

Chapter Thirty: Were you surprised by Paladin's words and the dragons' reaction? What does this equate to in the Christian walk?

Chapter Thirty-one: Paladin presents Kale with parables in picture form. Can you discern the meaning of: 1. doneel child/seamstress; 2. the apple tree sapling; 3. and the gift giving.

Chapter Thirty-two: Do we get to know everything God has to teach us before we embark on our own quests? Why does God sometimes wait until we are on the road before he gives us the map?
(Keep an eye out for a subtle difference in Gymn.)

Chapter Thirty-three: Of what medicinal value are soft touches, music, and beautiful images?

Chapter Thirty-four: First impressions - This chapter starts with Kale's first impression of the wizard and ends with her first impression of his home. What is your experience with first impressions?

Chapter Thirty-five: What do you think of the way Fenworth ended Lettu's complete inactivity? He basically ordered her to "get over it," didn't he? Is that a legitimate method of dealing with a past hurt in any real life situations?

Chapter Thirty-six: How do you determine truth from fiction? This novel is a work of fiction. Is there any truth in it?

Chapter Thirty-seven: Kale was angry with Fenworth for muttering nonsense, but he was actually helping. An outsider doesn't always see the importance of a job you are doing. When is it necessary to explain and when is it not?

Chapter Thirty-eight: What experience have you had with death? What are your thoughts about death?

Chapter Thirty-nine: Cluster attitudes—one bad attitude sprouts variants. What is Kale’s central attitude? What variants are clustering around that viewpoint?

Chapter Forty: Why do you think Fenworth’s grumbling is amusing and Kale’s is annoying?

Chapter Forty-one: What qualities of the tumanhofer housed do you admire?

Chapter Forty-two: Notice when Kale is in real trouble, she shifts gears. Now she is not a grumbler. Why do you think this is?

Chapter Forty-three: Treating your talents with respect—Have you ever know of someone who used their talent disrespectfully?

Chapter Forty-four: Kale has questioned the wisdom of a singing dragon being sent on a quest. Now she sees Metta’s talent is useful. How else does Metta aid the travelers with her songs?

Chapter Forty-five: Risto’s voice enters Kale’s mind at times when she is most vulnerable. What types of thoughts make her vulnerable?

Chapter Forty-six: What did Seezle and Shimeran do when they could do nothing to rescue themselves? What does “wait upon the Lord” mean?

Chapter Forty-seven: What is intercessory prayer? What is an example of IP in this chapter?

Chapter Forty-eight: Circumstances—Sometimes it seems that no matter what you do, the circumstances are such that you just can’t win. What is the best course of action in such a case?

Chapter Forty-nine: What experience do you have with priorities or responsibilities changing order?

Chapter Fifty: Why is it significant that Risto and Paladin are similar in looks?

Epilogue: Is Kale still embarrassed by her lack of knowledge? Why or why not?