

Aesop's Fables

Imitation in Writing
Book 1



MATT WHITLING



Logos Press

AN IMPRINT OF CANON PRESS | MOSCOW, IDAHO

Aesop's Fables is Book 1 in a growing series of *Imitation in Writing* materials designed to teach aspiring writers the art and discipline of crafting delightful prose and poetry.

Imitation in Writing Series

Aesop's Fables: Imitation in Writing, Book 1

Fairy Tales: Imitation in Writing, Book 2

Greek Heroes: Imitation in Writing, Book 3

Greek Myths: Imitation in Writing, Book 4

Medieval Legends: Imitation in Writing, Book 5

The Grammar of Poetry Primer

The Grammar of Poetry Primer, Teacher's Edition

The Grammar of Poetry

The Grammar of Poetry, Teacher's Edition

Published by Logos Press

The Curriculum Division of Canon Press

PO Box 8729, Moscow, Idaho 83843

800-488-2034 | www.logospressonline.com

Matt Whitling, *Aesop's Fables: Imitation in Writing, Book 1*

Copyright ©2000, 2022 by Matt Whitling.

Third edition — 2022, Logos Press. Second edition — 2000, Logos School Materials (now Logos Press)

Some stories are adapted from George Fyler Townsend's translation of *Aesop's Fables* (1867).

Cover design and illustration by Forrest Dickison

Interior design by Valerie Anne Bost

Printed in the United States of America. All rights reserved.

All rights reserved. Unless otherwise noted, no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form by any means, electronic, mechanical, photocopy, recording, or otherwise, without prior permission of the author, except as provided by USA copyright law.

Contents

	Introduction for the Teacher	1
1	The Viper and the Axe.	17
2	The Ants and the Grasshopper.	21
3	The Crow and the Pitcher.	25
4	The Fox and the Grapes.	29
5	The Wolf and the Goat	33
6	The Gnat and the Bull.	37
7	The Fox and the Woodcutter	41
8	The Hare and the Tortoise	45
9	The Father and His Sons	49
10	The Wolf and the Lamb	53
11	The Bat and the Weasels	57
12	The Lion and the Mouse	61
13	The Tortoise and the Eagle	65
14	The Bear and the Two Travelers	69
15	The Sick Lion.	73
16	The Boasting Traveler	77
17	The Oxen and the Butchers.	81
18	The Goatherd and the Wild Goats	85
19	The Fox Who Lost His Tail	89
20	The Shepherd-Boy and the Wolf	93
21	The Lion, the Bear, and the Fox.	97
22	The Gnat and the Lion	101
23	The Peasant and the Eagle	105

24	The Ant and the Dove . . . . .	.109
25	The Two Frogs . . . . .	.113
26	The Jackdaw and the Doves . . . . .	.117
27	The Wolf and the Shepherd. . . . .	.121
28	The Lion and the Bull . . . . .	.125
29	The Fowler and the Viper . . . . .	.129
30	The North Wind and the Sun. . . . .	.133
31	The Sparrow and the Hare . . . . .	.137
32	The Eagle and the Jackdaw . . . . .	.141
33	The Stag and the Pool . . . . .	.145
34	The Two Soldiers and the Robber . . . . .	.149
35	The King's Son . . . . .	.153
36	The Shipwrecked Man and the Sea . . . . .	.157
37	The Lion and the Shepherd. . . . .	.161
38	The Panther and the Shepherds . . . . .	.165
39	The Kingdom of the Lion . . . . .	.169
40	The Town Mouse and the Country Mouse. . . . .	.173

Introduction for the Teacher

Background

We are commanded in Scripture to imitate the Lord Jesus Christ. We are also commanded to imitate those brothers and sisters who through faith and patience have inherited the promises. To imitate something or someone means

- to do or try to do after the manner of; to follow the example of; to copy in action
- to make or produce a copy or representation of; to copy, reproduce
- to be, become, or make oneself like; to assume the aspect or semblance of; to simulate*

This God-sanctioned method of learning is an essential tool for educating young people. For example, how is it that we teach a child to perform simple physical skills such as throwing and catching? “Hold your hands **like this**. Step forward as you throw **like this**.” Imitation. How is it that we teach a child how to form his letters correctly? “Hold your pencil **like this**. Look at **this ‘a’**. Trace **this letter**. Now, you try to make an ‘a’ **like this one**.” Imitation. How is it that we teach art? At Logos School students learn how to paint by imitating master painters of the past. “**This** is a good painting. Let’s see if you can **reproduce it**.” Imitation. How is it that music is taught, or reading, or math? Very often the best instruction in any of these areas necessarily includes imitation. Why, when it comes to teaching young people writing, do we educators regularly neglect this effective tool?

* James H. Murray, ed., *A New English Dictionary on Historical Principles*, vol. 5, part 1 (Oxford: OUP, 1901), s.v. “imitate.”



WORD TO THE WISE

Paul tells the Corinthians to imitate him, just as he imitates Christ (1 Cor. 4:16, 11:1). This is because fathers are often examples that children imitate, and Paul tells the Corinthians that they do not have many spiritual fathers (4:15), so they should look to his example.



DEFINITION

Double Translation is an exercise where the students translate something both from Latin to English and from English to Latin.

Educators in seventeenth-century England knew the value of imitation as a tool through which they could teach style, particularly in the area of writing. The primary method of imitation in these English grammar schools was called Double Translation. In a double translation the teacher would translate a Latin work into English. The student was to copy this English translation over, paying close attention to every word and its significance. Then the student was to write down the English and Latin together, one above the other, making each language answer to the other. Afterward, the student translated the original Latin to English on his own. This was the first part of the translation. The second part took place ten days afterward when the student was given his final English translation and required to turn it back into good Latin.

Benjamin Franklin wrote of a similar exercise that he employed to educate himself a century later. When he was a young man he came across a particular piece of writing that he delighted in, *The Spectator*. *The Spectator* is a series of 555 popular essays published in 1711 and 1712. These essays were intended to improve manners and morals, raise the cultural level of the middle-class reader, and popularize serious ideas in science and philosophy. They were written well, the style was excellent, and Franklin wanted to imitate it. Here is Franklin's method of "double translation" regarding *The Spectator*:



HISTORY

Benjamin Franklin (1706–1790) was both a popular writer and one of America's Founding Fathers, serving in both the Continental Congress and the Constitutional Convention. He also wrote an autobiography.

With that view (imitating this great work) I took some of the papers, and making short hints of the sentiments in each sentence, laid them by a few days, and then, without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should occur to me. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them.

But he realized that he needed a greater stock of words in order to add variety and clarity of thought to his writing.

Therefore I took some of the tales in the *Spectator*, and turned them into verse; and, after a time, when I had pretty well forgotten the prose, turned them back again. I also sometimes jumbled my collection of hints into confusion, and after some weeks endeavored to reduce them into the best order, before I began to form the sentences and complete the subject. This was to teach me method in the arrangement of thoughts. By comparing my work with the original, I discovered many faults and corrected them; but I sometimes had the pleasure to fancy that, in particulars of small consequence, I had been fortunate enough to improve the method or the language, and this encouraged me to think that I might in time become to be a tolerable English writer, of which I was extremely ambitious.

Now the question is, “How can we employ a similar methodology?”

Schedules

We know there are a lot of fables in this book. Don’t feel that you need to do every single one in the book (although you can if you want to).

1. You might do a bi-weekly composition practice in which you do one story every other week. If you want, you can just read a fable for fun in the off-weeks without doing the assignment.
2. If you want a more relaxed pace and have other materials you want to supplement *Imitation in Writing* with, every three weeks you could read two of the fables out loud with your child and pick one of them to rewrite.



DEFINITIONS

Clarity in writing is the ability to express something as simply as possible so that readers can understand it.

Variety in writing is the ability to express something with different sentence patterns and styles.

Classroom Instructions

DAY 1

1. CHOOSE A STUDENT READER: Send the fable home with a student the night before you begin the assignment. He should be prepared to read the fable for the class the next day.

DAY 2

2. READ SILENTLY: Have the students read the fable quietly to themselves, paying close attention to the story line. When they are done, they should underline the vocabulary words in the fable. Discuss, by means of questioning, who the characters are in the fable and what took place.
3. STUDENT READS FABLE: The student who was selected earlier to read the fable now comes to the front of the class and reads the entire fable.
4. ORAL RETELLING: The teacher calls on individual students to retell the fable in their own words. These oral summaries should be short and to the point.
5. CHARACTERS: At this point the students will list the main characters in the story.
6. VOCABULARY: Call on one student for each of the vocabulary words. That student will read the sentence in which the word is found, providing context, and then define the word for the class. Occasionally the student definition will need to be modified by the teacher so that it is an exact match with the vocabulary word in the fable. One-word definitions work well. The idea here is to provide the students with a synonym for each vocabulary word which could be substituted into the sentence without distorting the meaning. Have the students write the definition of each word on the blank provided.

7. **OUTLINE THE PLOT:** At this point the students will go through the fable and summarize the plot one sentence at a time. Each fable has been divided by superscript numbers which correspond to the numbered blanks below, showing how to organize the outline. If the sentence or phrase being outlined contains a vocabulary word, it must be included as one of the words in the outline. These vocabulary words must be underlined in the outline to identify them as such. Initially this activity should be guided by the teacher and completed as a class. Providing every-other simple sentence or phrase for each section is helpful for younger students. There is some room for variation in the exact wording of the sentence or phrase.
8. **PASS IN ORIGINAL FABLE:** Before the students begin rewriting the fable they must cut along the dotted line and pass the original text in. Some students will want to read through the fable one more time to better understand the sequence of the story.
9. **WRITE FIRST DRAFT:** The students are now ready to rewrite the fable using their outline to guide them. I allow my students to change the characters and some of the incidentals of the story in their rewrites as long as the original plot is identifiable. The exceptionally good writers in the class will thrive off of this opportunity to be innovative. The students who are less comfortable with writing will tend to stick to the same characters and incidentals; that is fine. All of the vocabulary words must be used correctly and underlined in the rewrite. The students should use ruled paper and skip lines on the first draft to allow room for editing.
10. **PARENTS EDITING:** Students take their rewrites home on Day 2 for the parents to edit. This is most profitable when the parents sit down with the student and edit the fable together. Guidelines for editing can be sent home at the beginning of the year or communicated at Back to School Night so that parents know what is expected. I require that the edited first draft be due Day 3 if the

assignment was given on Day 1. This gives parents and students a few days to complete and edit the fable.

DAY 3

11. FINAL DRAFT: Time in class is provided for the students to work on the final draft. The students should use ruled paper, but not skip lines. I allow the students to draw a rubric at the beginning of their story if they like. The final draft will be due on Day 4.

DAY 4

12. ASSIGNMENT DUE: Students should turn in three items stapled together in the following order: Final Draft, First Draft, and Outline. From time to time it is beneficial for the students to read their rewrites for the class.
13. GRADING: The grading sheets (page 13) should be duplicated, cut out, completed, and stapled to each student's rewrite. This will help the teacher to focus on the essential aspects of the composition as he is grading it and will provide specific feedback to the student and parents regarding which areas will need more attention in the future. As a rule, I deduct one point for each mistake per page for sentence structure, spelling, capitalization, and punctuation.

Homeschool Instructions

DAY 1

1. READ SILENTLY: Have the student read the fable quietly to themselves, paying close attention to the story line. When he is done, he should underline the vocabulary words in the fable. Discuss, by means of questioning, who the characters are in the fable and what took place.

2. STUDENT READS FABLE: The student now reads the entire fable aloud.
3. ORAL RETELLING: The teacher asks the student to retell the fable in their own words. This oral summary should be short and to the point.
4. CHARACTERS: At this point the student will list the main characters in the story.
5. VOCABULARY: For each of the major vocabulary words, have your student read the sentence in which the word is found, providing context, and then define the word for the teacher. Occasionally the student's definition will need to be modified by the teacher so that it is an exact match with the vocabulary word in the fable. One-word definitions work well. The idea here is to provide the student with a synonym for each vocabulary word which could be substituted into the sentence without distorting the meaning. Have the students write the definition of each word on the blank provided.
6. OUTLINE THE PLOT: At this point the student will go through the fable and summarize the plot one sentence at a time. Each fable has been divided by superscript numbers which correspond to the numbered blanks below, showing how to organize the outline. If the sentence or phrase being outlined contains a vocabulary word, it must be included as one of the words in the outline. These vocabulary words must be underlined in the outline to identify them as such. Initially this activity should be guided by the teacher and completed as a class. Providing every-other simple sentence or phrase for each section is helpful for younger students. There is some room for variation in the exact wording of the sentence or phrase.
7. PASS IN ORIGINAL FABLE: Before the student begins rewriting the fable he must cut along the dotted line and pass the original text in. Some students will want to read through the fable one more time to better understand the sequence of the story.

8. **WRITE FIRST DRAFT:** The student is now ready to rewrite the fable using his outline as a guide. I allow my students to change the characters and some of the incidentals of the story in their rewrites as long as the original plot is identifiable. The exceptionally good writers will thrive off of this opportunity to be innovative. The students who are less comfortable with writing will tend to stick to the same characters and incidentals; that is fine. All of the vocabulary words must be used correctly and underlined in the rewrite. The student should use ruled paper and skip lines on the first draft to allow room for editing.

DAY 2

9. **EDIT:** You will now edit your student's rewrite of the fable. This is most profitable when you sit down with the student and edit the fable together. The edited first draft will be due on the morning of Day 3.

DAY 3

10. **FINAL DRAFT:** Have your student go over your edits to make a final draft. The student should use ruled paper, but not skip lines. I allow the students to draw a rubric at the beginning of their story if they like. The final draft will be due on Day 4.

DAY 4

11. **ASSIGNMENT DUE:** The student should turn in three items stapled together in the following order: Final Draft, First Draft, and Outline.
12. **GRADING:** The grading sheets (page 13) should be duplicated, cut out, completed, and stapled to each student's rewrite. This will help the teacher to focus on the essential aspects of the composition as he is grading it and will provide specific feedback to the student regarding which areas will need more attention in the future. As a rule, I deduct one point for each mistake per page for sentence structure, spelling, capitalization, and punctuation.

Example

The following samples will help you see what students will be reading and what work is expected of them.

ORIGINAL STORY

Fable 7: The Fox and the Woodcutter

1 A fox, running before the hounds, came across a woodcutter felling an oak and begged him to show him a safe hiding-place. 2 The woodcutter advised him to take shelter in his own hut, so the fox crept in and hid himself in a corner. 3 The huntsman soon came up with his hounds and inquired of the woodcutter if he had seen the fox. 4 He declared that he had not seen him, and yet pointed, all the time he was speaking, to the hut where the fox lay hidden. 5 The huntsman took no notice of the signs, but believing his word, hastened forward in the chase. 6 As soon as they were well away, the fox departed without taking any notice of the woodcutter. 7 Whereon he called to him and reproached him, saying, 8 "You ungrateful fellow, you owe your life to me, and yet you leave me without a word of thanks." 9 The fox replied, "Indeed, I should have thanked you fervently if your deeds had been as good as your words, and if your hands had not been traitors to your speech."



WORD TO THE WISE

Often the people who seem like they are helping us actually say one thing and do another. This is pretty normal and it often reveals how people really feel about us.

Section numbering guides students in outlining the fable on their worksheets.

Margin notes help explain the point of the fable or something interesting or unique about it.

Students will be asked to underline the lesson's vocabulary words in the story.

WORKSHEET, PAGE 1

Students will write their name and the date on each worksheet.

Students will learn to identify characters in a story by listing them on the worksheet.

Challenging words in each fable are listed. Students will identify them in the text and define them on the worksheet.

Numbers here correspond to numbers in the fable text.

WORKSHEET



Name: Laurel McGarry

Date: October 19, 2021

Fable 7: The Fox and the Woodcutter

I. CHARACTERS

List the characters in this fable:

fox, hounds, woodcutter, huntsman

II. VOCABULARY

Underline the vocabulary words in the fable and define them below.

1. felling: cutting down
2. inquired: asked
3. reproached: scolded
4. traitors: betrayers

III. OUTLINE

Outline "The Fox and the Woodcutter" using a three- or four-word sentence or phrase for each numbered section. Be sure to include and underline all of the vocabulary words in this outline.

- ① Fox begs felling woodcutter.
2. Woodcutter hides fox.
3. Huntsman with hounds inquires.
4. Woodcutter declares but points.
5. Huntsman misses signs.

WORKSHEET, PAGE 2

6. *Fox escapes without notice.*
7. *Woodcutter reproaches fox.*
8. *"I saved you!"*
9. *"Your hands are traitors."*

IV. IMITATION

Rewrite "The Fox and the Woodcutter."

- Use only your outline—no looking back at the original story.
- Write a first draft on blank paper, then write a final draft on a story sheet.
- Be sure to include and underline all of the vocabulary words.
- Check your work for neat and graceful handwriting, title, indentation, and correct spelling and punctuation.

Bonus Challenge: Rewrite the story, but explain why the woodcutter betrays the fox. The original story does not really explain this. Is the woodcutter stupid? Why isn't he clearer if he is trying to help the hunter catch the fox?

The meat of the lesson comes in the rewriting of the story in the student's own words.

The Bonus Challenge provides extra inspiration for students who are ready to push themselves a little harder creatively.

STORY SHEET


Students will write their name and the date on each story sheet.

Students must title their story. If they follow the bonus challenge, their title may not match the original.

The first line should be indented.

All vocabulary words should be included and underlined.

A blank second page lets students spill over to the back if their story doesn't fit on the front.

STORY SHEET 

Name: Laurel McGarry
Date: October 19, 2021

Title: The Fox and the Woodcutter

A fox, who was being chased by hounds, came panting up to a woodcutter who was felling an oak and begged him to give him a safe place to hide. The woodcutter quickly advised the fox to take shelter under a piece of wood that he kept on the windowsill in his hut. Soon afterward the huntsman came and inquired, "Have you seen a fox? For I am chasing one." The woodcutter replied, "No, I have not seen hide nor hair of this fox you speak of" (but all the time the woodcutter was pointing to his window where you could see a few red hairs of the fox). The huntsman took no notice of the signs but believed what he had heard and was off like a jackrabbit being chased by a dog. After the huntsman was quite gone the fox came out and started off in the opposite direction of the huntsman. The woodcutter reproached him and said, "You ungrateful, obstinate — thing! You have no right to be called a fox!" The fox's response was, "I would have thanked you fervently if your hand had not been a traitor to your speech, for I saw you point to me when you spoke to the huntsman." "You," screamed the woodcutter, "You — You'll pay for this! I'm going

AESOP'S FABLES: IMITATION IN WRITING, BOOK 1

A blank, reproducible story sheet appears on page 13.

STORY SHEET



Name: _____

Date: _____

Title: _____

GRADING SHEET

Student: _____

Fable #: _____

Plot Outline _____/10

Handwriting _____/10

Title/Indent _____/5

Vocabulary Usage _____/15

Sentence Structure _____/15

Spelling/Punctuation/
Capitalization _____/25

Storyline _____/20

TOTAL _____/100

GRADING SHEET

Student: _____

Fable #: _____

Plot Outline _____/10

Handwriting _____/10

Title/Indent _____/5

Vocabulary Usage _____/15

Sentence Structure _____/15

Spelling/Punctuation/
Capitalization _____/25

Storyline _____/20

TOTAL _____/100

GRADING SHEET

Student: _____

Fable #: _____

Plot Outline _____/10

Handwriting _____/10

Title/Indent _____/5

Vocabulary Usage _____/15

Sentence Structure _____/15

Spelling/Punctuation/
Capitalization _____/25

Storyline _____/20

TOTAL _____/100

GRADING SHEET

Student: _____

Fable #: _____

Plot Outline _____/10

Handwriting _____/10

Title/Indent _____/5

Vocabulary Usage _____/15

Sentence Structure _____/15

Spelling/Punctuation/
Capitalization _____/25

Storyline _____/20

TOTAL _____/100

Fable 1:

The Viper and the Axe

¹A viper, entering the workshop of a smith,
²sought from the tools the means of satisfying his hunger. ³He more particularly addressed himself to an axe ⁴and asked him for a meal. ⁵The axe replied, ⁶“You must indeed be a simple-minded fellow if you expect to get anything from me, ⁷who am accustomed to take from everyone, ⁸and never to give anything in return.”



HISTORY

Aesop was a Greek slave who lived between 620 and 560 BC. According to the earliest legends, he won his freedom by his eloquence. He died when he was accused of robbing a temple and was thrown off the edge of a cliff!

WORKSHEET



Name: _____

Date: _____

Fable 1: The Viper and the Axe

I. CHARACTERS

List the characters in this fable:

II. VOCABULARY

Underline the vocabulary words in the fable and define them below.

1. means: _____
2. particularly: _____
3. addressed: _____

III. OUTLINE

Outline “The Viper and the Axe” using a three- or four-word sentence or phrase for each numbered section. Be sure to include and underline all of the vocabulary words in this outline.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

7. _____
8. _____

IV. IMITATION

Rewrite “The Viper and the Axe.”

- Use only your outline — no looking back at the original story.
- Write a first draft on blank paper, then write a final draft on a story sheet.
- Be sure to include and underline all of the vocabulary words.
- Check your work for neat and graceful handwriting, title, indentation, and correct spelling and punctuation.

Bonus Challenge: Rewrite the story so that the viper and the axe are different things. For instance, maybe it is a weasel who comes in and asks for food from a vacuum, or it is a beaver that asks for sticks from an axe. Don’t be afraid to try out different ideas.

Fable 2:

The Ants and the Grasshopper

¹The ants were spending a fine winter's day drying grain collected in the summertime. ²A grasshopper, perishing with famine, ³passed by and earnestly begged for a little food. ⁴The ants inquired of him, ⁵"Why did you not treasure up food during the summer?" ⁶He replied, "I did not have enough leisure. ⁷I spent the days singing." ⁸They mocked him and said: "If you were foolish enough to sing all the summer, you must dance supperless to bed in the winter."



HISTORY

This fable was told in different ways. In this version, the story warns against laziness and advises that we plan for the future. However, in other versions of the story, the ant was once a human who was a miserly farmer and stole his neighbors' crops. The gods were angry and turned him into an ant, but even as an ant, he was miserly and withheld food from the grasshopper. That's a completely different perspective on this story!

WORKSHEET



Name: _____

Date: _____

Fable 2: The Ants and the Grasshopper

I. CHARACTERS

List the characters in this fable:

II. VOCABULARY

Underline the vocabulary words in the fable and define them below.

1. perishing: _____
2. earnestly: _____
3. inquired: _____
4. leisure: _____

III. OUTLINE

Outline “The Ants and the Grasshopper” using a three- or four-word sentence or phrase for each numbered section. Be sure to include and underline all of the vocabulary words in this outline.

1. _____
2. _____
3. _____
4. _____
5. _____

6. _____
7. _____
8. _____

IV. IMITATION

Rewrite “The Ants and the Grasshopper.”

- Use only your outline — no looking back at the original story.
- Write a first draft on blank paper, then write a final draft on a story sheet.
- Be sure to include and underline all of the vocabulary words.
- Check your work for neat and graceful handwriting, title, indentation, and correct spelling and punctuation.

Bonus Challenge: Rewrite the story, making it about people in the Wild West or about space aliens on a planet far away.

Fable 3:

The Crow and the Pitcher

¹A crow, perishing with thirst, saw a pitcher,
²and hoping to find water, flew to it with delight.
³When he reached it, he discovered to his grief
that it contained so little water that he could
not possibly get at it. ⁴He tried everything he
could think of to reach the water, but all his
efforts were in vain. ⁵At last he collected as
many stones as he could carry and dropped
them one by one with his beak into the pitcher,
⁶until he brought the water within his reach
and thus saved his life.



WORD TO THE WISE

This story is actually one example of a fable that shows what animals are really like. Crows are incredibly smart birds, and they are able to use tools and even to drop stones into jars to make water levels rise!

WORKSHEET



Name: _____

Date: _____

Fable 3: The Crow and the Pitcher

I. CHARACTERS

List the characters in this fable:

II. VOCABULARY

Underline the vocabulary words in the fable and define them below.

1. perishing: _____
2. grief: _____
3. contained: _____
4. vain: _____

III. OUTLINE

Outline “The Crow and the Pitcher” using a three- or four-word sentence or phrase for each numbered section. Be sure to include and underline all of the vocabulary words in this outline.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

IV. IMITATION

Rewrite “The Crow and the Pitcher.”

- Use only your outline — no looking back at the original story.
- Write a first draft on blank paper, then write a final draft on a story sheet.
- Be sure to include and underline all of the vocabulary words.
- Check your work for neat and graceful handwriting, title, indentation, and correct spelling and punctuation.

Bonus Challenge: Rewrite the story and change the type of bird and the object that he uses to raise the level of water.

Fable 7:

The Fox and the Woodcutter

¹A fox, running before the hounds, came across a woodcutter felling an oak and begged him to show him a safe hiding-place. ²The woodcutter advised him to take shelter in his own hut, so the fox crept in and hid himself in a corner. ³The huntsman soon came up with his hounds and inquired of the woodcutter if he had seen the fox. ⁴He declared that he had not seen him, and yet pointed, all the time he was speaking, to the hut where the fox lay hidden. ⁵The huntsman took no notice of the signs, but believing his word, hastened forward in the chase. ⁶As soon as they were well away, the fox departed without taking any notice of the woodcutter. ⁷Whereon he called to him and reproached him, saying, ⁸”You ungrateful fellow, you owe your life to me, and yet you leave me without a word of thanks.” ⁹The fox replied, “Indeed, I should have thanked you fervently if your deeds had been as good as your words, and if your hands had not been traitors to your speech.”



WORD TO THE WISE

Often the people who seem like they are helping us actually say one thing and do another. This is pretty normal and it often reveals how people really feel about us.

WORKSHEET



Name: _____

Date: _____

Fable 7: The Fox and the Woodcutter

I. CHARACTERS

List the characters in this fable:

II. VOCABULARY

Underline the vocabulary words in the fable and define them below.

1. felling: _____
2. inquired: _____
3. reproached: _____
4. traitors: _____

III. OUTLINE

Outline “The Fox and the Woodcutter” using a three- or four-word sentence or phrase for each numbered section. Be sure to include and underline all of the vocabulary words in this outline.

1. _____
2. _____
3. _____
4. _____
5. _____

6. _____
7. _____
8. _____
9. _____

IV. IMITATION

Rewrite “The Fox and the Woodcutter.”

- Use only your outline—no looking back at the original story.
- Write a first draft on blank paper, then write a final draft on a story sheet.
- Be sure to include and underline all of the vocabulary words.
- Check your work for neat and graceful handwriting, title, indentation, and correct spelling and punctuation.

Bonus Challenge: Rewrite the story, but explain why the woodcutter betrays the fox. The original story does not really explain this. Is the woodcutter stupid? Why isn't he clearer if he is trying to help the hunter catch the fox?