

PETER PAN

(CHAPTER 13 ~ DO YOU BELIEVE IN FAIRIES?)



Book Unit
Created by
Gay Miller



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I'm excited to announce that each Monday, *Peter Pan Book Unit* will be featured in weekly blog posts.

Book Units Teacher Blog
<http://bookunitsteacher.com/wp/>

Saving each lesson for a novel study is a great option. Since students are so familiar with this well-loved American classic, most chapters can be stand-alone lessons. Sir James Matthew Barrie first wrote Peter Pan as a play in 1904. The play was turned into the book *Peter and Wendy* in 1911 (later called *Peter Pan*), so it is now in public domain. There is no need to purchase a class set of books because the complete text will be added to the unit plans.



The best place to begin is with the introduction found here:

<https://www.teacherspayteachers.com/Product/Peter-Pan-2150899>

Chapter 13 DO YOU BELIEVE IN FAIRIES?

The more quickly this horror is disposed of the better. The first to emerge from his tree was Curly. He rose out of it into the arms of Cecco, who flung him to Smee, who flung him to Starkey, who flung him to Bill Jukes, who flung him to Noodler, and so he was tossed from one to another till he fell at the feet of the black pirate. All the boys were plucked from their trees in this ruthless manner; and several of them were in the air at a time, like bales of goods flung from hand to hand.

A different treatment was accorded to Wendy, who came last. With ironical politeness Hook raised his hat to her, and, offering her his arm, escorted her to the spot where the others were being gagged. He did it with such an air, he was so frightfully DISTINGUE [imposingly distinguished], that she was too fascinated to cry out. She was only a little girl.

Perhaps it is tell-tale to divulge that for a moment Hook entranced her, and we tell on her only because her slip led to strange results. Had she haughtily unhanded him (and we should have loved to write it of her), she would have been hurled through the air like the others, and then Hook would probably not have been present at the tying of the children; and had he not been at the tying he would not have discovered Slightly's secret, and without the secret he could not presently have made his foul attempt on Peter's life.

They were tied to prevent their flying away, doubled up with their knees close to their ears; and for the trussing of them the black pirate had cut a rope into nine equal pieces. All went well until Slightly's turn came, when he was found to be like those irritating parcels that use up all the string in going round and leave no tags [ends] with which to tie a knot. The pirates kicked him in their rage, just as you kick the parcel (though in fairness you should kick the string); and strange to say it was Hook who told them to belay their violence. His lip was curled with malicious triumph. While his dogs were merely sweating because every time they tried to pack the unhappy lad tight in one part he bulged out in another, Hook's master mind had gone far beneath Slightly's surface, probing not for effects but for causes; and his exultation showed that he had found them. Slightly, white to the gills, knew that Hook had surprised [discovered] his secret, which was this, that no boy so blown out could use a tree wherein an average man need stick. Poor Slightly, most wretched of all the children now, for he was in a panic about Peter, bitterly regretted what he had done. Madly addicted to the drinking of water when he was hot, he had swelled in consequence to his present girth, and instead of reducing himself to fit his tree he had, unknown to the others, whittled his tree to make it fit him.

Sufficient of this Hook guessed to persuade him that Peter at last lay at his mercy, but no word of the dark design that now formed in the subterranean caverns of his mind crossed his lips; he merely signed that the captives were to be conveyed to the ship, and that he would be alone.

How to convey them? Hunched up in their ropes they might indeed be rolled down hill like barrels, but most of the way lay through a **morass**. Again Hook's genius surmounted difficulties. He indicated that the little house must be used as a conveyance. The children were flung into it, four stout pirates raised it on their shoulders, the others fell in behind, and singing the hateful pirate chorus the strange procession set off through the wood. I don't know whether any of the children were crying; if so, the singing drowned the sound; but as the little house disappeared in the forest, a brave though tiny jet of smoke issued from its chimney as if defying Hook.

Hook saw it, and it did Peter a bad service. It dried up any trickle of pity for him that may have remained in the pirate's infuriated breast.

The first thing he did on finding himself alone in the fast falling night was to tiptoe to Slightly's tree, and make sure that it provided him with a passage. Then for long he remained brooding; his hat of ill omen on the sward, so that any gentle breeze which had arisen might play refreshingly through his hair. Dark as were his thoughts his blue eyes were as soft as the periwinkle. Intently he listened for any sound from the nether world, but all was as silent below as above; the house under the ground seemed to be but one more empty tenement in the void. Was that boy asleep, or did he stand waiting at the foot of Slightly's tree, with his dagger in his hand?

There was no way of knowing, save by going down. Hook let his cloak slip softly to the ground, and then biting his lips till a lewd blood stood on them, he stepped into the tree. He was a brave man, but for a moment he had to stop there and wipe his brow, which was dripping like a candle. Then, silently, he let himself go into the unknown.

He arrived unmolested at the foot of the shaft, and stood still again, biting at his breath, which had almost left him. As his eyes became accustomed to the dim light various objects in the home under the trees took shape; but the only one on which his greedy gaze rested, long sought for and found at last, was the great bed. On the bed lay Peter fast asleep.

Unaware of the tragedy being enacted above, Peter had continued, for a little time after the children left, to play gaily on his pipes: no doubt rather a forlorn attempt to prove to himself that he did not care. Then he decided not to take his medicine, so as to grieve Wendy. Then he lay down on the bed outside the coverlet, to vex her still more; for she had always tucked them inside it, because you never know that you may not grow chilly at the turn of the night. Then he nearly cried; but it struck him how indignant she would be if he laughed instead; so he laughed a haughty laugh and fell asleep in the middle of it.

Sometimes, though not often, he had dreams, and they were more painful than the dreams of other boys. For hours he could not be separated from these dreams, though he wailed piteously in them. They had to do, I think, with the riddle of his existence. At such times it had been Wendy's custom to take him out of bed and sit with him on her lap, soothing him in dear ways of her own invention, and when he grew calmer to put him back to bed before he quite woke up, so that he should not know of the indignity to which she had subjected him. But on this occasion he had fallen at once into a dreamless sleep. One arm dropped over the edge of the bed, one leg was arched, and the unfinished part of his laugh was stranded on his mouth, which was open, showing the little pearls.

Thus defenceless Hook found him. He stood silent at the foot of the tree looking across the chamber at his enemy. Did no feeling of compassion disturb his sombre breast? The man was not wholly evil; he loved flowers (I have been told) and sweet music (he was himself no mean performer on the harpsichord); and, let it be frankly admitted, the idyllic nature of the scene stirred him profoundly. Mastered by his better self he would have returned reluctantly up the tree, but for one thing.

What stayed him was Peter's impertinent appearance as he slept. The open mouth, the drooping arm, the arched knee: they were such a personification of cockiness as, taken together, will never again, one may hope, be presented to eyes so sensitive to their offensiveness. They steeled Hook's heart. If his rage had broken him into a hundred pieces every one of them would have disregarded the incident, and leapt at the sleeper.

Though a light from the one lamp shone dimly on the bed, Hook stood in darkness himself, and at the first stealthy step forward he discovered an obstacle, the door of Slightly's tree. It

did not entirely fill the aperture, and he had been looking over it. Feeling for the catch, he found to his fury that it was low down, beyond his reach. To his disordered brain it seemed then that the irritating quality in Peter's face and figure visibly increased, and he rattled the door and flung himself against it. Was his enemy to escape him after all?

But what was that? The red in his eye had caught sight of Peter's medicine standing on a ledge within easy reach. He fathomed what it was straightaway, and immediately knew that the sleeper was in his power.

Lest he should be taken alive, Hook always carried about his person a dreadful drug, blended by himself of all the death-dealing rings that had come into his possession. These he had boiled down into a yellow liquid quite unknown to science, which was probably the most virulent poison in existence.

Five drops of this he now added to Peter's cup. His hand shook, but it was in exultation rather than in shame. As he did it he avoided glancing at the sleeper, but not lest pity should unnerve him; merely to avoid spilling. Then one long **gloating** look he cast upon his victim, and turning, wormed his way with difficulty up the tree. As he emerged at the top he looked the very spirit of evil breaking from its hole. Donning his hat at its most rakish angle, he wound his cloak around him, holding one end in front as if to conceal his person from the night, of which it was the blackest part, and muttering strangely to himself, stole away through the trees.

Peter slept on. The light guttered [burned to edges] and went out, leaving the tenement in darkness; but still he slept. It must have been not less than ten o'clock by the crocodile, when he suddenly sat up in his bed, wakened by he knew not what. It was a soft cautious tapping on the door of his tree.

Soft and cautious, but in that stillness it was sinister. Peter felt for his dagger till his hand gripped it. Then he spoke.

"Who is that?"

For long there was no answer: then again the knock.

"Who are you?"

No answer.

He was thrilled, and he loved being thrilled. In two strides he reached the door. Unlike Slightly's door, it filled the aperture [opening], so that he could not see beyond it, nor could the one knocking see him.

"I won't open unless you speak," Peter cried.

Then at last the visitor spoke, in a lovely bell-like voice.

"Let me in, Peter."

It was Tink, and quickly he unbarred to her. She flew in excitedly, her face flushed and her dress stained with mud.

"What is it?"

"Oh, you could never guess!" she cried, and offered him three guesses. "Out with it!" he shouted, and in one ungrammatical sentence, as long as the ribbons that conjurers [magicians] pull from their mouths, she told of the capture of Wendy and the boys.

Peter's heart bobbed up and down as he listened. Wendy bound, and on the pirate ship; she who loved everything to be just so!

"I'll rescue her!" he cried, leaping at his weapons. As he leapt he thought of something he could do to please her. He could take his medicine.

His hand closed on the fatal draught.

"No!" shrieked Tinker Bell, who had heard Hook mutter about his deed as he sped through the forest.

"Why not?"

"It is poisoned."

"Poisoned? Who could have poisoned it?"

"Hook."

"Don't be silly. How could Hook have got down here?"

Alas, Tinker Bell could not explain this, for even she did not know the dark secret of Slightly's tree. Nevertheless Hook's words had left no room for doubt. The cup was poisoned.

"Besides," said Peter, quite believing himself, "I never fell asleep."

He raised the cup. No time for words now; time for deeds; and with one of her lightning movements Tink got between his lips and the draught, and drained it to the dregs.

"Why, Tink, how dare you drink my medicine?"

But she did not answer. Already she was reeling in the air.

"What is the matter with you?" cried Peter, suddenly afraid.

"It was poisoned, Peter," she told him softly; "and now I am going to be dead."

"O Tink, did you drink it to save me?"

"Yes."

"But why, Tink?"

Her wings would scarcely carry her now, but in reply she alighted on his shoulder and gave his nose a loving bite. She whispered in his ear "You silly ass," and then, tottering to her chamber, lay down on the bed.

His head almost filled the fourth wall of her little room as he knelt near her in distress. Every moment her light was growing fainter; and he knew that if it went out she would be no more. She liked his tears so much that she put out her beautiful finger and let them run over it.

Her voice was so low that at first he could not make out what she said. Then he made it out. She was saying that she thought she could get well again if children believed in fairies.

Peter flung out his arms. There were no children there, and it was night time; but he addressed all who might be dreaming of the Neverland, and who were therefore nearer to him than you think: boys and girls in their nighties, and naked papooses in their baskets hung from trees.

"Do you believe?" he cried.

Tink sat up in bed almost briskly to listen to her fate.

She fancied she heard answers in the affirmative, and then again she wasn't sure.

"What do you think?" she asked Peter.

"If you believe," he shouted to them, "clap your hands; don't let Tink die."

Many clapped.

Some didn't.

A few beasts hissed.

The clapping stopped suddenly; as if countless mothers had rushed to their nurseries to see what on earth was happening; but already Tink was saved. First her voice grew strong, then she popped out of bed, then she was flashing through the room more merry and impudent

than ever. She never thought of thanking those who believed, but she would have liked to get at the ones who had hissed.

"And now to rescue Wendy!"

The moon was riding in a cloudy heaven when Peter rose from his tree, begirt [belted] with weapons and wearing little else, to set out upon his perilous quest. It was not such a night as he would have chosen. He had hoped to fly, keeping not far from the ground so that nothing unwonted should escape his eyes; but in that fitful light to have flown low would have meant trailing his shadow through the trees, thus disturbing birds and acquainting a watchful foe that he was astir.

He regretted now that he had given the birds of the island such strange names that they are very wild and difficult of approach.

There was no other course but to press forward in redskin fashion, at which happily he was an adept [expert]. But in what direction, for he could not be sure that the children had been taken to the ship? A light fall of snow had obliterated all footmarks; and a deathly silence pervaded the island, as if for a space Nature stood still in horror of the recent carnage. He had taught the children something of the forest lore that he had himself learned from Tiger Lily and Tinker Bell, and knew that in their dire hour they were not likely to forget it. Slightly, if he had an opportunity, would blaze [cut a mark in] the trees, for instance, Curly would drop seeds, and Wendy would leave her handkerchief at some important place. The morning was needed to search for such guidance, and he could not wait. The upper world had called him, but would give no help.

The crocodile passed him, but not another living thing, not a sound, not a movement; and yet he knew well that sudden death might be at the next tree, or stalking him from behind.

He swore this terrible oath: "Hook or me this time."

Now he crawled forward like a snake, and again erect, he darted across a space on which the moonlight played, one finger on his lip and his dagger at the ready. He was frightfully happy.

Peter Pan ~ Chapter 13 [morass & gloat]

Read the definitions of **morass**.

- a. an area of soft wet ground such as a swamp or bog
- b. a complicated or confused situation

Determine which definition is used in each of the sentences below. Write a or b in the blank to show your answer.

1. _____ She became lost in a **morass** of lies.
2. _____ The animals crossed the **morass** looking for prey.
3. _____ After using credit cards repeatedly, Winnie was caught in a **morass** of debt.
4. Circle six words in the box that are synonyms or closely related to the word **morass** as in definition #1 above.

bog	desert	sandy	vacant
wasteland	barrens	quagmire	wetland
marsh	mire	swamp	bleak



5. Circle six words in the box that are synonyms or closely related to the word **gloat**.

mourn	smirk	sorrow	rejoice
pine	wallow	bemoan	revel
weep	grieve	delight	triumph

6. Write a sentence using the word **gloat**.

Peter Pan ~ Chapter 13 [morass & gloat]

Read the definitions of **morass**.

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- ___ **b** ___ She became lost in a **morass** of lies.
- ___ **a** ___ The animals crossed the **morass** looking for prey.
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- Write a sentence using the word **gloat**.

Peter Pan ~ Chapter 13

1. Another title for Chapter 13 could be - - - .

- a. Captured by Pirates
- b. Slightly's Size
- c. The Treatment of Wendy
- d. A Sleepy Peter Pan

2. Sequence the following events in order.

____ Children everywhere clap to show they believe in fairies.

____ The pirates realize how large Slightly is, so his door to the cavern home must be large as well.

____ Hook drops poison in Peter's medicine.

____ Tinker Bell drinks the medicine to keep Peter from poisoning himself.

____ Tinker Bell wakes up Peter.

____ The children are thrown into Wendy's small house and carried off toward the pirate ship.

3. The effect of Slightly carving a larger door was _____.

- a. Tinker Bell heard Captain Hook's plans.
- b. The boys were captured by the pirates.
- c. Hook was able to climb down inside the cavern home.
- d. The children were placed inside Wendy's small home.

4. Explain why Peter does not fly to the pirate's ship.

5. Match each line from Chapter 13 to the type of figurative language the sentence contains, and then tell the meaning of each passage.

____ As he emerged at the top he looked the very spirit of evil breaking from its hole.

a. metaphor

Meaning _____

____ The moon was riding in a cloudy heaven when Peter rose from his tree.

b. simile

Meaning _____

____ "Out with it!" he shouted, and in one ungrammatical sentence, as long as the ribbons that conjurers [magicians] pull from their mouths, she told of the capture of Wendy and the boys.

c. personification

Meaning _____

Peter Pan ~ Chapter 13

1. Another title for Chapter 13 could be - - - .

- a. Captured by Pirates
- b. Slightly's Size
- c. The Treatment of Wendy
- d. A Sleepy Peter Pan

2. Sequence the following events in order.

- 6 Children everywhere clap to show they believe in fairies.
- 1 The pirates realize how large Slightly is, so his door to the cavern home must be large as well.
- 3 Hook drops poison in Peter's medicine.
- 5 Tinker Bell drinks the medicine to keep Peter from poisoning himself.
- 4 Tinker Bell wakes up Peter.
- 2 The children are thrown into Wendy's small house and carried off toward the pirate ship.

3. The effect of Slightly carving a larger door was _____.

- a. Tinker Bell heard Captain Hook's plans.
- b. The boys were captured by the pirates.
- c. Hook was able to climb down inside the cavern home.
- d. The children were placed inside Wendy's small home.

4. Explain why Peter does not fly to the pirate's ship.

If Peter were to fly low enough to watch out for the pirates, he would alert the birds. These birds are extremely wild because of the unusual names Peter has given them. The birds would tip off the pirates that Peter is overhead. _____

5. Match each line from Chapter 13 to the type of figurative language the sentence contains.

a As he emerged at the top he looked the very spirit of evil breaking from its hole.

Meaning ~ Hook looked extremely mean.

c The moon was riding in a cloudy heaven when Peter rose from his tree.

Meaning ~ It is early evening and the sky is full of clouds.

b "Out with it!" he shouted, and in one ungrammatical sentence, as long as the ribbons that conjurers [magicians] pull from their mouths, she told of the capture of Wendy and the boys.

Meaning ~ Wendy told the story in one very long sentence.

a. metaphor

b. simile

c. personification

Point of View

Point of View

1st Person (One character tells the story. This character reveals only personal thoughts and feelings of what s/he sees. The writer uses pronouns such as "I", "me", "mine", or "my".)

2nd Person (The narrator tells the story using the pronoun "you". The character is someone similar to you.)

3rd Person (The story is told using pronouns such as "he", "she", "they", or "it".)

Limited ~ The narrator tells the story through just one character. The reader will learn the thoughts, feelings, and reasons for actions of this character.

Objective ~ The narrator tells the story without relaying any character's thoughts, opinions, or feelings.

Omniscient ~ The narrator knows the thoughts and feelings of all the characters in the story.



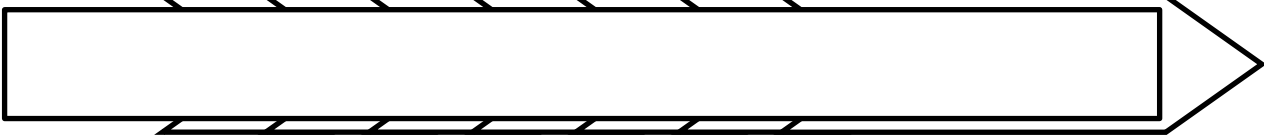
Constructed Response – Point of View

After answering the following questions about point of view, write a response in paragraph form.

Who is telling the story?



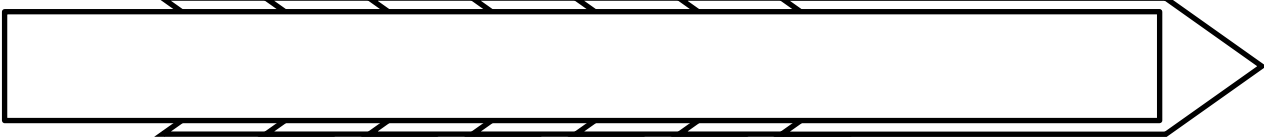
From which point of view is the story told? What is the narrator's perspective?



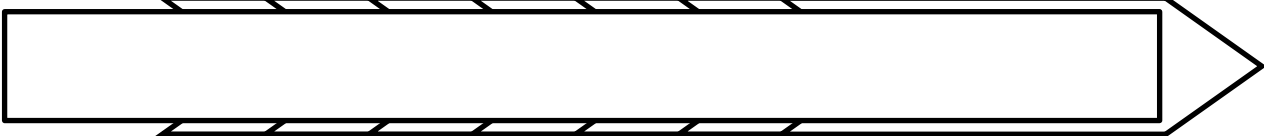
How does the narrator's point of view change how the events are being described?



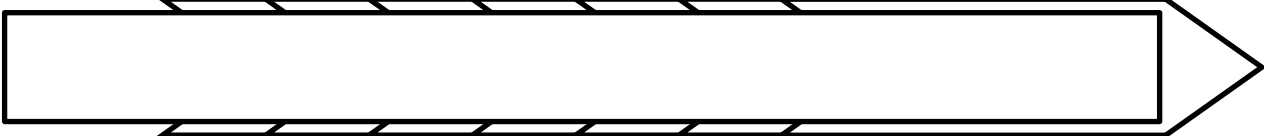
How does the narrator's point of view influence how the events are described?



How would the story change if a different character was the narrator?



Why do you think the narrator described the events the way she did?



[CCSS.ELA-Literacy.RL.5.6](#) Describe how a narrator's or speaker's point of view influences how events are described.
[CCSS.ELA-Literacy.RL.6.6](#) Explain how an author develops the point of view of the narrator or speaker in a text.
[CCSS.ELA-Literacy.RL.7.6](#) Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Constructed Response – Point of View (Answer Key)

After answering the following questions about point of view, write a response in paragraph form.

Who is telling the story?

a narrator ~ While not a character in the book, the narrator refers to himself as I at times and speaks directly to the reader at times making the reader feel as if s/he is having a conversation. . . . "I don't know whether you have ever seen a map of a person's mind."

From which point of view is the story told? What is the narrator's perspective?

The story is told from third person point of view omniscient. The narrator tells what most of the characters are thinking; however, the story mostly follows the main character's thoughts.

How does the narrator's point of view change how the events are being described?

At times the narrator directly addresses the reader. For example, "Would that he could hear us, but we are not really on the island, and he passes by, biting his knuckles." Another example, "Let us now kill a pirate, to show Hook's method."

How does the narrator's point of view influence how the events are described?

The narrator knows and shares with the reader the thoughts of certain characters. Because of this, the reader knows how Wendy, Peter, and Hook all feel about each other and events that are taking place in the novel.

How would the story change if a different character was the narrator?

The reader would not feel as close a connection to the characters if their thoughts were not revealed.

Why do you think the narrator described the events the way he did?

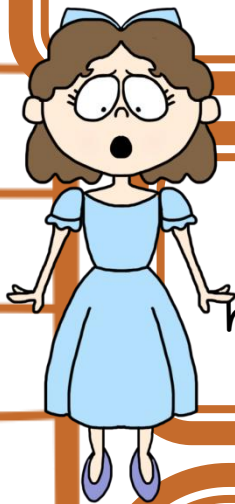
The author probably wanted the reader to feel the emotions of all of the characters.

[CCSS.ELA-Literacy.RL.5.6](#) Describe how a narrator's or speaker's point of view influences how events are described.
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[CCSS.ELA-Literacy.RL.7.6](#) Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

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