



When Lightning Strikes

A Novel Study

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COMPLETE UNIT (NOTES & ACTIVITIES)

SECTION I: ONGOING ACTIVITIES

SECTION II: CULMINATING ACTIVITIES

Section I

ONGOING ACTIVITIES

SECTION	CONCEPT/ ACTIVITY	PAGE
Getting Started	Basic Novel Information	3
	Characters and Character Traits	4
Chapters 1-5	Character Traits	6
	Chapter Summaries	6
	Moral Virtues	7
Chapters 6-8	Character Traits	8
	Chapter Summaries	8
	Moral Virtues	9
	Imagery	9
Chapters 9-13	Character Traits	11
	Chapter Summaries	11
	Moral Virtues	12
	Figurative Language	12
Chapters 14-17	Character Traits	15
	Chapter Summaries	15
	Moral Virtues	16
	Point of View	17
Chapters 18-22	Character Traits	19
	Chapter Summaries	19
	Moral Virtues	20
	Theme & Character	21
Chapters 23-27	Character Traits	24
	Chapter Summaries	24
	Moral Virtues	25
	Plot and Conflict	25
Chapters 28-31	Character Traits	27
	Chapter Summaries	27
	Moral Virtues	28
	Flashback	29
Chapters 32-34	Character Traits	31
	Chapter Summaries	31
	Moral Virtues	32
	Theme	33
	Character Types	35

– *Life in Russia* photo (p. 40) is from *Hutterite Roots*,
Pine Hill Press, 1985. Used by permission.

– Moral virtues concepts are based on *Building Moral Intelligence*,
by Michelle Borba, Jossey-Bass, 2001

Note to Students: Locomotive icons –  – indicate an activity to perform.

WHEN LIGHTNING STRIKES**Getting Started**

Fill in the following organizer with information about the novel.

1. Title: _____
2. Author: _____
3. Publisher: _____
4. Publishing Date: _____
5. Number of Pages: _____
6. Number of Chapters: _____

FRONT COVER

1. What does the front cover illustration show? _____

2. Does the front cover make you want to look further to see what the novel is about? _____
Why or why not? _____
3. This is the first novel in a series. The sequel picks up the next phase of the characters' lives in America. What is the name of the novel series? _____

BACK COVER

1. Read the back cover summary. What can you find in it that makes the book sound interesting?

INTERNET

1. See if you can find the name of the sequel to *When Lightning Strikes*: _____
2. Book reviews can help a reader decide what a book will be like. If you have access to the internet, try to look up a book review of *When Lightning Strikes* in *CM Magazine* from the University of Manitoba. Write down one sentence from the review that you think makes the novel sound interesting. *CM Magazine* is at <http://www.umanitoba.ca/cm>. Use *search*, and type in the title.

CHARACTERIZATION

Characters are who the story is about. We learn about them in two ways.

1. Dialogue (what they say)
2. Action (what they do)

As the novel progresses, you will meet the characters in the box below. As you read each group of chapters, you will be asked to go back and add to the character chart on page five. You will indicate what the characters are like, and in which chapter each character is introduced.

Moral Virtues: Notice that some words in the character traits chart below are bold-faced. These are words that describe the seven moral virtues. A writer named Michelle Borba says that morality has to do with caring about others, and understanding the difference between right and wrong. She says there are seven important character traits that decent, well-adjusted human beings show. These are called the seven moral virtues. You will read more about them in the **Moral Virtues** activity in the section on chapters 1-5.

When you fill out the character traits chart, keep the bold-faced moral virtues in mind, and circle them when you write them in. There is a Moral Virtues activity for each novel study section.

Hannah Stahl	Sannah Basel	Paul Wipf
Vanya the Great	CHARACTER BOX	The Jewish Man
Catherine Wipf	Johann Kleinsasser	Zechariah Wipf

CHARACTER TRAITS

bitter	daring	harsh	mean	serious
boastful	dependable	helpful	mEEK	stern
bossy	deranged	honest	nasty	strict
brusque	determined	hot-headed	patient	strong
calm	dishonest	hurting	polite	strong-willed
careless	dissipated	impulsive	quiet	stubborn
caring	duty-minded	independent	rebellious	thoughtful
charming	empathetic	intelligent	reckless	tolerant
clever	erratic	intolerant	relaxed	tortured
conflicted	fair	irritable	respectful	understanding
conscientious	forgiving	kind	rude	unfair
contented	friendly	level-headed	sad	unforgiving
courageous	gentle	loving	self-	unkind
cowed	guilt-ridden	loyal	controlled	wise
cruel	hardened	manipulative	sensitive	witty

CHARACTER	CHAPTER INTRODUCED	CHOOSE CHARACTER TRAITS FROM THE LIST ABOVE TO TELL WHAT EACH CHARACTER IS LIKE (WRITE SMALL, SO YOU CAN ADD TO IT)	CHARACTER TYPE	
			Flat	Static
			Round	Dynamic
			Flat	Static
			Round	Dynamic
			Flat	Static
			Round	Dynamic
			Flat	Static
			Round	Dynamic
			Flat	Static
			Round	Dynamic

CHAPTERS 1 - 5








CHARACTER TRAITS: Go to the *Character Traits* chart on page five to add characters and words from the character traits chart. **If you include any of the bold-faced moral virtues traits, circle them.** If you think of character trait words that are not in the list, feel free to add them. Do not do CHARACTER TYPE yet. That comes at the end of the novel.



CHAPTER SUMMARIES

At the end of this novel study you will find ready-made **Chapter Summaries**. The summaries within each group are in the wrong order. Cut them out, and glue them neatly into the table below in the correct order. **Optional:** If you would rather do your own summaries, write them in the table. You can do Chapters 1 - 5 as a single summary rather than individual chapters.

CHAPTER	SUMMARIES: CHAPTERS 1 - 5
1 	<hr/> <hr/> <hr/>
2 	<hr/> <hr/> <hr/>
3 	<hr/> <hr/> <hr/>
4 	<hr/> <hr/> <hr/>
5 	<hr/> <hr/> <hr/>

MORAL VIRTUES

As mentioned earlier, Michelle Borba says there are seven moral virtues. These are the important character traits that decent, well-adjusted human beings show. They are listed and defined below.

- **Empathy:** This being able to understand (and care) how other people are feeling.
- **Conscience:** This is the small voice inside that helps you know (and do) what is right.
- **Self-control:** This is being able to think before you act, which helps you to act wisely.
- **Respect:** This helps you believe that every person is valuable, and worthy of good treatment.
- **Kindness:** This is the ability to show concern for the feelings of others.
- **Fairness:** This is choosing to be open-minded, and refusing to show favouritism.
- **Tolerance:** This is the ability to appreciate people whose beliefs, customs, abilities or looks may be different than your own.



ACTIVITY

For each chapter grouping you will be asked to comment on the behavior of two characters based on the moral virtues. A chart will name the virtue, the character, the kind of behavior, and the page number where it occurs in the novel. Your challenge is to complete the chart. Do the first one now.

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Tolerance	Sannah Basel	Shows tolerance to others with different beliefs, customs, abilities or looks.	15, 16
What Happens?			
<hr/>			
<hr/>			
Does the Character display the moral virtue?		(circle one)	yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			
<hr/>			
<hr/>			
<hr/>			

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Kindness	Andreas Vetter	Sticks up for people who are being picked on or alienated	26
What Happens? <hr/> <hr/>			
Does the Character display the moral virtue? (circle one)			yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait? <hr/> <hr/> <hr/> <hr/>			

CHAPTERS 6 - 8






CHARACTER TRAITS: Return to the *Character Traits* chart to add or update characters and traits.



CHAPTER SUMMARIES

Choose the correct chapter summaries from the back, and glue them neatly into the table below (or write your own summary of this section on the lines provided).

CHAPTER	SUMMARIES: CHAPTERS 6 - 8
6 	<hr/> <hr/> <hr/>
7 	<hr/> <hr/> <hr/>
8 	<hr/> <hr/> <hr/>



MORAL VIRTUES: Complete the chart below for the two characters named.

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Tolerance	Hons Gross	Is friendly to others with differences in beliefs, customs, abilities or looks.	31
What Happens?			

Does the Character display the moral virtue? (circle one)			yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Self-control	Paul	Refrains from aggression such as hitting, kicking, fighting or pushing.	31
What Happens?			

Does the Character display the moral virtue? (circle one)			yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			

IMAGERY

Imagery is language that appeals to the senses so a reader can see, hear, smell, taste, and touch what the author describes. The words create mental pictures that help the reader understand the mood or feeling of the story.

Authors often use *figurative language* to create imagery. Figurative language will be covered in the next chapter set. For now, read the examples of imagery in the chart below to get an idea of how it works.

SENSE	EXAMPLE
Sight	P. 12. My <i>Mueter</i> , my own dear mother. A curl of rolled hair curved out from under her kerchief. Her hair was the clean pale yellow of autumn grass in the sun....
Sound	P. 24. Her voice was high and piercing, like sharp sticks jabbing at my weary mind.
Smell	P. 28. In my own home, the morning smell of bacon and eggs or oatmeal had always wafted from the stove.
Taste	P. 40. By the time he had finished, I tasted blood on my tongue from biting back my cries.
Touch	P. 12. Nor would I ever again feel Fater's – my father's – guiding hand on my shoulder, or feel his strong, work-hardened hands lift me into the air as they had done so often in the past.



ACTIVITY

Now You Try. Imagine that you are in Paul's place. You have just arrived at the Sheromet Colony. You are sad and lonesome, and maybe angry too. As soon as you arrive, you are sent out to the cow barn to shovel manure into a wagon. The boss is impatient, and you do not like him. Write a paragraph, using as many sense descriptions as you can. What do you see, hear, smell, taste and touch? Choose your words so that everything you describe shows the way you feel. Write in the space below. If you need more space, use loose-leaf, and fasten it with tape into the book, so it can be flipped up.

CHAPTERS 9 - 13








CHARACTER TRAITS: Return to the *Character Traits* chart to add or update characters and traits.



CHAPTER SUMMARIES

Choose the correct chapter summaries from the back of the unit, and glue them neatly into the table below (or write your own summary of this section on the lines provided).

CHAPTER	SUMMARIES: CHAPTERS 9 - 13
9 	<hr/> <hr/> <hr/>
10 	<hr/> <hr/> <hr/>
11 	<hr/> <hr/> <hr/>
12 	<hr/> <hr/> <hr/>
13 	<hr/> <hr/> <hr/>



MORAL VIRTUES: Complete the chart below for the two characters named.

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Empathy	Hannah	Tears up or looks upset when someone else is distressed.	54
What Happens?			

Does the Character display the moral virtue? (circle one)			yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Conscience	Paul	Admits mistakes and apologizes.	59
What Happens?			

Does the Character display the moral virtue? (circle one)			yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			

FIGURATIVE LANGUAGE

In the last chapter group, you learned about imagery. Now let’s look at figurative language. Figurative language creates clear and vivid images by describing things in ways that are not exactly (or literally) true. It often compares one thing to another to give a clearer picture of what something is like. It helps create pictures in the mind and lets the reader see things in a new, imaginative way.

Study the figurative language chart below to learn the names of seven kinds of figurative language.

FIGURE	DEFINITION	EXAMPLE
Simile	A simile is a comparison between two unlike things that have something in common. A simile always uses the words <i>like</i> or <i>as</i> to make the comparison.	P. 11. <i>On the left, like a field of sad-eyed flowers, were the women....</i> P. 13. <i>All eyes were downcast, as serious and brooding as the cold place in the bottom of my heart.</i>
Metaphor	A metaphor is a comparison of two unlike things that have something in common. The comparison does not use <i>like</i> or <i>as</i> . Instead, it says that one thing <i>is</i> something else.	p. 24. " <i>Jesus is your miller.</i> " (Andreas does not mean that Jesus is actually a miller. He is making a comparison for Paul.)
Synecdoche	Synecdoche is a comparison, when a part of something is used to represent the whole thing.	P. 11. <i>The right half of the church was a sea of black coats and beards.</i> (Coats & beards, of course, represent the men.) P. 33. <i>Red-hair was right.</i> (Paul means red-haired Hons Gross.)
Personification	Personification is when the author speaks of an idea, object, or animal as if it were a person.	P. 51. <i>Doubt pinched my heart.</i> (Doubt cannot actually pinch something.)
Irony	Irony is saying one thing, but meaning something else.	P. 58. " <i>I hope you liked the house tour,</i> " <i>I joked. "Wasn't it fun?"</i> (When reading the story, you can tell that he really means it was a failure, & <i>not</i> fun.)
Hyperbole	Hyperbole is an exaggeration, usually to make a point.	P. 56. <i>We both ran faster than a jackrabbit.</i> (They didn't run <i>that</i> fast.)
Litotes	Litotes is a deliberate understatement of something the reader knows could really be said in a stronger way.	P. 40. <i>Graybeard knew how to use the strap.</i> (That's putting it mildly!)



ACTIVITY

Now You Find Some. Go to the novel pages listed in the chart below and find sentences containing the appropriate figures of speech. Write the sentences in the space provided.

FIGURE	PAGE	SENTENCE
Simile (using the word <i>like</i>)	50	_____ _____
Simile (using the word <i>as</i>)	51	_____ _____

FIGURE	PAGE	SENTENCE
Simile (using the word <i>like</i>)	69	<hr/> <hr/>
Metaphor (hint: it shows that Hannah is angry)	64	<hr/> <hr/>
Synecdoche	40	<hr/> <hr/>
Personification	49	<hr/> <hr/>
Personification	69	<hr/> <hr/>
Irony	68	<hr/> <hr/>
Hyperbole	70	<hr/> <hr/>
Litotes	63	<hr/> <hr/>

CHAPTERS 14 - 17







CHARACTER TRAITS: Return to the *Character Traits* chart to add or update characters and traits.



CHAPTER SUMMARIES

Choose the correct chapter summaries from the back of the unit, and glue them neatly into the table below (or write your own summary of this section on the lines provided).

CHAPTER	SUMMARIES: CHAPTERS 14 - 17
14 	<hr/> <hr/> <hr/> <hr/>
15 	<hr/> <hr/> <hr/> <hr/>
16 	<hr/> <hr/> <hr/> <hr/>
17 	<hr/> <hr/> <hr/> <hr/>



MORAL VIRTUES: Complete the chart below for the two characters named.

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Respect	Sannah Basel	Treats possessions & property of self & others respectfully.	75
What Happens?			

Does the Character display the moral virtue? (circle one)			yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Fairness	Sannah Basel	Doesn't blame others carelessly.	83
What Happens?			

Does the Character display the moral virtue? (circle one)			yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			

POINT OF VIEW

Point of view refers to which character the author uses to tell the story.

First Person Point of View: This is when the author writes as if s/he is a character in the story. First person can be recognized because the narrator uses the word "I". For example, *"That was when it hit me, like a punch in the gut. I would miss Hannah when I left. But why was she so interested in me?"*

Second Person Point of View: This is when the narrator speaks directly to the reader, using the word *you*. For example, *"That was when it hit you, like a punch in the gut. You would miss Hannah when you left. But why was she so interested in you?"* This point of view is hardly ever used in fiction.

Third Person Point of View: This is when the narrator is not actually in the story, but tells it as if looking over the whole thing from the outside. *"That was when it hit Paul, like a punch in the gut. He would miss Hannah when he left. But why was she so interested in him?"*



ACTIVITY

1. Tell which point of view the author uses to tell the story in *When Lightning Strikes*.

2. Which character is the one who tells the story? _____
3. **Retelling:** The feel of a story a story may change if it is told from a different character's point of view. For instance, in the scene in Chapter 15, when *Graybeard* uses a switch on Paul, we see Paul's anger, and feel the cruelty and unfairness of the whipping. As far as Paul is concerned the German teacher does not care how much Paul is already hurting inside, or that his aunt is so unloving. If Andreas were to tell the story it might be different. Andreas might recognize how unfair it was of Sannah to take Paul's treasure box, and how harsh the whipping is. Yet, he would also understand that Sannah has pain too, and that the German teacher thinks he is doing what is best to help Paul learn to follow the colony rules. He might see both sides. He might feel sorry for Paul, but not know what to do about helping him feel better.

Retell the scene from Andreas' point of view, as if he is the narrator. Notice how this changes the feel of the scene. Be sure to include what Andreas is thinking and feeling.

CHAPTERS 18 - 22








CHARACTER TRAITS: Return to the *Character Traits* chart to add or update characters and traits.



CHAPTER SUMMARIES

Choose the correct chapter summaries from the back of the unit, and glue them neatly into the table below (or write your own summary of this section on the lines provided).

CHAPTER	SUMMARIES: CHAPTERS 18 - 22
18 	<hr/> <hr/> <hr/>
19 	<hr/> <hr/> <hr/>
20 	<hr/> <hr/> <hr/>
21 	<hr/> <hr/> <hr/>
22 	<hr/> <hr/> <hr/>



MORAL VIRTUES: Complete the chart below for the two characters named.

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Fairness	Vanya the Great	Delights in the opportunity to serve others. <i>(Watch it: it's tricky.)</i>	95
What Happens?			

Does the Character display the moral virtue? (circle one)			yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Empathy	Paul	Readily picks up on other's facial expressions and reacts appropriately.	110
What Happens?			

Does the Character display the moral virtue? (circle one)			yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			

THEME & CHARACTER

Theme is an **insight or idea about life** that the author examines in the story. One of the themes in *When Lightning Strikes* is about how different ways of dealing with life’s troubles can affect what a person’s life will be like.

Every person alive will have trouble at one time or another. Some troubles are more serious than others, but what makes the greatest difference in life is not always what the trouble is, but how we handle it. In the novel, Paul, Sannah, the old Jewish man, Vanya, and Hannah have all experienced trouble. In fact, you will see in the next section that Hannah’s troubles are more serious than Paul realizes. Each of the characters has handled his or her troubles differently. The next activity has four parts.



ACTIVITY:

Dealing With Trouble, Part 1: Look at the chart below. It shows different ways of responding to trouble. According to the color code that follows, color the spaces in the chart to indicate how you think the various responses apply to each character at this point in the story. **Red**: applies to the character; **blue**: does not apply; blank: can’t tell from the story.

NAME	Has had pain	Is filled with anger	Is angry with self	Hurts others	Has given up hope	Uses alcohol	Has gone crazy	Is a Loner	Lets others help	Accepts pain & tries to move on	Has found peace	Trusts God
Paul												
Hannah												
Sannah												
Jewish Man												
Vanya												

Dealing With Trouble, Part 2: A well-adjusted person lives a satisfying life, and is at peace with both him/herself and others. For the characters listed below, decide whether or not they are well adjusted at this point in the story. If they are not well adjusted, explain what you think the biggest problem is that stops each one from becoming the person he/she was meant to be. What is the one thing the person needs to do to have a better life? If the character is well adjusted, explain what he/she has done to make this possible. Refer to the chart in Part 1, but if you have your own ideas, feel free to use them too.

CHARACTER	Well-adjusted	Not well-adjusted	At left, check <i>well adjusted</i> or <i>not well adjusted</i> . On the lines below write your explanation according to the directions above.
PAUL			

CHARACTER	Well-adjusted	Not well-adjusted	At left, check <i>well adjusted</i> or <i>not well adjusted</i> . On the lines below write your explanation according to the directions above.
HANNAH			

CHARACTER	Well-adjusted	Not well-adjusted	At left, check <i>well adjusted</i> or <i>not well adjusted</i> . On the lines below write your explanation according to the directions above.
SANNAH			

CHARACTER	Well-adjusted	Not well-adjusted	At left, check <i>well adjusted</i> or <i>not well adjusted</i> . On the lines below write your explanation according to the directions above.
JEWISH MAN			

CHARACTER	Well-adjusted	Not well-adjusted	At left, check <i>well adjusted</i> or <i>not well adjusted</i> . On the lines below write your explanation according to the directions above.
VANYA			

Dealing With Trouble, Part 3: Sometimes Paul worries that he could end up being like Sannah (p. 70), the Jewish man (p. 57), or Vanya the Great (p. 102). Look up these passages up in the novel. What are the things about Paul that make him similar to these characters?

According to the chart in Part 1, which character seems to be most different from the others?

Dealing With Trouble, Part 4 (Optional): Though the reader gets a few hints about Vanya the Great’s past life, not much is said about it. We do know, however, that he had no parents (p.100), and that something about Paul reminds him of himself. We also know that he has become an alcoholic and a thief. He is lonesome, and without much hope for the future. Imagine what Vanya’s troubles might have been; then, write his story as if he is telling Paul and giving him advice to save him from ending up like Vanya himself. Try to use ideas from the chart on page 21.

CHAPTERS 23 - 27








CHARACTER TRAITS: Return to the *Character Traits* chart to add or update characters and traits.



CHAPTER SUMMARIES

Choose the correct chapter summaries from the back of the unit, and glue them neatly into the table below (or write your own summary of this section on the lines provided).

CHAPTER	SUMMARIES: CHAPTERS 23 - 27
23 	<hr/> <hr/> <hr/>
24 	<hr/> <hr/> <hr/>
25 	<hr/> <hr/> <hr/>
26 	<hr/> <hr/> <hr/>
27 	<hr/> <hr/> <hr/>



MORAL VIRTUES: Complete the chart below for the two characters named.

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Kindness	Andreas Vetter	Says kind comments that build others up.	125
What Happens?			

Does the Character display the moral virtue? (circle one)			yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Fairness	German Teacher	Is open-minded. Listens to all sides before forming an opinion.	136
What Happens?			

Does the Character display the moral virtue? (circle one)			yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			

PLOT AND CONFLICT

Plot is the events that happen in a story. Plot is more about *what* happens than *why*.

One way to study plot is to look at conflict because, without conflict, there cannot be much story. Conflict puts the **protagonist** against an **antagonist**.

Protagonist: This is the main character. This is the character the story follows as he/she tries to accomplish a goal. The protagonist is usually, but not always, a good person.

Antagonist: This is the force that goes against the protagonist. An antagonist can be a person, society, or even something in the protagonist him/herself (like alcoholism or uncontrolled anger).

Three ways to name **Conflict**:

- **Person vs. Person** (sometimes called *man against man*)
 - This is when another person is against the protagonist.
- **Person vs. the Environment** (sometimes called *man vs. environment*)
 - This is when nature (like storms), or society, or even fate is against the protagonist.
- **Person vs. Him/Herself** (sometimes called *man vs. himself*)
 - This is when a character is fighting something within him/herself, such as jealousy, alcoholism or anger. It could even be about someone who struggles to make decisions, and never gets anything done.

Four types of **Conflict**:

- **Physical** (as in a fight)
- **Mental** (to do with thinking, as in a game of chess, or trying to solve a mysterious crime)
- **Emotional** (Wrestling with feelings)
- **Moral** (As in trying to decide what is right or wrong, and whether to do right or wrong)



ACTIVITY

<p>In the columns at right, print the correct letters to match the conflict described. The first one is done. Tell who, or what, the conflict is between.</p>	<p>A. Person vs. Person B. Person vs. Environment C. Person vs. Him/Her-Self</p>		<p>A. Physical B. Mental C. Emotional D. Moral</p>
<p>In Chapters 24 & 25, Paul is trying to rescue Checkela from the storm.</p>	<p>B</p>	<p>Paul vs. Storm</p>	<p>A</p>
<p>In Chapter 19, you can see that Vanya the Great is wrestling over whether to return Paul's money. Because he <i>feels</i> something for Paul, he decides to give it back.</p>			
<p>In Chapter 9 (pp. 46, 47), Paul & Hannah are arguing about whether Hannah will go with Paul. They are using words to get the best of each other.</p>			
<p>In Chapter 27 (p.136) Graybeard sees Paul with his arms around Hannah. He mistakenly thinks it is "indecent behavior," so he decides to strap Paul again.</p>			<p>What kind of conflict would <i>indecent behaviour</i> be?</p>
<p>Paul <i>feels</i> terrible about his <i>America</i> prayer. He <i>feels</i> responsible for his parents' death, and can't seem to forgive himself.</p>			
<p>In chapter 4 (p.26), Andreas whacks the hassock to fool Sannah into thinking that he is giving Paul a hard strapping. What kind of conflict is this?</p>			

CHAPTERS 28 - 31







CHARACTER TRAITS: Return to the *Character Traits* chart to add or update characters and traits.



CHAPTER SUMMARIES

Choose the correct chapter summaries from the back of the unit, and glue them neatly into the table below (or write your own summary of this section on the lines provided).

CHAPTER	SUMMARIES: CHAPTERS 28 - 31
28 	<hr/> <hr/> <hr/>
29 	<hr/> <hr/> <hr/>
30 	<hr/> <hr/> <hr/>
31 	<hr/> <hr/> <hr/>



MORAL VIRTUES: Complete the chart below for the two characters named.

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Conscience	Paul	Is honest, and can be counted on to keep his/her word. <i>(It's a tricky one.)</i>	143
What Happens? <hr/> <hr/>			
Does the Character display the moral virtue?			(circle one) yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait? <hr/> <hr/> <hr/>			
MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Self-control	Sannah Basel	Rarely blows up, has angry outbursts, or loses control quickly.	147
What Happens? <hr/> <hr/>			
Does the Character display the moral virtue?			(circle one) yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait? <hr/> <hr/> <hr/>			

FLASHBACK

Many books tell a story by starting at the very beginning and following through to the end in chronological order (the order that everything actually happens). *When Lightning Strikes* is a little different. Some events that have already happened are not told until part way through the novel. This is called the **flashback** technique.

Flashbacks are useful because they allow an author to bring out important information at just the right time to make the story interesting and to help readers understand important points more clearly.

When Lightning Strikes has three main flashbacks. They are Paul’s story, Hannah’s story, and the old Jewish man’s story. The Jewish man’s story is not mentioned ahead of time, but Paul’s and Hannah’s are. The author adds interest to the novel by hinting at what has happened to Paul and Hannah before the *flashbacks* are told. All three flashbacks help the reader understand the characters better.



ACTIVITY

Order of Events: Write the numbers 1, 2, and 3 in the chart columns below to show the order in which the flashbacks were revealed in the novel, and the order in which the events happened in real life.

CHARACTER	ORDER FLASHBACK SCENES APPEAR IN NOVEL	ORDER FLASHBACK SCENES ACTUALLY HAPPEN
Paul		
Hannah		
Jewish Man		



ACTIVITY

These flashbacks help to explain why each character is the way he/she is. They help show where Paul’s feelings of guilt come from, where the Jewish Man’s anger and craziness come from, and where Hannah’s wisdom comes from.

Answer the questions below for each of the three flashbacks to show why they are important. You might find it helpful to look back at the chart questions in the section on Chapters 18 to 22.

1. Paul

Briefly explain what happens in Paul's flashback (pp. 19-21), and tell what it is about the way Paul has responded that won't let him get over his guilt.

2. Jewish Man

Briefly explain what happens in the old Jewish man's flashback (pp. 51-54), and explain why the events have filled him with so much anger and made him crazy. Make a guess at why you think he has never gotten over it.

3. Hannah

Briefly explain what happens in Hannah's flashback (pp. 133-135), and tell what it is about the way she has handled her situation that helps her to get over it makes her seem so wise.

CHAPTERS 32 - 34






CHARACTER TRAITS: Return to the *Character Traits* chart to add or update characters and traits.



CHAPTER SUMMARIES

Choose the correct chapter summaries from the back of the unit, and glue them neatly into the table below (or write your own summary of this section on the lines provided).

CHAPTER	SUMMARIES: CHAPTERS 32 - 34
32 	<hr/> <hr/> <hr/>
33 	<hr/> <hr/> <hr/>
34 	<hr/> <hr/> <hr/>



MORAL VIRTUES: Complete the chart below for the two characters named.

MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Respect	Sannah Basel	Treats possessions & property of self & others respectfully.	167
What Happens?			
<hr/>			
<hr/>			
Does the Character display the moral virtue?			(circle one) yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			
<hr/>			
<hr/>			
<hr/>			
<hr/>			
MORAL VIRTUE	CHARACTER	BEHAVIOR	NOVEL PAGE
Conscience	Sannah Basel	Admits mistakes and apologizes.	167
What Happens?			
<hr/>			
<hr/>			
Does the Character display the moral virtue?			(circle one) yes no
If <i>yes</i> , how is the behavior helpful? If <i>no</i> , how is it hurtful, and what might have happened had the character shown the trait?			
<hr/>			
<hr/>			
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<hr/>			

THEME

As mentioned in the section on Chapters 18 – 22, **theme** is an **insight or idea about life** that the author examines in the story. Stories in which the themes are important are called **interpretive fiction**.

As an example, let's say an author writes a story about someone who loves to make money more than anything else. The trouble is he likes it so much that he will bully and cheat anyone to get it. He gets rich, but leaves a trail of misery behind him. The theme of such a story might be that everyone has the choice of making the world a better or worse place by how they treat others.

Not all stories have a **theme**. Some are written strictly for entertainment, and do not examine the concerns of real life. For example, some horror stories might be written just to give the reader a scare. An adventure story might be full of adventure and nothing more. Some mysteries are written only for the entertainment of seeing how a crook gets caught. Stories with no theme are called **escape fiction**. All interpretive fiction has a theme; only some escape fiction has a theme.

When Lightning Strikes has several different themes running through it, such as:

- the importance of treating other people with respect.
- whether or not God loves his people.
- the importance of friendship.
- how bad things can either destroy us or make us stronger, depending on our reaction to them
- the kind of person that makes a hero

The following activities are about two of these themes.



ACTIVITY (Destroyed or Made Stronger?)

On page 136, Hannah tells Paul, “You have to decide if the things that happened will destroy you or make you stronger.” Paul thinks about this later (p. 162), when Hannah is sick, and comes to a decision. On the chart below, circle whether the character has been destroyed or made stronger by trouble. Make your decision **based on how they are at the end of the book**. Give a short explanation of how trouble has either ruined them or made them stronger.

CHARACTER		EXPLANATION
Paul	Destroyed	_____
	Stronger	_____
Jewish Man	Destroyed	_____
	Stronger	_____

CHARACTER		EXPLANATION
Vanya the Great	Destroyed	_____
	Stronger	_____
Hannah	Destroyed	_____
	Stronger	_____
Sannah	Destroyed	_____
	Stronger	_____

ACTIVITY (What Makes a Hero?)



Wanting to escape from himself, Paul looks with admiration at both Vanya the Great and Wild Bill Hickok. At first Paul views them as heroes. Paul cannot help wondering what will become of his own life and, in his sickness, he believes his father is asking him that very question. He realizes that his father, not Vanya or Wild Bill, had the qualities of a true hero. Answer the following questions about what makes a hero.

1. Explain why Vanya the Great and Wild Bill Hickok are poor examples of what a hero should be. Hint: Check your character traits chart and pages such as 153, 154, 156, and 157.

2. Explain the qualities of Paul’s father that make him a good example of what a hero should be. Hint: Check your character traits chart and pages such as 153 & 154.

CHARACTER TYPES

Authors do not create all characters to be the same. Some characters are complex, and some are not; some characters change during a story, and some do not. Read about the character types below.

Kinds of character: *Flat or Round*

1. Flat: Flat characters are characters the author does not develop very much. They always act in the same predictable way. For example they may be good or evil, or a jokester or a grump, and everything they do will reflect that characteristic. Real people usually have a little of each in them. Good people sometimes do bad things, and evil people sometimes do good things, but flat characters usually behave in only one way. Flat characters can also be people like a butler, a nurse, a blabbermouth, a bragger, or any kind of person not developed beyond a single characteristic. You can usually sum up what these characters are like in one sentence.

2. Round: Round characters are more realistic and well developed. They are complicated, and do not always act predictably. For instance, like real people, they can have a good side and a bad side, or a serious side and a funny side. They act like individuals, and can be full of surprises, doing things that you wouldn't expect. Because they are complex, it can be difficult to describe what these characters are like.

Kinds of character: *Static or Dynamic*

3. Static: Static characters can be **either flat or round**, but what makes them static is that they do not change in the story. The way they are at the beginning is how they are at the end. They have not learned lessons or had experiences that change the way they act and think.

4. Dynamic: Dynamic characters are characters that change during the story. By the end, they are different than they were at the beginning. They may have learned something that changes the way they think or behave. The change can be good or bad. For instance a character that is prejudiced against a certain race of people might learn to value them as fellow human beings. Or maybe a person who has lots of fun and loves life could be turned into a sadder, quieter person because of some bad things that happen.



ACTIVITY

Consider the characters you have placed in the Character Traits chart on page 5. Go back, and for each character circle either flat or round, as well as either static or dynamic. Your teacher may suggest that you do this as a class activity with discussion. Hint: check your character trait column for clues.

Section II

CULMINATING ACTIVITIES AND APPENDIX

This section provides activities that can be used either in addition to, or instead of, the ongoing activities in Section I.

CONCEPT/ACTIVITY	PAGE
Plot Diagrams	37
Setting	39
Mapping the Setting	40
Fact or Fiction	42
Letter to a Friend	43
Hutterite Vocabulary Word Search	45
Russian Vocabulary Word Search	46
Art Connection: Pointillism & Primary Colours	47
APPENDIX	
• Student Art Samples	49
• Chapter Summary Paragraphs	51
• <i>When Lightning Strikes</i> Fiction Test	55

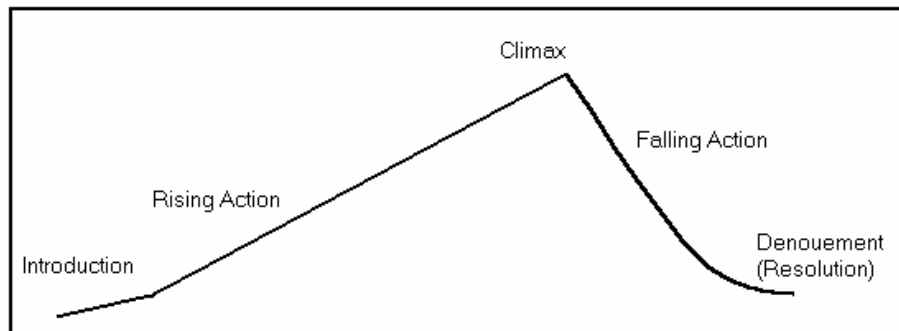
PLOT DIAGRAMS

Stories usually follow a pattern that can be shown in a diagram. The parts of the plot diagram are:

- **Exposition:** This is the introduction to the story. The reader finds out who the characters are, and what is going on.
- **Rising Action:** This is where the problems develop. To move the story forward, the action gets more interesting and the problems get bigger.
- **Climax:** This is the point of the story where the emotional feelings are highest, or where the conflict peaks.
- **Falling Action:** When the action slows down, and events lead to the outcome of the conflict. Often this is not needed if the story ends right after the climax.
- **Denouement** (or Outcome): This is the closing off of the story, when everything is explained. All the loose ends are wrapped up and the reader finds out whether the protagonist wins or loses the conflict. It is a French word, meaning *unknotting*.

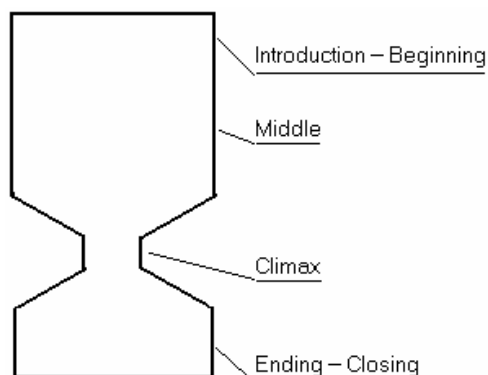
PLOT DIAGRAM 1: CLIMBING THE MOUNTAIN

The plot diagram is like a mountain climbing situation. The exposition is the climber getting ready. The rising action is the climber going up the slope. At the climax, the character reaches the peak. Then the climber falls off a cliff. This is the falling action. The denouement is when the climber hits the bottom, and it is all over.



PLOT DIAGRAM 2: THE BOTTLENECK SHAPE

This is a simpler diagram. Every story must have three parts: a **beginning**, **middle** and **end**. It also has a climax, the point of greatest interest, when the problems come to a head. This is usually just before the ending.





ACTIVITY

For each of the plot diagram questions below, find one scene from the story. Tell what happens, what page it is on, and why it fits the part of the plot diagram listed.

1. **INTRODUCTION** (Page _____): _____

2. **RISING ACTION** (Page _____): _____

3. **CLIMAX** (Page _____): _____

4. **FALLING ACTION** (Page _____): _____

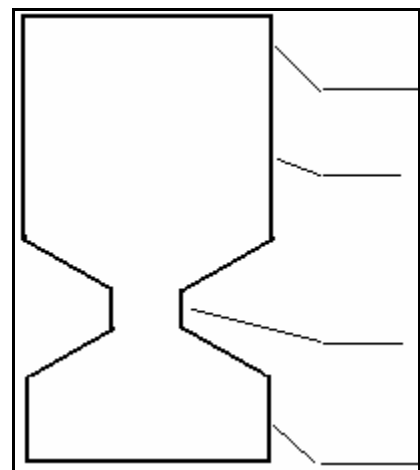
5. **DENOUEMENT** (Page _____): _____



ACTIVITY: Fill in the blanks on the bottleneck plot diagram.

Place *each* of the following events on the bottleneck diagram, by letter.

- a. Hannah falls off the bridge in the dark.
- b. Paul, on the last train ride, with Hannah, is finally at peace.
- c. Paul listens to funeral songs in the church.
- d. Paul realizes that dysentery might kill Hannah.



SETTING

Two types of setting are *geographical* and *chronological*.

1. **Geographical Setting:** This is *where* the story takes place. Depending on how specific the author makes it, it can be identified by country, urban or rural area, a particular building, a room in a house, or anything else that describes where the story happens.

2. **Chronological Setting:** This is *when* the story takes place. Depending on how specific the author makes it, it can be identified by time periods such as century, decade, year, month, day, or even a few hours within a day. Sometimes the setting is no more specific than, say, modern or ancient times.

Setting is important because it affects how the characters will act. For instance, a story about a person surviving a storm on a mountain cannot be the same story one set in the middle of a city. Because setting affects how people act, stories that take place on a Hutterite colony, or in a university, or in a drug den, or on a western ranch, or on a ship at sea, will have to be different from one another. Also, a story that takes place in modern times will have to be different, in some ways, than one that takes place long ago.








CHRONOLOGICAL SETTING: As a class, **DISCUSS** how a modern setting, with modern methods of communication and travel, would change *When Lightning Strikes*. What are the modern differences? What plot changes would be needed so the story would still work?



ACTIVITY

In the chart, describe each of the settings found in *When Lightning Strikes*.

CHRONOLOGICAL SETTING	CHRONOLOGICAL SETTING DESCRIPTION
	<hr/> <hr/> <hr/>

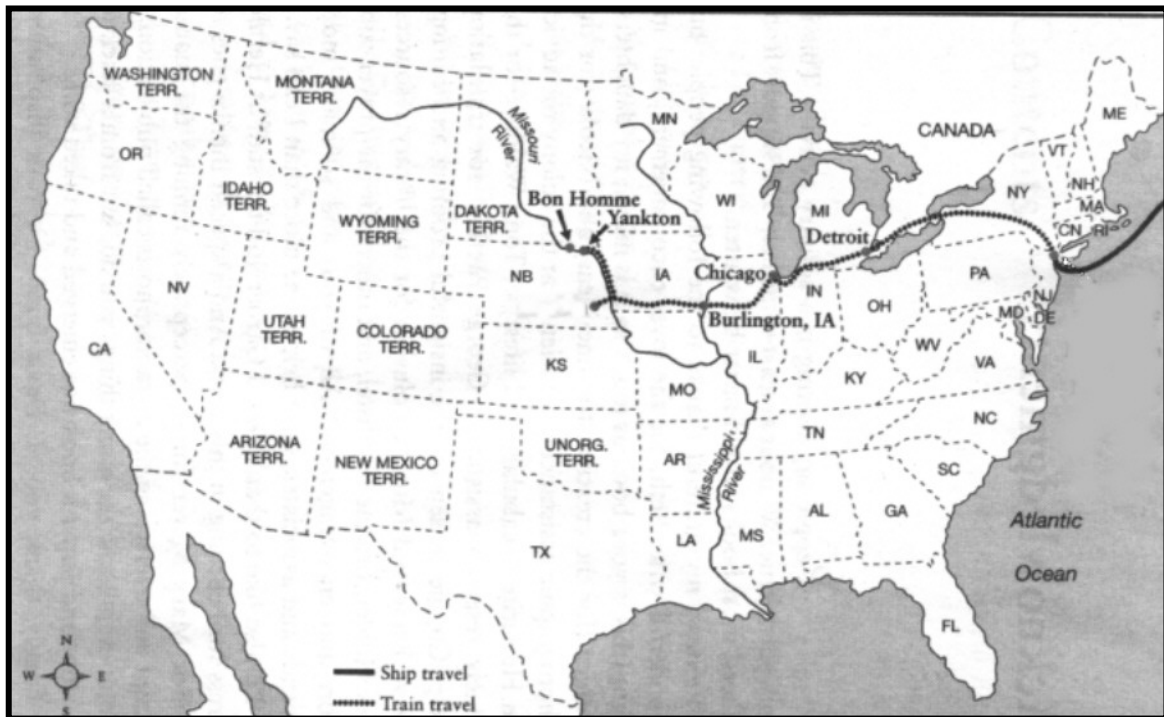
GEOGRAPHICAL SETTINGS	GEOGRAPHICAL SETTING DESCRIPTIONS
 <p data-bbox="228 464 383 489">Life in Russia</p>	<hr/> <hr/> <hr/> <hr/>
 <p data-bbox="212 657 399 682">Travels By Train</p>	<hr/> <hr/> <hr/> <hr/>
 <p data-bbox="207 921 406 947">On the Hammonia</p>	<hr/> <hr/> <hr/> <hr/>
 <p data-bbox="233 1184 380 1241">On the Astrid Wilhemina</p>	<hr/> <hr/> <hr/> <hr/>

MAPPING THE SETTING



Compare the maps below to the maps inside the cover of *When Lightning Strikes*. Complete the maps as follows:

- Label the maps with appropriate titles.
- Label the following places (draw arrows if it's too crowded to print beside your map dots):
 - The village where Paul & Hannah found the *treasure box*
 - The town where the Hutterites began the train journey
 - The town where Paul & Hannah met Vanya the Great
 - The city where the Hutterites boarded the Hammonia
 - The place where the dysentery epidemic struck the Hutterites
 - The place where the ship lands in America
- Trace the railroad route with a red crayon or felt.
- Trace where the ship went down the river to the sea with a yellow crayon or felt.
- Trace the sea route with a blue crayon or felt.



FACT OR FICTION?

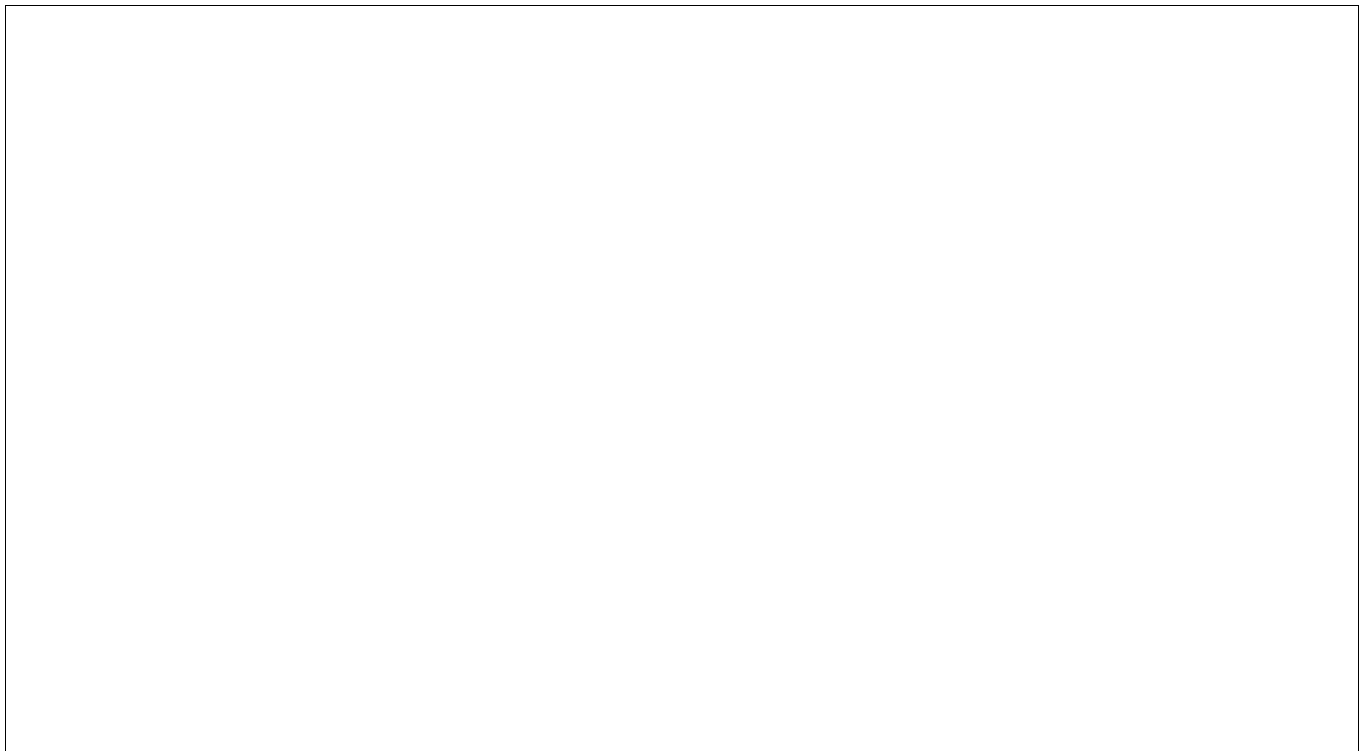
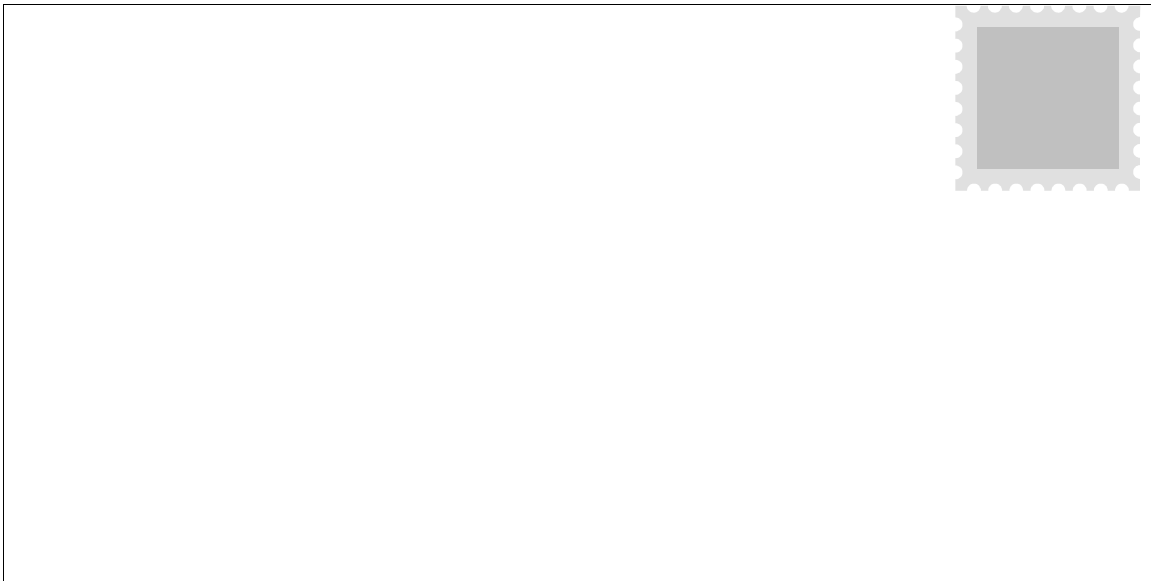
When Lightning Strikes is an historical novel. Historical fiction is a blend of real people and events *researched* by the author, and fictional people and events *invented* by the author. Sometimes it is difficult to know which parts are true, and which are made up. The afterword in *When Lightning Strikes* contains a section called *Fact or Fiction*. Refer to this section to answer the questions below. On the lines below, write either *fact* or *fiction*.

1. _____ **Michael Waldner, the minister at the Hutterite colony.**
2. _____ **A place that was called Hutterdorf in Russia.**
3. _____ **A grumpy woman called Sannah Basel.**
4. _____ **The lightning bolt that killed Catherine & Zechariah Wipf.**
5. _____ **Khappers who kidnapped Jewish boys in Russia.**
6. _____ **A juggler named Vanya the Great.**
7. _____ **A dysentery epidemic at Lincoln, Nebraska.**
8. _____ **A gunfight on the Astrid Wilhemina.**
9. _____ **A ship called the Hammonia.**
10. _____ **A railway agent named Hiller.**



LETTER TO A FRIEND

Imagine that you have just finished reading the novel. **Write a letter** about it to a friend. Ask your teacher how to properly address the envelope. Don't forget your return address. Draw a picture in the space for the stamp, and write in the proper amount for postage. In the box below the envelope, **draw a picture** for your friend of your favourite character doing something from the novel. Then write your letter on the next page. In your letter, include the following: **1.** A brief story summary. **2.** Your favourite part of the book. **3.** Whether or not you recommend it as good reading.





HUTTERITE VOCABULARY WORD SEARCH

Use the Hutterite German Glossary at the back of the novel to find the German words hidden in the puzzles. Sometimes the glossary shows several words together, but only one will be used at a time. Both the Easy Version and the Difficult Version contain the same vocabulary words. Do the easy version. Try the difficult version if you have extra time.

Easy Version



Difficult Version



German Vocabulary Clues

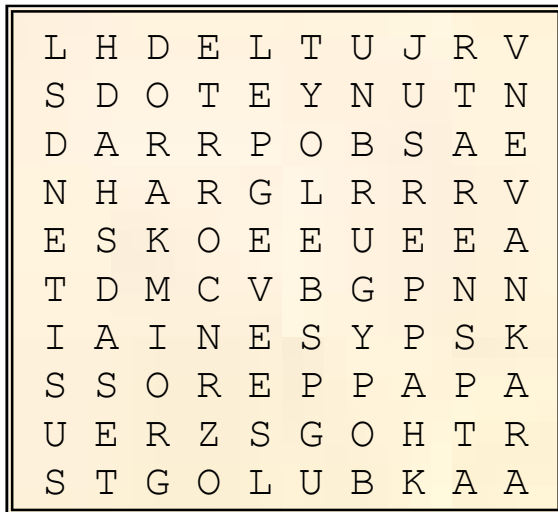
- This is the word for the *Hutterite community*, or colony.
 - This little word means *yes*.
 - This is a *cap*, or hat.
 - This word means *aunt*.
 - This is an evening prayer.
 - This means *pepper*. Paul says it was the name of his dog.
 - A man tells Paul that he is this word – for *lazy*.
 - This is the word for *mother*.
 - This is the word for *father*.
 - This is the word for *uncle*.
 - This is the word for *grandmothers*.
 - This means *heaven*.
 - This means *children*.
 - Squawk! This word means *chicken*.
 - You can use this word to say you *love* somebody.
-



RUSSIAN VOCABULARY WORD SEARCH

This exercise is exactly like the Hutterite Vocabulary *word search* above, except that you should use the glossary of Russian words at the back of the novel.

Easy Version



Difficult Version



Russian Vocabulary Clues

- The Russian *king*, or emperor.
 - The word Vanya the Great uses when he calls himself a *fool*.
 - The word Vanya uses to call Paul a *little rascal*.
 - The word Vanya uses when he calls Hannah a little *pigeon*.
 - The word Hannah uses when she tells Vanya that *Jesus* loves him.
 - Russian for *children*.
 - Russian money, sort of like a *penny*.
 - Russian money, sort of like a *dollar*.
 - A Russian distance, sort of like a *mile*.
 - The Russian word for *yes*.
 - The Russian word for *no*.
 - The terrible Russian *wind*.
 - The terrible Russian *booze*.
 - The terrible Russian *cigarettes*.
 - The terrible Russian *kidnappers*.
-

ART CONNECTION

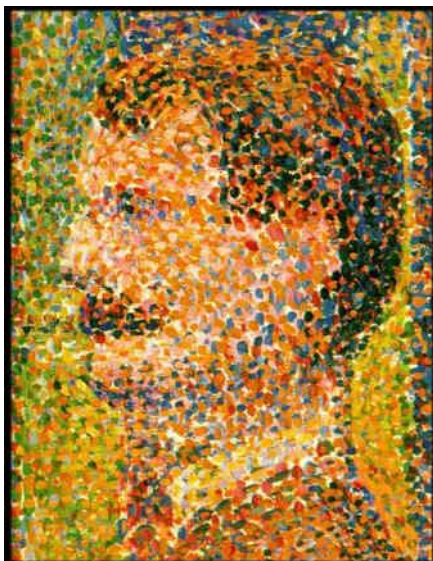
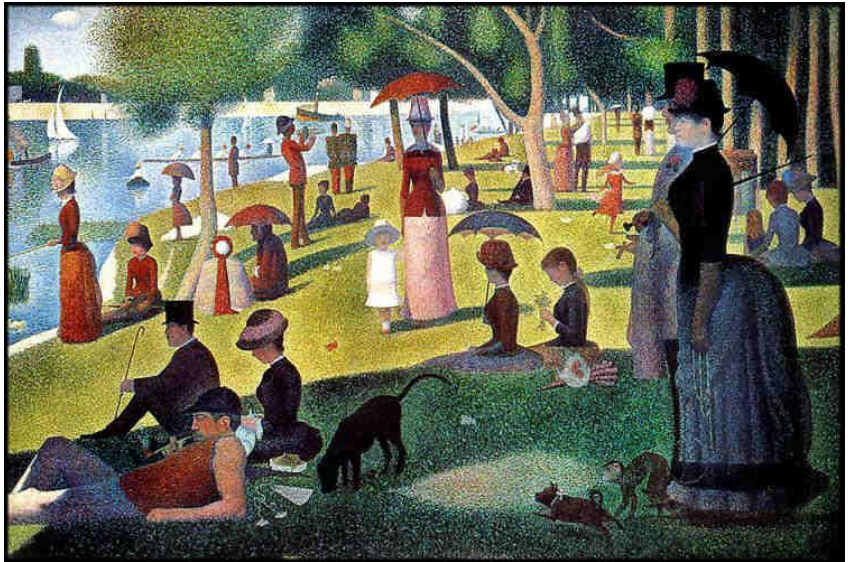


TRAIN-SCENE: POINTILLISM & PRIMARY COLOURS

BACKGROUND NOTES: POINTILLISM

During the period in which *When Lightning Strikes* is set, a young artist in Paris was learning his craft. George Seurat (1859–1891) became the founder of the artistic movement known as *pointillism*. At the time, researchers were gaining new knowledge about colour and perception. One of the researchers, a man named Eugène Chevreul, invented the colour wheel (and margarine, too, by the way).

Seurat paid attention to the new research on colour. He did his paintings by placing different coloured dots next to one another on a canvas. Every dot was carefully and perfectly planned to achieve the exact effect of colour and emotion that Seurat wanted. The picture above is Seurat's most famous painting. It is called *Sunday Afternoon on the Island of La Grande Jatte*. Hanging in the *Art Institute of Chicago*, it is three meters long by two meters high. It took Seurat two years (1884 – 1886) to create.

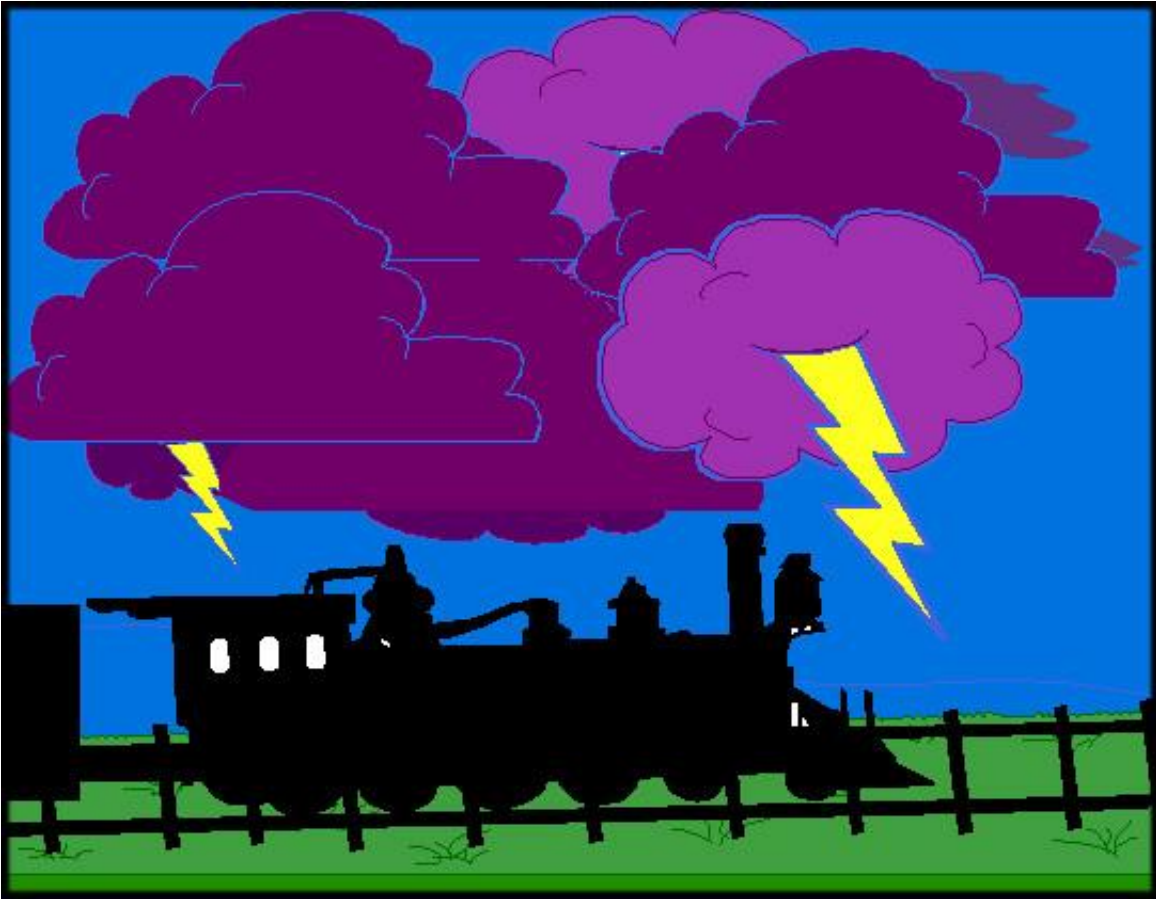


The picture at left, showing points of colour, is a detail from Seurat's painting *La Parade* (1889). The art samples shown here are in the *public domain*, and have been taken from *Wikipedia*. If you want more information about Seurat and Pointillism, go to www.wikipedia.com, and use the search feature.

ACTIVITY

Materials

- White art paper (half-sheet from 8.5 x 11)
- Black construction paper
- Pencil crayons, felts, tempera paints, or oil pastels – primary colors only (red, yellow, blue).
- Scissors
- School glue or glue sticks
- Small pieces of white paper (or a white pencil crayon)

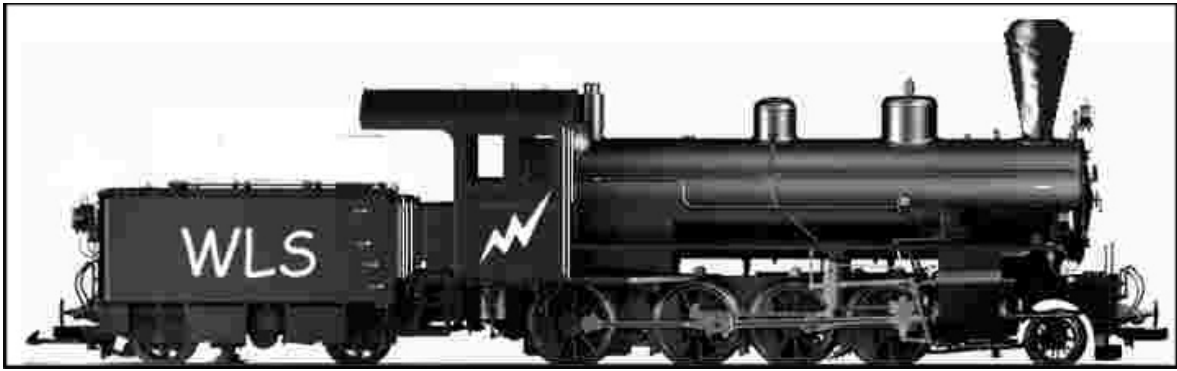


Directions: On the paper, plan and draw a train and lightning scene similar to the graphic above. Fill the composition with dots of color. To achieve the purples fill with a blend of blue and red dots; for green, blend yellow and blue.

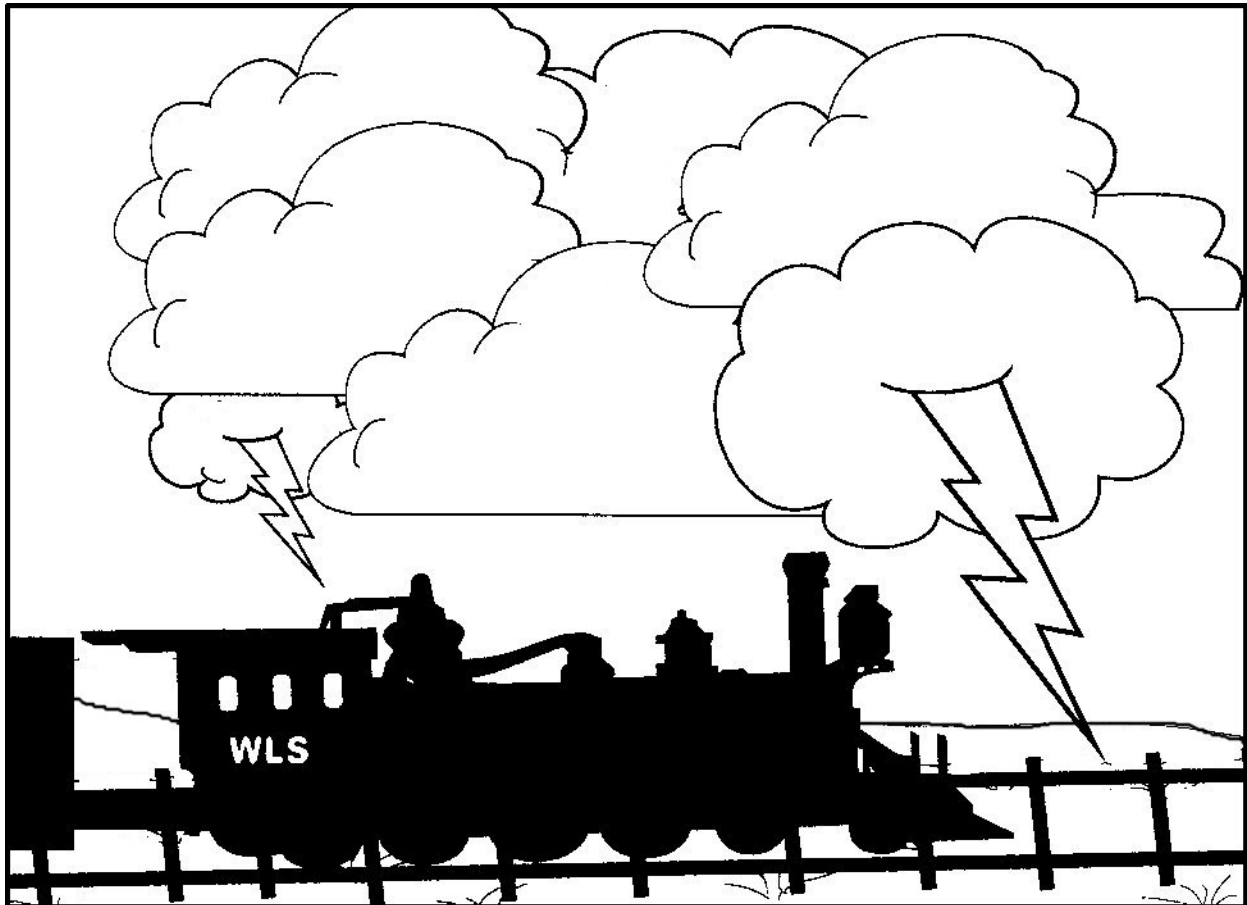
Make a black construction paper silhouette of a locomotive. Students can do this freehand, or by cutting out and tracing one of the images provided with this activity. Cut out strips of black for the train tracks. Glue the tracks and the train onto the composition. Use small bits of white paper (or whiteout, or a white pencil crayon) for the train windows.

Notes & Helpful Hints:

- The half-sheet paper size is recommended to keep the task of dot making manageable.
- If you are doing the activity with grades one and two students, you may wish to make it easier by having them do their pointillism on copies of the colouring sheet provided below.
- Have students practice pointillism colour blends on scrap paper before starting.
- You may want to do the activity using one media type (crayons, paints or pastels), or you may want to do them all as three separate activities.
 - Felts markers are easier to use than crayons.
 - Pastels seem to give the best results for blending primary colours.
 - With tempera paint, some students have had success by dipping a pencil or the tip of the paintbrush handle into the paint to make dots.
- See Appendix A for samples of this activity completed by students in grades 3 to 6.



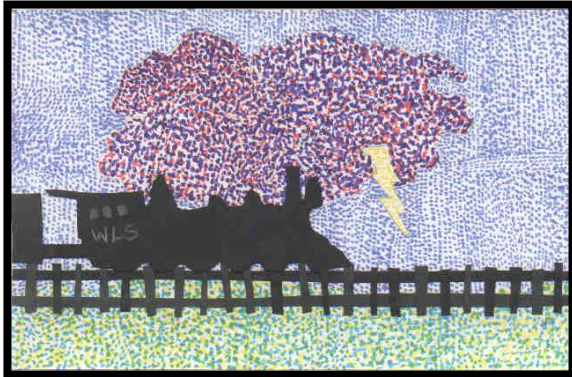
Locomotive Template



Colouring Sheet & Locomotive Template

APPENDIX A: STUDENT ART SAMPLES

FELT MARKER POINTILLISM

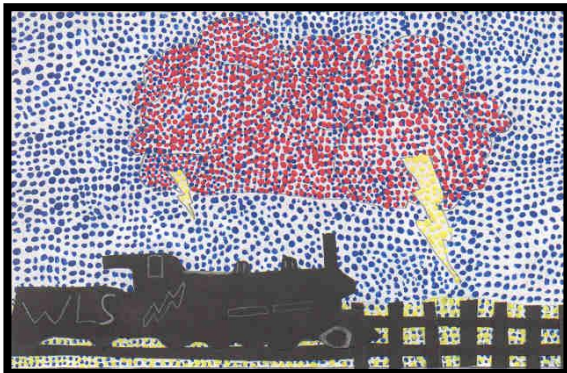


By J.J.W., Grade 5

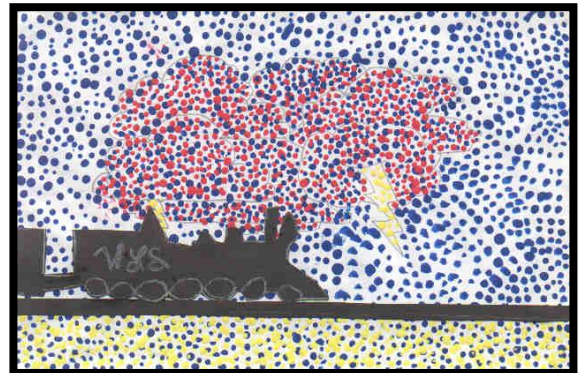


By L.B.W., Grade 6

TEMPERA PAINT POINTILLISM

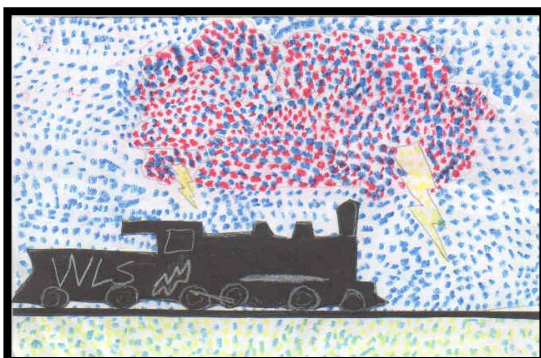


By J.B.W., Grade 4

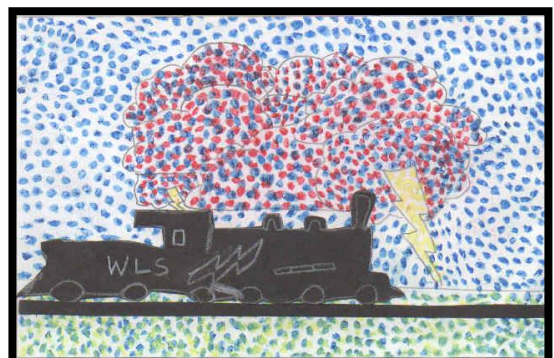


By k.J.W., Grade 3

OIL PASTEL POINTILLISM



By H.E.W., Grade 5



By k.J.W., Grade 3

APPENDIX B: CHAPTER SUMMARY PARAGRAPHS

These summaries are provided for students to cut out and paste into the summary charts within the unit. They are in random order within each grouping.

Chapters 1 to 5
Paul thinks about how he had prayed to go to America, and how lightning had killed his parents. He thinks this was God's cruel answer to his prayer.
Paul remembers how Hutterite communal life in Russia started again after a lapse, and how his Sannah Basel was angry with his father for not joining. Paul goes to the windmill.
Paul attends his parents' funeral, and watches the lid close them away from him forever. He feels guilty about a prayer. He hates that he will now have to live with his aunt and uncle. He sees a girl with amazing, large brown eyes.
To satisfy Sannah, Andreas pretends to give Paul a hard strapping. Together, he and Paul say the Hutterite bedtime prayer. In the morning Paul goes to the communal kitchen for breakfast.
Andreas Vetter finds Paul in the windmill. He tells Paul that life is like a windmill, and that he must get back to God's purpose for his life after the storms of trouble have passed. Paul says that God has no purpose for his life. He travels to Sheromet Colony with Sannah and Andreas. Sannah seems mean and angry.
Chapters 6 to 8
Paul gets a hard strapping from Graybeard. The colony is getting ready to leave for America. The colony collects Paul's parents' property so they can sell it. The colony will get the money, but Paul wants one thing - his mother's little <i>treasure box</i> . Andreas says it wasn't in the house, and neither he nor Sannah will let Paul go look for it.
Hannah Stahl, the girl with the interesting brown eyes, finds Paul and tries to make friends. Paul goes home and faces Sannah's anger. Then he is sent to work, making rope in Andreas' tannery. At the end of day, the German teacher sends for him for disciplining.
Paul goes to the garden to work. Hons Gross bullies him, making cruel comments about his parents. Paul's temper flares, and he beats up on Hons. Paul is sent home, but goes to a quiet spot by the duck pond.

Chapters 9 to 13

Paul leaves for Hutterdorf to find his mother's treasure box. Hannah insists on going with him. They meet an old Jewish man driving a horse-drawn cart.

Inside the cross are small photographs of Paul's parents. To Hannah this is romantic, showing the love Paul's parents shared. Paul and Hannah walk for home in the dark. They hold hands, and then Paul gets mad because he thinks Hannah pities him. They argue. Suddenly, Hannah falls somewhere and is gone.

Hannah has fallen off a bridge into a creek bed. She is cut and Paul helps her. Hannah tells Paul that her father was killed in a sawmill accident. Hannah sleeps. Paul opens his mother's diary.

Hannah understands the old man's pain, and feels sorry for him. Paul is afraid he will grow up to be bitter, like him. They get to Paul's old home, and look for the treasure box. They almost give up, but then find it. Inside are a little cross, some money, and his mother's diary.

Paul and Hannah ride with the old Jewish man. He talks crazily and tells them a terrible story about how *khappers* kidnapped his little children for the army, and took them on a death march. Suddenly, it looks as if he is going to stab Hannah with a knife. Paul and Hannah jump off the wagon and run.

Chapters 14 to 17

Paul gets the whipping of his life with a switch. They travel in a wagon to catch the train. The wagon *reach* breaks, and everyone tumbles to the ground. Graybeard gets tangled up in Sannah's apron. Then, when he tries to help Sannah up, her skirt rips and falls down, showing her underthings.

Paul's mother's diary tells about both her hopes and love for her son. In the morning, Paul and Hannah arrive at Sheromet - late! Most of the colony has left to catch the train in Alexandrovsk. Sannah takes the treasure box, and says she'll burn it. Paul calls her a thief and a *poison woman*. Graybeard comes along just in time to overhear him.

Paul, Hannah, and the group board the train. Paul feels so miserable he decides to run away when he gets the chance. Later, at the Orel station, he has fun joking with Hannah, and it hits him hard that he will miss Hannah when he leaves.

Angry and embarrassed, Sannah rages at everyone present, then blames all their troubles on Paul. She cries over her dead son Daniel, and can't stop. As much as Paul dislikes her, he cannot enjoy her misery. They fix the wagon and carry on.

Chapters 18 to 22

Vanya teaches Paul to juggle. Paul tells him all his troubles, and asks to be Vanya's partner. Vanya says no. Then Paul discovers that Vanya has stolen his money. Paul is devastated. Vanya sees something in Paul that reminds him of himself. He cannot bring himself to rob Paul. He gives the money back, pretending to flick it out of Paul's ears.

The Hutterites get to the German border, go to Berlin, and on to Hamburg, where the Darius Walter group joins them. They take a boat to the ship *Hammonia*, which is anchored in the Elbe River.

Paul and Hannah chase the train as it pulls out of the station. Hannah jumps on first. As the train gains speed, Hannah pulls Paul aboard, nearly yanking his hair out in the process. Paul loses his hat. They tell Hannah's mother that they had been out on the steps.

At Vilna, a Russian juggler named Vanya the Great fascinates Paul. Hannah doesn't trust him, but Paul asks him to teach him to juggle. Hannah calls Paul stupid.

Vanya warns Paul not to be like him, and not to drink. Hannah tells Vanya that Jesus loves him. Paul and Hannah hide Paul's money in the baggage car, and discover that the train is leaving without them.

Chapters 23 to 27

Everyone is seasick. Later, Hannah tries to tell Paul how God has a purpose for his life. Paul tells Hannah that his parents are dead because of *his* prayers. Hannah tells Paul that God still loves him. When Paul refuses to listen, Hannah tells Paul that she had killed her own father.

Hannah tells Paul the story of how her father was killed in the sawmill. Paul and Hannah understand each other's pain, though Hannah has peace, and Paul cannot forgive himself. Hannah tells Paul that he must decide whether what has happened will destroy him or make him stronger. They comfort each other. Graybeard sees, and thinks they are being indecent. He takes Paul for a whipping.

As the ship heads out to sea, the Hutterites bid farewell to the life they knew. Paul decides he would like to be a sailor. Hannah looks forward to a new life in America. A storm is coming, so everyone clears the decks. Paul waits outside a while. He feels sad and alone. For a moment he thinks of suicide, but rejects it. The storm hits.

Paul struggles through the storm and gets inside the ship. But Checkela is missing! Paul guesses where he might be, and goes out to save him. The storm lashes wildly at the ship. Paul fights, desperately, then feels strangely at peace, as if he knows he can do it. He sees Checkela about to be washed into the sea.

Paul's leg is stuck, but he yanks it free and grabs Checkela just in time. The waves wash them to the edge of the ship, but they hang on. Then the sailor helps them to safety. Paul is a hero. Sannah doesn't know what to think. Then she throws up all over the floor.

Chapters 28 to 31

The ship arrives at New York. They go through immigration at Castle Garden. Paul gets his money changed to American dollars, but he and Hannah have to get away from an angry woman who thinks Paul is stealing her blanket.

Paul admires Wild Bill, but then notices that he is a drunk, and a hard man. He realizes that his own father is a better person. A gambler is killed. Paul gets raging diarrhea.

The Hutterites travel from New York on a train. In a flashback, Paul relates how they got the money changed. The train takes the Hutterites all the way to the Missouri River. While waiting for the ferry, Paul meets two German ranchers who tell him how to get a job on a riverboat. One of them shows Paul his gun — just as Sannah comes along.

Sannah calls Paul devilish, and Paul cruelly replies that the reason her son Daniel had died was to get away from her. In Lincoln, Nebraska, the Hutterites take temporary residence in a barn. From there, Paul runs away. He gets a job on the Astrid Wilhemina. Wild Bill Hickok is onboard.

Chapters 32 to 34

Paul is very sick. He thinks his father is asking him what kind of man he will grow to be. He awakens to find Sannah praying beside him. She is asking for forgiveness, and to be able to love again. Paul hears Sannah tell Andreas that she realizes how awful she has been. As Paul starts to get better, he learns that Andreas had brought him back. There is a dysentery epidemic among the Hutterites, and thirty-five have died so far, including Hons Gross. Hannah may not survive.

In the end, 37 people have died. Yet it is a day of *gifts* for Paul. It turns out that Sannah still has Paul's cigar box. She gives it back (the 1st gift). Paul turns his money over to her. She says she will keep it for Paul until he is older (the 2nd gift). They are on the train, on the way to South Dakota. Hannah has recovered (the 3rd, and best, gift). It is storming. Lightning rips the sky, but Paul is at peace, at last. And he realizes that some day he will see his parents again.

Paul realizes how much Hannah means to him. He thinks about God. He tells Andreas and Sannah about his prayer, and the storm. Andreas helps Paul realize that he is not responsible for the death of his parents. Paul finally accepts help. He opens up to God, and prays with Sannah and Andreas. He and Sannah end up crying together in mutual forgiveness.

WHEN LIGHTNING STRIKES FICTION TEST

Name _____

Date _____

PART I: Multiple Choice — Plot & Conflict, Point of View, Characterization, etc.

Circle only the *letter* of the correct answer.

1. When was this novel published?

- a. 1874
- b. 1942
- c. 2004
- d. 2001

2. From whose point of view is the story told?

- a. Paul's
- b. Checkela's
- c. Sannah's
- d. Hannah's

3. Who is the protagonist in the story?

- a. Paul
- b. Sannah
- c. Hons Gross
- d. Hannah

4. Who is the main antagonist in the story?

- a. Paul
- b. Sannah
- c. Hons Gross
- d. Hannah

5. Paul has a need for companionship and love, and even to allow himself to properly express his grief. Yet he feels that he does not deserve anything good. He wrestles with his guilt. This is an example of which kind of conflict?

- a. man vs. man (person vs. person)
- b. man vs. himself (person vs. him/herself)
- c. man vs. the environment (person vs. the environment)

6. When Paul fights with Hons Gross, which kind of conflict is this?

- a. physical
- b. mental
- c. emotional
- d. moral

7. At the beginning of the novel, Paul is too angry and full of guilt to try to accept himself, his new home, or even God's love. By the end he has let down the walls around himself, and has stopped fighting the world. What kind of character is he?

- a. static
- b. dynamic
- c. angry
- d. contented

8. Hannah's mother pretty much always acts in the same way. She is kind and loving and warm. The reader does not see her act out of the ordinary, or have bad moments the way real people do. She doesn't act in surprising ways. What kind of character is he?

- a. flat
- b. round
- c. small
- d. predictable

9. This story is told by one of the characters in the novel. This means the story is told in the
- first person point of view
 - second person point of view
 - third person point of view
 - pointillism point of view
10. This novel contains a number of themes about things like treating others with respect, what a real hero is like like, and how to respond to trouble. According to the novel study, what kind of fiction would this be?
- interpretive
 - realistic
 - escape
 - paperback

PART II: Matching — Figures of Speech

Below are figures of speech from the novel. Name each one with words from the *Figures of Speech* box. Three will be used more than once. The words are given, so be sure to spell them correctly.

hyperbole	irony	litotes
metaphor	Figures of Speech	personification
	simile	synecdoche

- _____ *I heard a whack as the leather [strap] bit my backside....*
- _____ Paul says, “*I’m just a little grumpy right now....*” (That’s putting it mildly. He’s grumpy, embarrassed, and terribly lonesome.)
- _____ Paul says, “*There will be war for sure if [Sannah] sees me like this.*”
- _____ Paul says, “*He’s crazy as a half-plucked rooster.*”
- _____ Paul, as narrator, says, “*I would rather live without so many benefits.*” He really means he would rather live without so much *trouble*.
- _____ *The right half of the church was a sea of black coats and beards.*
- _____ *I...walked boldly toward the most astonishing face I had ever seen.* He is actually walking toward the whole person.
- _____ *Her eyes were blocks of ice....*
- _____ *Rain spit, and lightning danced.*
- _____ *The cart drew close, its dry wheels squealing ...like frightened pigs.*

PART III: Mostly Short Answer — Character, Theme, & a Mystery Technique

1. _____ Paul, Hannah, and the old Jewish man have each had something bad happen to them before the beginning of the novel. The author goes back and tells about these events later on in the story. On the line above, give the name of this writing technique.

2. Choose a character and an emotion from the chart below, and write them in the blank spaces. Then on the lines that follow, tell what bad thing had happened to that character, and explain why he/she might feel the emotion you decided on. Then explain what you think the key to getting over the bad feelings might be.

CHARACTERS	Paul Jewish Man	Hannah	Choose a Character ➔	
EMOTION	guilt	anger	Choose an Emotion ➔	

Tell about the bad thing that happened, and how it made the character feel.

Explain what you think the key to getting over the bad thing, and living a normal life, would be.

PART IV: Charts and Short Answer — Moral Virtues

Look at the following reminder about the *moral virtues*.

- Empathy:** Understands and cares how other people are feeling.
- Conscience:** Knows and does what is right.
- Self-control:** Thinks before acting; no blowouts.
- Respect:** Believes every person is valuable and worthy of good treatment.
- Kindness:** Shows concern for the feelings of others.
- Fairness:** Is open-minded and does not play favourites.
- Tolerance:** Appreciates others even though beliefs, customs, etc., may be different.

For each of the characters below choose one of the moral virtues from the list. Write it in the table (see next page). Put a checkmark (☑) to show whether the character has the virtue or needs to have more of it. Explain your answer to show that you understand both the character and what the virtue means. Choose a different virtue for each character.

1.

CHARACTER	VIRTUE	HAS IT	NEEDS IT
PAUL			

EXPLANATION:

2.

CHARACTER	VIRTUE	HAS IT	NEEDS IT
HANNAH			

EXPLANATION:

3.

CHARACTER	VIRTUE	HAS IT	NEEDS IT
SANNAH			

EXPLANATION:

4.

CHARACTER	VIRTUE	HAS IT	NEEDS IT
HONS GROSS			

EXPLANATION:

PART IV: Multiple Choice

OPTIONAL (depending whether students did *Culminating Activities* section)

1. What is the geographical setting of this novel?
 - a. Russia, the German Empire, at sea, and in America
 - b. trains and boats.
 - c. the eighteen hundreds
 - d. the nineteen hundreds

2. What is the chronological setting of this novel?
 - a. Russia, the German Empire, at sea, and in America
 - b. trains and boats.
 - c. the eighteen hundreds
 - d. the nineteen hundreds

For questions 3 to 7, tell which part of the plot diagram the following situations represent.

3. It's the last part of the train ride to South Dakota. With Hannah beside him, Paul sees lightning split the sky outside, but he is at peace, finally.
 - a. introduction (or exposition)
 - b. rising action
 - c. climax
 - d. denouement (or resolution)

4. When Paul and Hannah find Paul's mother's treasure box at his old home in Hutterdorf:
 - a. introduction (or exposition)
 - b. rising action
 - c. climax
 - d. denouement (or resolution)

5. We the reader finds Paul in a church, and discovers that he is at his parents' funeral:
 - a. introduction (or exposition)
 - b. rising action
 - c. climax
 - d. denouement (or resolution)

6. The section in which Paul almost dies, only to recover and learn that Hannah is at death's door herself:
 - a. introduction (or exposition)
 - b. rising action
 - c. climax
 - d. denouement (or resolution)

7. When Paul struggles against the storm to rescue Checkela:
 - a. introduction (or exposition)
 - b. rising action
 - c. climax
 - d. denouement (or resolution)