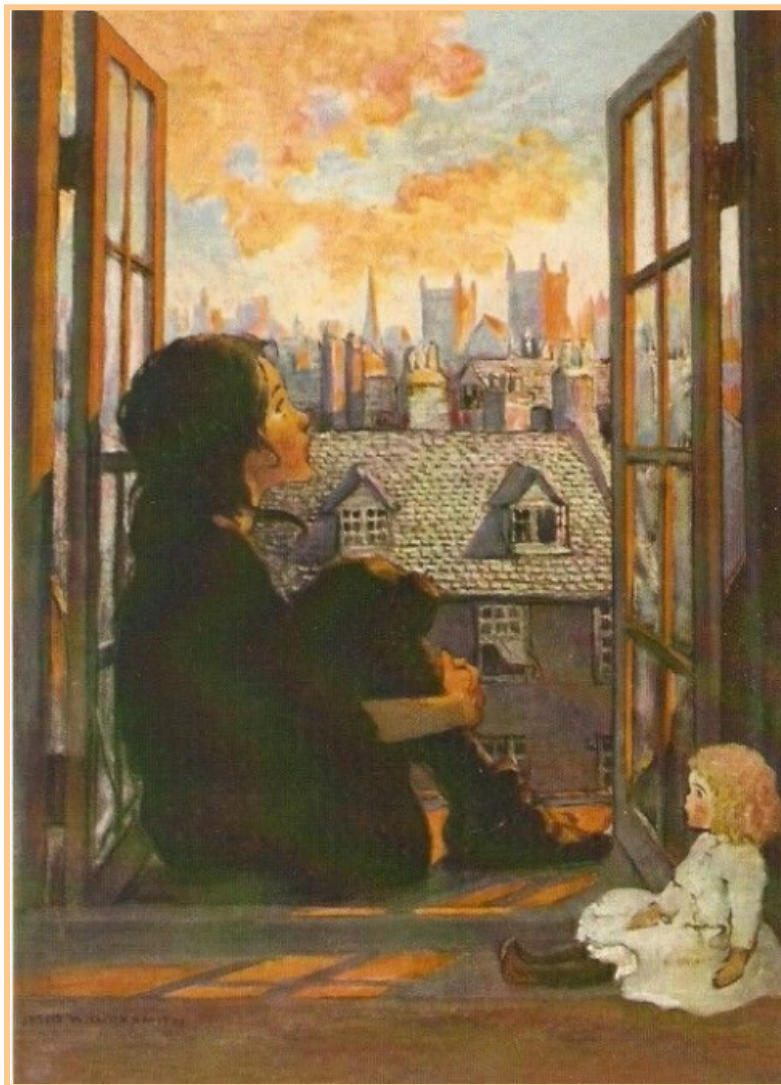

WRITING LESSONS FROM LITERATURE: BOOK 2
A Little Princess



By Frances Hodgson Burnett
Lessons by Mary Cooney
Illustrations by Jessie Cox, R.B. Birch, and Ethel Belts





Note to parents:

These writing lessons are designed for children between grades 4-6 who already have experience with writing and grammar, and who have completed the first set of *Writing Lessons from Literature: Heidi*. It is meant to follow the book *A Little Princess*.

Unlike other writing textbooks, this program is not meant to be a manual for teaching your children to write essays, reports, etc. Rather, it is a guide for imaginative and creative children who love to read and talk about books, to help them construct their own stories after the style of the author they are reading. In this program, they will learn to examine the themes and techniques of another author, to sequence events, construct dialogues, to describe characters and paint pictures of scenery with words. Putting all these together, they will learn to write stories. For every assignment there will be a checklist to help your children make sure they are including these vital elements, such as vivid adjectives and verbs, compound and complex sentences, various sentence openers, and every now and then, some pizzazz of onomatopoeia. The checklist is divided in two sections: “the cake,” which is the underlying structure – both of the paragraph and of the sentences – and “the icing” which are the adjectives, similes, verbs, etc. which bring the structure to life and make the writing a work of art.

Every week there will be a reading assignment, and based off the reading, there will be text analyses to study the author’s use of the English language and assignments to imitate it. Thus, the novel itself will be the textbook and its author the teacher; these worksheets will function as guides to examine the novel and learn from it.

Here are some suggestions to help make these writing lessons successful:

- Read the reading assignments out loud together.
- Discuss the reading comprehension questions together before having your child write the answers.
- Help your child brainstorm. At this age, children still have a limited vocabulary. Help your child use a thesaurus. *A Word Write Now*, published by IEW, is an



excellent resource for brainstorming and for building vocabulary. IEW's Student Resource Notebook is also a very useful aid when brainstorming.

- Print the vocabulary cards on card stock, hole punch them, and put a ring through them.
- Give your child weekly oral quizzes on his/her vocabulary cards.
- If your child struggles with writing or spelling, let him/her dictate the key word outline and paragraph while you write it out for him/her.

Note: These source texts are at rare times slightly altered for the purpose of facilitating learning and analysis. The main message of the original text, however, is never violated.

Books in this series:

Writing Lessons from Literature, Book 1: *Heidi*, by Johanna Spyri

Writing Lessons from Literature, Book 2: *A Little Princess*, by Frances Burnett

Writing Lessons from Literature, Book 3: *Clara of Strawberry Fields*, by Carolyn Cooney



WEEKLY ASSIGNMENT

	1 paragraph assignment	2 paragraph assignment
Day 1	<ul style="list-style-type: none"> ● Read assigned chapters ● Answer Reading Comprehension Questions ● Questions for Discussion / Character Sketches ● Memorize new vocabulary 	<ul style="list-style-type: none"> ● Read assigned chapters ● Answer Reading Comprehension Questions ● Questions for Discussion / Character Sketches ● Memorize new vocabulary
Day 2	<ul style="list-style-type: none"> ● Writing lesson ● Text analysis 	<ul style="list-style-type: none"> ● Writing lesson ● Text analysis ● Make an outline for both paragraphs
Day 3	<ul style="list-style-type: none"> ● Outline ● Brainstorming ● Narrate the passage using your outline 	<ul style="list-style-type: none"> ● Brainstorm for Par. 1 ● Write Par. 1 using outline and checklist ● Edit
Day 4	<ul style="list-style-type: none"> ● Write the paragraph using the outline and checklist ● Edit 	<ul style="list-style-type: none"> ● Brainstorm for Par. 2 ● Write Par. 2 using outline and checklist ● Edit
Day 5	<ul style="list-style-type: none"> ● Write the good copy 	<ul style="list-style-type: none"> ● Write the good copy



SCOPE AND SEQUENCE

Week	Writing Lesson	Reading Assignment	Vocabulary
1	Writing a Character Sketch Dual adjectives	Ch. 1-3	intense, burrow, savage, whimsical
2	Writing a Character Sketch Adverbs and Verbs	Ch. 4-6	drudge, forlorn, largess, impudently
3	Compare and Contrast Subordinate Clauses and Complex Sentences	Ch. 7-9	pauper, lavishly, dingy, enchantment
4	Writing a Soliloquy Prepositional Phrase Openers Subordinate Clause Openers	Ch. 10-12	benevolence, rajah, insolence, sneer
5	Rewriting a Dialogue Verbs for "Said"	Ch. 13-15	populace, dismal, hoarse, illuminate
6	Rewriting a Dialogue Participle Phrases	Ch. 16-19	lascar, neglected, bewildering, disgrace
7	Writing a Story Summary		
8	Writing a Story Summary Review		
9	Writing a Story Summary		



WEEK 1, DAY 1: BOOK DISCUSSION

Reading Comprehension Questions Ch. 1-3

1. How old was Sara at the beginning of the book?

2. Where did Sara live before coming to England? Whom did she live with?

3. Why was Sara sent to England?

4. What is Sara's first impression of the school?

5. What is the name of Sara's new doll?

6. What is the name of Sara's maid? Where is she from?

7. What does Monsieur Dufarge say when he hears Sara speak French?



WEEK 1, DAY 1: BOOK DISCUSSION

Reading Comprehension Answers Ch. 1-3

1. How old was Sara at the beginning of the book?

Sara was seven years old.

2. Where did Sara live before coming to England? Whom did she live with?

Sara lived in India with her father and many servants.

3. Why was Sara sent to England?

The climate in India was considered very bad for children. She was sent to England to study.

4. What is Sara's first impression of the school?

Sara doesn't like it. Everything in the school is ugly.

5. What is the name of Sara's new doll?

Sara names her new doll Emily.

6. What is the name of Sara's maid? Where is she from?

Sara's maid is named Mariette; she is from France.

7. What does Monsieur Dufarge say when he hears Sara speak French?

"She has not learned French; she is French. Her accent is exquisite."



WEEK 1, DAY 1: BOOK DISCUSSION

Character Sketches

For each of the characters, circle three adjectives that best describe the person.

Sara Crewe: spoiled intelligent imaginative silly kind

Captain Crewe: lavish loving wealthy strict funny

Miss Minchin: harsh kind strict impatient mean

Ermengarde: slow clever good-natured popular shy





WEEK 1, DAY 1: VOCABULARY

Cut out the cards. Write the definitions on the back of the cards.

Memorize and use in your writing assignments.

intense	burrow
savage	whimsical

1. **intense**, adj. - having strong feelings, very serious
Sara had an intense, attractive face.
2. **burrow**, v. - to make a hole or tunnel, to bury oneself in
She is always sitting with her little nose burrowing into books.
3. **savage**, adj. - not civilized or tamed
It made her feel rather savage when she saw the distressed child's face.
4. **whimsical**, adj. - full of odd or sudden desires
She was a child full of imaginings and whimsical thoughts.



WEEK 1, DAY 2: MAIN LESSON

Writing a Character Sketch

- When writing a character sketch, find several descriptions of the character.
- Decide on a topic sentence to describe the character's overall personality.
- Choose the most important or interesting facts about the character that support your topic sentence. Highlight them.
- Put these facts in order as you write your key word outline.
- Use sensory words and descriptive adjectives.

Frances Hodgson Burnett uses several five-sense words and dual adjectives in her descriptions. In the following passage about Sara Crewe, draw an arrow from the dual adjectives (in bold) to the nouns they describe. What type of sense do they appeal to?

1. She [Sara] was mistaken, however, in thinking she was an ugly child. She was not in the least like Isobel Grange, who had been the beauty of the regiment, but she had an odd charm of her own. She was a **slim, supple** creature, rather tall for her age, and had an **intense, attractive** little face. Her hair was heavy and quite black and only curled at the tips; her eyes were **greenish gray**, it is true, but they were **big, wonderful** eyes with **long, black** lashes, and though she herself did not like the color of them, many other people did. Still she was very firm in her belief that she was an ugly little girl, and she was not at all elated by Miss Minchin's flattery.



WEEK 1, DAY 2: MAIN LESSON

Read the rest of the following passages. As you do so, think about your overall impression of Sara. Decide on the topic of your paragraph.

2. “I am not in the least anxious about her education,” Captain Crewe said, with his gay laugh, as he held Sara’s hand and patted it. “The difficulty will be to keep her from learning too fast and too much. She is always sitting with her little nose burrowing into books. She doesn’t read them, Miss Minchin; she gobbles them up as if she were a little wolf instead of a little girl. She is always starving for new books to gobble, and she wants grown-up books —great, big, fat ones—French and German as well as English—history and biography and poets, and all sorts of things. Drag her away from her books when she reads too much. Make her ride her pony in the Row or go out and buy a new doll. She ought to play more with dolls.”
3. She was a child full of imaginings and whimsical thoughts, and one of her fancies was that there would be a great deal of comfort in even pretending that Emily was alive and really heard and understood.
4. Mariette had already begun to like this odd little girl who had such an intelligent small face and such perfect manners. She had taken care of children before who were not so polite. Sara was a very fine little person, and had a gentle, appreciative way of saying, “If you please, Mariette,” “Thank you, Mariette,” which was very charming. Mariette told the head housemaid that she thanked her as if she was thanking a lady. “Elle a l’air d’une princesse, cette petite,” she said.



WEEK 1, DAY 2: MAIN LESSON

5. Sara saw her [Ermengarde] and was so sorry for her that she began to rather like her and want to be her friend. It was a way of hers always to want to spring into any fray in which some one was made uncomfortable or unhappy.

“If Sara had been a boy and lived a few centuries ago,” her father used to say, “she would have gone about the country with her sword drawn, rescuing and defending every one in distress. She always wants to fight when she sees people in trouble.”

6. She had a fine, hot little temper of her own, and it made her feel rather savage when she heard the titters and saw the poor, stupid, distressed child’s face.

“It isn’t funny, really,” she said between her teeth, as she bent over her book. “They ought not to laugh.”

What is your overall impression of Sara? Do not be very specific. You will write details in the paragraph.

For the topic sentence, give a general idea of Sara’s character. Write your topic sentence here:

Highlight six to seven facts about Sara that support your topic sentence. Put your facts in numerical order by writing numbers over the facts you have chosen. Make sure the facts you choose are listed in an orderly manner.



WEEK 1, DAY 3: OUTLINE

Rules for making an Outline:

- Outline the most important/interesting facts that are relevant to your topic sentence.
- Outline using only 3-5 fully spelled words.
- Use abbreviations and pictures when you can.

I. _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

C.S. _____



WEEK 1, DAY 3: BRAINSTORMING

1. Think of adjectives, dual adjectives, and sensory words that describe:

a. Sara's eyes, hair, body:

b. Sara's personality:

c. Sara's manners:

2. Think of adverbs and verbs to describe:

a. How Sara reads:

b. How Sara speaks:

3. Think of a who/which adjective clause to describe Sara:



WEEK 1, DAY 4: ROUGH DRAFT AND CHECKLIST

Using your outline, write out the rough draft of your character sketch. Use this checklist.

Character Sketch

<i>The Cake</i>	<i>The Icing</i>
<p>Sentence Structures: include 1 of each</p> <ul style="list-style-type: none"> <input type="checkbox"/> compound sentence <input type="checkbox"/> who/which adjective clause 	<p>Expressive Words: include 4</p> <ul style="list-style-type: none"> <input type="checkbox"/> adjective or dual adjectives <input type="checkbox"/> verb or dual verbs <input type="checkbox"/> -ly adverb or dual adverbs <input type="checkbox"/> vocabulary word <input type="checkbox"/> sensory words
<p>Paragraph Structure: include all</p> <ul style="list-style-type: none"> <input type="checkbox"/> Composition is written neatly. Include name and date. <input type="checkbox"/> Topic sentence gives <i>general</i> idea of the person's character. <input type="checkbox"/> All the sentences relate to the topic sentence. <input type="checkbox"/> The closing sentence restates the topic sentence. <input type="checkbox"/> The title reflects key words from the topic or closing sentence. 	





WEEK 2, DAY 1: BOOK DISCUSSION

Reading Comprehension Questions Ch. 4-6

1. Why was Lavinia a leader at the school?

2. Why was Sara a leader at the school?

3. What was Lottie's excuse for taking a tantrum?

4. What was Sara's greatest power – the one that gained her more followers than her luxuries?

5. What was the exciting news from Sara's father?

6. Why did Sara like to pretend she was a princess?

7. What did Sara do for Becky that was as "fillin'" as the meat pies?



WEEK 2, DAY 1: BOOK DISCUSSION

Reading Comprehension Answers Ch. 4-6

1. Why was Lavinia a leader at the school?
She made herself extremely disagreeable if the others did not follow her.
2. Why was Sara a leader at the school?
She never made herself disagreeable and was never grand about herself. She was kind to the younger girls, so they adored her.
3. What was Lottie's excuse for taking a tantrum?
She had no mama.
4. What was Sara's greatest power – the one that gained her more followers than her luxuries?
Sara had the power of telling stories and making everything she talked about seem like a story.
5. What was the exciting news from Sara's father?
He was going to be a business partner with his friend who had discovered diamond mines on his property.
6. Why did Sara like to pretend she was a princess?
Sara liked to pretend she was a princess so she could try to behave like one.
7. What did Sara do for Becky that was as "fillin'" as the meat pies?
Sara made Becky laugh and laughed with her.



WEEK 2, DAY 1: BOOK DISCUSSION

Discussion Questions

Sara had not the least idea what she meant to poor Becky, and how wonderful a benefactor she seemed. If Nature has made you for a giver, your hands are born open, and so is your heart; and though there may be times when your hands are empty, your heart is always full, and you can give things out of that—warm things, kind things, sweet things,—help and comfort and laughter,—and sometimes gay, kind laughter is the best help of all.

1. What did Sara give from her heart to Ermengarde? What did Sara give from her heart to Lottie? What did Sara give from her heart to Becky?
2. What did Ermengarde, Lottie, and Becky all have in common?

Character Sketches

For each of the characters, circle three adjectives that best describe the person.

Lottie: spoiled intelligent babyish curious kind

Becky: timid loving poor lonely funny

Lavinia: bossy friendly spiteful imaginative proud

Miss Amelia: foolish clever anxious plump cruel



WEEK 2, DAY 1: VOCABULARY

Cut out the cards. Write the definitions on the back of the cards.

Memorize and use in your writing assignments.

drudgery	forlorn
largess	impudently

1. **drudge**, n. - a person who does hard or dull work
Poor Becky was the kitchen drudge.
2. **forlorn**, adj. - feeling sad and lonely
She was a forlorn, little thing who had taken the place of the scullery maid.
3. **largess**, n. - a generous gift
"If I was a princess, I could scatter largess to the populace."
4. **impudently**, adv. - with scorn or disrespect for another
To have impudently fallen asleep on such a young lady's chair!



WEEK 2, DAY 2: MAIN LESSON

Adverbs of Manner

- Adverbs of manner often end in -ly. But watch out! Some adjectives also end in -ly, such as *lovely*.
- A sentence can begin with an adverb. This is called an *-ly adverb opener*. When a sentence begins with an adverb of manner, put a comma after the adverb.
 - Eg: *Timidly*, Becky listened to Sara's enchanting story.

Draw an arrow from each adverb to the verb it describes. If the adverb happens at the beginning of the sentence, label "-ly OP" in the margin.

1. Angrily, Lottie kicked and screamed.
2. Privately, Miss Minchin disliked Sara.
3. "Well," said Jessie slowly. "he's killed tigers."
4. "Oh! Oh! Oh! Oh! Oh!" Lottie howled tempestuously.

Fill in the blank with an adverb in the box. If the adverb happens at the beginning of the sentence, label "-ly OP" in the margin.

softly	comfortably	nervously	quickly
--------	-------------	-----------	---------

1. Sara was _____ wrapped in her warmest velvets and furs.
2. _____, Becky scurried back into the kitchen.
3. "Oh!" Sara cried _____ when she saw Becky sleeping.
4. Sara got up _____ on her feet.



WEEK 2, DAY 2: MAIN LESSON

Character Sketch Review

Fill in the blanks. See p. 5 for help.

- When writing a character sketch, find several _____ of the character.
- Decide on a topic sentence to describe the character's overall personality.
- Choose the most _____ or _____ facts about the character that support your topic sentence. Highlight them.
- Put these facts in _____ as you write your key word outline.
- Use _____ words and descriptive _____.

Frances Hodgson Burnett uses several sensory words and dual adjectives in her descriptions. In the following passages about Becky, find, underline, and label the words in bold as sensory words (S), verbs (V), or adverbs (adv).

1. Something in the eagerness and timidity of the **smudgy** face made Sara look at it, and when she looked she smiled because it was her way to smile at people. But the owner of the smudgy face and the **wide-open** eyes evidently was afraid that she ought not to have been caught looking at pupils of importance. She **dodged** out of sight like a Jack-in-the-box and **scurried** back into the kitchen, disappearing so **suddenly** that if she had not been such a poor, little forlorn thing, Sara would have laughed in spite of herself.



WEEK 2, DAY 2: MAIN LESSON

This week, you are going to write a character sketch of Becky. Read the rest of the following passages. As you do so, think about what your overall impression of Becky is and what your topic sentence could be.

2. She was a forlorn little thing who had just taken the place of scullery-maid – though, as to being scullery-maid, she was everything else besides. She blacked boots and grates, and carried heavy coal-scuttles up and down stairs, and scrubbed floors and cleaned windows, and was ordered about by everybody. She was fourteen years old, but was so stunted in growth that she looked about twelve. In truth, Mariette was sorry for her. She was so timid that if one chanced to speak to her it appeared as if her poor, frightened eyes would jump out of her head.

“What is her name?” asked Sara, who had sat by the table, with her chin on her hands, as she listened absorbedly to the recital.

Her name was Becky. Mariette heard every one below-stairs calling, “Becky, do this,” and “Becky, do that,” every five minutes in the day.

3. She sprang up and clutched at her cap. She felt it dangling over her ear, and tried wildly to put it straight. Oh, she had got herself into trouble now with a vengeance! To have impudently fallen asleep on such a young lady’s chair! She would be turned out of doors without wages.

She made a sound like a big breathless sob.



WEEK 2, DAY 2: MAIN LESSON

4. How poor Becky stared at her! In fact, she had never heard such a nice, friendly sound in any one’s voice before. She was used to being ordered about and scolded, and having her ears boxed...

“Ain’t—ain’t yer angry, miss?” she gasped. “Ain’t yer goin’ to tell the missus?”

“No,” cried out Sara. “Of course I’m not.”

The woeful fright in the coal-smutted face made her suddenly so sorry that she could scarcely bear it. One of her queer thoughts rushed into her mind. She put her hand against Becky’s cheek.

“Why,” she said, “we are just the same—I am only a little girl like you. It’s just an accident that I am not you, and you are not me!”

What is your overall impression of Becky? Do not be very specific. You will write details in the paragraph.

For the topic sentence, give a general idea of Becky’s character. Write your topic sentence here:

Highlight six to seven facts about Becky that support your topic sentence. Put your facts in numerical order by writing numbers over the facts you have chosen. Make sure the facts you choose are listed in an orderly manner.



WEEK 2, DAY 3: OUTLINE

Rules for making an Outline:

- Outline the most important/interesting facts that are relevant to your topic sentence.
- Outline using only 3-5 fully spelled words.
- Use abbreviations and pictures when you can.

I. _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

C.S. _____



WEEK 2, DAY 3: BRAINSTORMING

1. Think of adjectives, dual adjectives, and sensory words that describe:

a. Becky's face, body:

b. Becky's personality:

c. Becky's manners:

2. Think of verbs and adverbs to describe:

a. How Becky reacts to people:

b. How Becky speaks:

3. Think of a who/which clause to describe Becky:



WEEK 2, DAY 4: ROUGH DRAFT AND CHECKLIST

Using your outline, write out the rough draft of your character sketch. Use this checklist.

Character Sketch

<i>The Cake</i>	<i>The Icing</i>
<p>Sentence Structures: include 1 of each</p> <ul style="list-style-type: none"> <input type="checkbox"/> compound sentence <input type="checkbox"/> who/which adjective clause 	<p>Expressive Words: include 4</p> <ul style="list-style-type: none"> <input type="checkbox"/> adjective or dual adjectives <input type="checkbox"/> verb or dual verbs <input type="checkbox"/> -ly adverb or dual adverbs <input type="checkbox"/> vocabulary word <input type="checkbox"/> sensory words
<p>Paragraph Structure: include all</p> <ul style="list-style-type: none"> <input type="checkbox"/> Composition is written neatly. Include name and date. <input type="checkbox"/> Topic sentence gives <i>general</i> idea of the person's character. <input type="checkbox"/> All the sentences relate to the topic sentence. <input type="checkbox"/> The closing sentence restates the topic sentence. <input type="checkbox"/> The title reflects key words from the topic or closing sentence. 	





WEEK 3, DAY 1: BOOK DISCUSSION

Reading Comprehension Questions Ch. 7-9

1. Name three things Sara received for her birthday:

2. What was the terrible news Mr. Barrow brought?

3. What did Becky tell Sara at the end of Ch. 7?

4. What were some of Sara's new responsibilities?

5. Who were the three people who comforted Sara?

6. Why was Lottie so upset when she was in Sara's attic?

7. What did Sara do to make her new life bearable?



WEEK 3, DAY 1: BOOK DISCUSSION

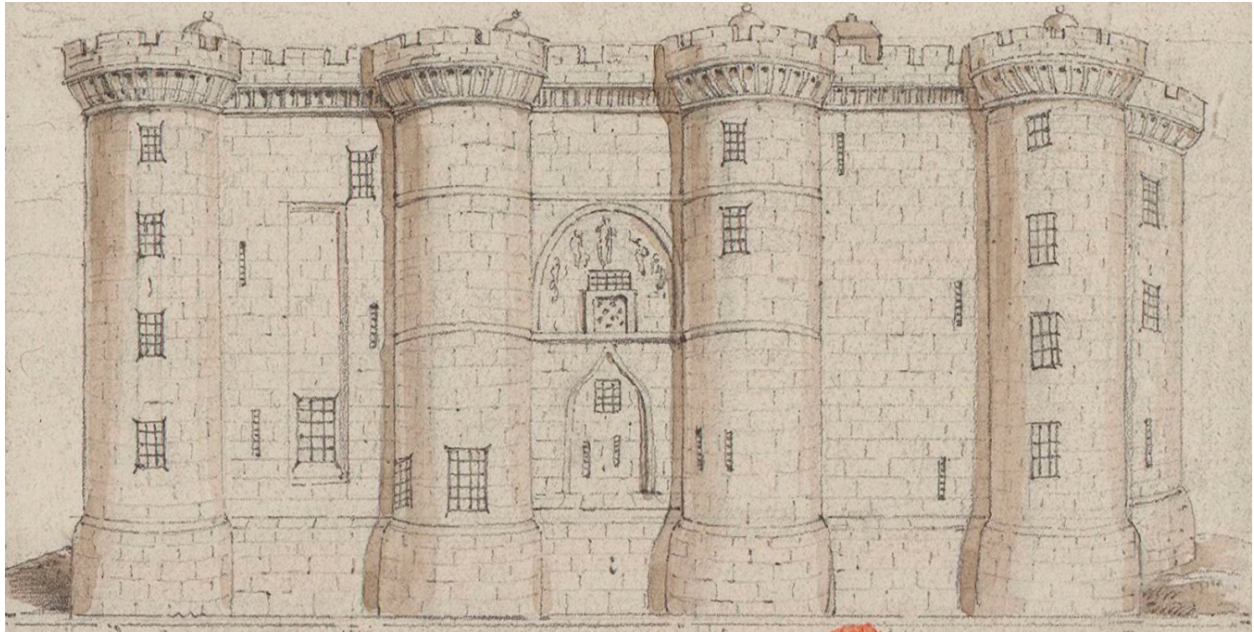
Reading Comprehension Answers Ch. 7-9

1. Name three things Sara received for her birthday:
Sara received books, a new doll, and a trunk full of fancy clothes for the doll.
2. What was the terrible news Mr. Barrow brought?
Captain Crewe had died of jungle fever and had lost every penny.
3. What did Becky tell Sara at the end of Ch. 7?
She said Sara was still a princess and nothing could make her otherwise.
4. What were some of Sara's new responsibilities?
Sara taught the younger French; she ran errands; she did whatever the cook and housemaids told her to do; she paid bills and dusted.
5. Who were the three people who comforted Sara?
Becky, Ermengarde, and Lottie comforted Sara and made her life bearable.
6. Why was Lottie so upset when she was in Sara's attic?
Lottie was aghast because the attic was so bare and ugly.
7. What did Sara do to make her new life bearable?
Sara made up stories. She pretended that she and Becky were living in the Bastille.



WEEK 3, DAY 1: BOOK DISCUSSION

Background Information: The Bastille



“Other people have lived in worse places. Think of the Count of Monte Cristo in the dungeons of the Château d’If. And think of the people in the Bastille!”

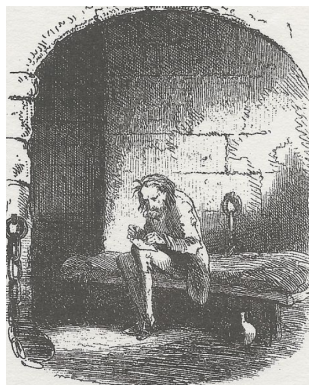
“The Bastille,” half whispered Ermengarde, watching her and beginning to be fascinated...

A well-known glow came into Sara’s eyes.

“Yes,” she said, hugging her knees. “That will be a good place to pretend about. I am a prisoner in the Bastille. I have been here for years and years—and years; and everybody has forgotten about me. Miss Minchin is the jailer—and Becky”—a sudden light adding itself to the glow in her eyes—“Becky is the prisoner in the next cell.”

She turned to Ermengarde, looking quite like the old Sara.

“I shall pretend that,” she said; “and it will be a great comfort.”



The Bastille was a fortress in Paris which was later used as a prison for nobility. Prisoners were often kept in the towers. The rooms usually had a stove, basic furniture, and a window. How similar do you think Sara’s attic was to a room in the Bastille?



WEEK 3, DAY 1: BOOK DISCUSSION

Discussion Questions

Read the passages on the following pages. Use this chart to make comparisons between what Sara's attic really looked like versus what Sara imagined it could look like.

	What the attic really looked like:	How Sara imagined the attic <i>could</i> look:
the floors		
the ceiling		
the walls		
the bed		
furniture		
fireplace		
sounds		
her relationship with the rats and birds		



WEEK 3, DAY 1: BOOK DISCUSSION

What Sara's Attic Really Looked Like

1. The room had a slanting roof and was whitewashed. The whitewash was dingy and had fallen off in places. There was a rusty grate, an old iron bedstead, and a hard bed covered with a faded coverlet. Some pieces of furniture too much worn to be used down-stairs had been sent up. Under the skylight in the roof, which showed nothing but an oblong piece of dull gray sky, there stood an old battered red footstool.
2. It was not until long afterward that she realized that her bed had been so hard that she turned over and over in it to find a place to rest, that the darkness seemed more intense than any she had ever known, and that the wind howled over the roof among the chimneys like something which wailed aloud. Then there was something worse. This was certain scuffings and scratchings and squeakings in the walls and behind the skirting boards... They meant rats and mice who were either fighting with each other or playing together. Once or twice she even heard sharp-toed feet scurrying across the floor, and ... she started up in bed and sat trembling, and when she lay down again covered her head with the bedclothes.
3. She was aghast because the attic was so bare and ugly and seemed so far away from all the world.
4. The bed was hard and covered with its dingy quilt. The whitewashed wall showed its broken patches, the floor was cold and bare, the grate was broken and rusty, and the battered footstool, tilted sideways on its injured leg, the only seat in the room.



WEEK 3, DAY 1: BOOK DISCUSSION

What Sara Imagined the Attic Could Look Like

1. “You can see all sorts of things you can’t see down-stairs,” she said.
“What sort of things?” demanded Lottie, with that curiosity Sara could always awaken even in bigger girls.
“Chimneys—quite close to us—with smoke curling up in wreaths and clouds and going up into the sky,—and sparrows hopping about and talking to each other just as if they were people,— and other attic windows where heads may pop out any minute and you can wonder who they belong to. And it all feels as high up—as if it was another world.”
2. Sara was able to point out to her many beauties in the room which she herself would not have suspected the existence of.
“It is so little and so high above everything,” she said, “that it is almost like a nest in a tree. The slanting ceiling is so funny. See, you can scarcely stand up at this end of the room; and when the morning begins to come I can lie in bed and look right up into the sky through that flat window in the roof. It is like a square patch of light. If the sun is going to shine, little pink clouds float about, and I feel as if I could touch them. And if it rains, the drops patter and patter as if they were saying something nice. Then if there are stars, you can lie and try to count how many go into the patch. It takes such a lot. And just look at that tiny, rusty grate in the corner. If it was polished and there was a fire in it, just think how nice it would be. You see, it’s really a beautiful little room.”
She was walking round the small place, holding Lottie’s hand and making gestures which described all the beauties she was making herself see. She quite made Lottie see them, too. Lottie could always believe in the things Sara made pictures of.

(continued on next page)



WEEK 3, DAY 1: BOOK DISCUSSION

“You see,” she said, “there could be a thick, soft blue Indian rug on the floor; and in that corner there could be a soft little sofa, with cushions to curl up on; and just over it could be a shelf full of books so that one could reach them easily; and there could be a fur rug before the fire, and hangings on the wall to cover up the whitewash, and pictures. They would have to be little ones, but they could be beautiful; and there could be a lamp with a deep rosecolored shade; and a table in the middle, with things to have tea with; and a little fat copper kettle singing on the hob; and the bed could be quite different. It could be made soft and covered with a lovely silk coverlet. It could be beautiful. And perhaps we could coax the sparrows until we made such friends with them that they would come and peck at the window and ask to be let in.”

“Oh, Sara!” cried Lottie; “I should like to live here!”





WEEK 3, DAY 1: BOOK DISCUSSION

Discussion Questions Answers

Read the passages on the following pages. Use this chart to make comparisons between what Sara's attic really looked like versus what Sara imagined it could look like.

	What the attic really looked like:	How Sara imagined the attic <i>could</i> look:
the floors	<i>cold and bare</i>	<i>there could be an Indian rug and a fur rug near the fire</i>
the ceiling	<i>slanted</i>	<i>you could feel as if the sky was much nearer</i>
the walls	<i>white washed and dingy with broken patches</i>	<i>there could be beautiful wall hangings and pictures</i>
the bed	<i>iron bedstead, hard, uncomfortable bed with a faded, dingy coverlet</i>	<i>the bed could be soft with a silk coverlet</i>
furniture	<i>worn out, an old battered red footstool</i>	<i>there could be a sofa with cushions and a bookshelf</i>
fireplace	<i>rusty and broken</i>	<i>it could be polished and the fire could be warm</i>
sounds	<i>howling wind, scuffling of rats</i>	<i>the raindrops could pitter-patter as if saying something nice</i>
her relationship with the rats and birds	<i>at first she was terrified of the rats</i>	<i>she could coax the sparrows to be friends; she befriended Melchisedec and his family</i>



WEEK 3, DAY 1: VOCABULARY

Cut out the cards. Write the definitions on the back of the cards.

Memorize and use in your writing assignments.

pauper	lavishly
dingy	enchanted

1. **pauper**, n. - a very poor person who is supported by charity
Friendless and penniless, Sara was now a pauper.
2. **lavishly**, adv. - in an excessively luxurious or extravagant manner
"He spent money lavishly enough, that young man."
3. **dingy**, adj. - dark and dirty, not fresh and clean
The attic was bare and dingy.
4. **enchanted**, adj. - filled with delight, as if being under a magic spell
When they listened to Sara's stories, the girls were enchanted.



WEEK 3, DAY 2

Subordinate Clauses and Complex Sentences

- Subordinate means “less important”. A subordinate clause states an idea that is less important than the idea of the main clause.
- Subordinate clauses begin with **subordinating conjunctions** (see list below). They include a subject and a verb, but are not complete sentences on their own.
- When a sentence begins with a subordinate clause, put a comma after the clause.
 - Eg. *Because Sara was so wealthy and beloved, Lavinia was jealous of her.*
- When the subordinate clause happens in the middle of the sentence, do not use a comma before the clause.
 - Eg. *Lavinia was jealous because Sara was so wealthy and beloved.*
- Subordinate clauses are **not complete sentences on their own**. They must always come before or after a main clause. (A main clause can stand on its own as a complete sentence.)
 - Eg. “Lavinia was jealous” is a main clause. It can stand on its own as a complete sentence.
 - “Because Sara was so wealthy and beloved” is a subordinate clause. It is not a complete sentence on its own.
- A **Complex Sentence** consists of a main clause and a subordinate clause.

Subordinating Conjunctions

Time and Place	Reason	Condition and Concession
After As soon as As Until When Whenever While Where	As Because Since So that	If Unless Although Even though



WEEK 3, DAY 2: MAIN LESSON

Subordinate Clauses and Complex Sentences

For each complex sentence, circle the main clause and underline the subordinate clause.

1. Sara felt sorry for Becky because she was poor and forlorn.
2. When Sara heard about her father's death, she ran upstairs and locked her door.
3. Although Sara was a pauper, she still behaved like a princess.

Read the following passage. Find, underline, and label five subordinate clauses. (Clue: One begins with "when" the rest begin with "if".) Study the sensory words (in bold) and write what senses they appeal to.

Sara was able to point out to her many beauties in the room which she herself would not have suspected the existence of.

"It is so little and so high above everything," she said, "that it is almost like a nest in a tree. The slanting ceiling is so funny. See, you can scarcely stand up at this end of the room. When the morning begins to come, I can lie in bed and look right up into the sky through that flat window in the roof. It is like a square **patch of light**. If the sun is going to shine, **little pink clouds** float about, and I feel as if I could touch them. And if it rains, the drops **patter and patter** as if they were saying something nice. Then if there are stars, you can lie and try to count how many go into the patch. It takes such a lot. And just look at that tiny, rusty grate in the corner. If it was polished and there was a fire in it, just think how nice it would be. You see, it's really a beautiful little room."

Assignment: This week you will be writing two paragraphs comparing and contrasting what Sara's attic really looked like versus what she imagined it could look like. The first paragraph should describe what the attic really looked like. The second paragraph should describe what Sara imagined it could look like. Use the chart you filled out for ideas. Write your outline on the next page.



WEEK 3, DAY 2: OUTLINE

I. *Sara, attic, cold, ugly*

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
- C.S. _____

I. *when, imagined, attic, beautiful*

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
- C.S. _____



WEEK 3, DAY 3: BRAINSTORMING FOR PARAGRAPH 1

1. Think of adjectives, dual adjectives, and sensory words that describe:

a. The attic walls:

b. Sara's bed:

c. The fireplace:

2. Think of verbs and adverbs to describe:

a. How Sara feared the rats:

b. How the rats scuffled about:

3. Think of a who/which adjective clause to describe the imagined sofa and cushions:

4. Think of a subordinate clause (see the Subordinating Conjunctions word bank):

Note: You will write the rough draft of your first paragraph today on Day 3 since you have two paragraphs to write this week. Use yesterday's outline and the checklist on the following page.



WEEK 3, DAY 3: ROUGH DRAFT AND CHECKLIST FOR PARAGRAPH 1

Using your outline, write out the rough draft of your first compare and contrast paragraph. Use this checklist.

Compare and Contrast Paragraph 1

<i>The Cake</i>	<i>The Scing</i>
<p>Sentence Structures: include 1 of each</p> <ul style="list-style-type: none"><input type="checkbox"/> compound sentence<input type="checkbox"/> complex sentence<input type="checkbox"/> who/which adjective clause	<p>Expressive Words: include 4</p> <ul style="list-style-type: none"><input type="checkbox"/> adjective or dual adjectives<input type="checkbox"/> verb or dual verbs<input type="checkbox"/> -ly adverb or dual adverbs<input type="checkbox"/> vocabulary word<input type="checkbox"/> sensory words
<p>Paragraph Structure: include all</p> <ul style="list-style-type: none"><input type="checkbox"/> Composition is written neatly. Include name and date.<input type="checkbox"/> Topic sentence gives an overall idea of the paragraph.<input type="checkbox"/> All the sentences relate to the topic sentence.<input type="checkbox"/> The closing sentence restates the topic sentence.	





WEEK 3, DAY 4: BRAINSTORMING FOR PARAGRAPH 2

1. Think of adjectives, dual adjectives, and sensory words to describe:

a. The imagined wall hangings and pictures:

b. Sara's imagined bed:

c. The imagined fireplace:

2. Think of verbs and adverbs to describe:

a. How Sara spoke to the rats:

b. How the rain fell on the roof:

3. Think of a who/which adjective clause to describe the red stool:

4. Think of a subordinate clause:

Note: Today you will write the rough draft of your second paragraph. Use the outline and checklist.



WEEK 3, DAY 3: ROUGH DRAFT AND CHECKLIST FOR PARAGRAPH 2

Using your outline, write out the rough draft of your second compare and contrast paragraph. Use this checklist.

Compare and Contrast Paragraph 2

<i>The Cake</i>	<i>The Scing</i>
<p>Sentence Structures: include 1 of each</p> <ul style="list-style-type: none"><input type="checkbox"/> compound sentence<input type="checkbox"/> complex sentence<input type="checkbox"/> who/which adjective clause	<p>Expressive Words: include 4</p> <ul style="list-style-type: none"><input type="checkbox"/> adjective or dual adjectives<input type="checkbox"/> verb or dual verbs<input type="checkbox"/> -ly adverb or dual adverbs<input type="checkbox"/> vocabulary word<input type="checkbox"/> sensory words
<p>Paragraph Structure: include all</p> <ul style="list-style-type: none"><input type="checkbox"/> Composition is written neatly. Include name and date.<input type="checkbox"/> Topic sentence gives an overall idea of the paragraph.<input type="checkbox"/> All the sentences relate to the topic sentence.<input type="checkbox"/> The closing sentence restates the topic sentence.<input type="checkbox"/> The title reflects key words from the topic or closing sentence.	





WEEK 4, DAY 1: BOOK DISCUSSION

Reading Comprehension Questions Ch. 10-12

1. Why did Sara look at Guy Clarence (Donald) with hungry eyes?

2. What did the members of the Large Family call Sara?

3. Who moved into the house next door? What information did Becky and Sara find out about him?

4. What did Sara like to look at from her attic window?

5. How did Ram Dass speak to Sara?

6. Why was Sara fond of the Indian gentleman? What was his name?

7. Who was the Indian gentleman looking for?



WEEK 4, DAY 1: BOOK DISCUSSION

Reading Comprehension Answers Ch. 10-12

1. Why did Sara look at Guy Clarence (Donald) with hungry eyes?
Sara was hungry for the warm, merry life his home held, and she wished to snatch and kiss him (because he was so loveable).
2. What did the members of the Large Family call Sara?
They called her "The-little-girl-who-is-not-a-beggar."
3. Who moved into the house next door? What information did Becky and Sara find out about him?
An Indian man moved into the house next door. He had a lot of trouble and was ill. The father of the Large Family was his lawyer.
4. What did Sara like to look at from her attic window?
She liked to look at the sunset.
5. How did Ram Dass speak to Sara?
Ram Dass spoke to Sara as if she were a princess.
6. Why was Sara fond of the Indian gentleman? What was his name?
Sara was fond of him because he was so sad. He felt as her papa had felt; he was ill as her papa had been ill. His name was Mr. Carrisford.
7. Who was the Indian gentleman looking for?
He was looking for the daughter of his old friend Ralph Crewe – Sara Crewe.



WEEK 4, DAY 1: BOOK DISCUSSION

Discussion Questions

“Whatever comes,” Sara said, “cannot alter one thing. If I am a princess in rags and tatters, I can be a princess inside. It would be easy to be a princess if I were dressed in cloth of gold, but it is a great deal more of a triumph to be one all the time when no one knows it.”

1. What do you think it means to behave as a princess?
2. How did Sara’s imagining that she was a princess affect her behavior?
3. Why is it more of a triumph to be a princess when no one knows it?

By imagining herself a princess, Sara is able to accomplish many virtuous and difficult things. There are other allegories people have come up with as well to help them be virtuous when it is hard. For example, St. Paul calls life a race in which we must run our hardest in order to win – in other words, we must put our best effort into being good or it won’t happen. Along the same lines, other people compare life to a battle, in which we fight against evil – with each virtuous act we gain some ground, and with each misdeed we lose some. Although making up stories like these may seem to be just imagining things that aren’t real, they actually are much more real than you think.

4. What is another way of imagining your life that would help specifically you to become more virtuous?





WEEK 4, DAY 1: VOCABULARY

Cut out the cards. Write the definitions on the back of the cards.

Memorize and use in your writing assignments.

benevolence	rajah
insolence	sneer

1. **benevolence**, n. - kindness, generosity
"Aren't you grateful for my benevolence?" demanded Miss Minchin.
2. **rajah**, n. - an Indian prince
He bowed to her as if she were the daughter of a rajah.
3. **insolence**, n. - rude, disrespectful behavior
"I will punish her for her insolence!"
4. **sneer**, n., v. - a mean, mocking smile; to smile with a mocking expression
Lavinia looked down on Sara with a haughty sneer.



WEEK 4, DAY 2: MAIN LESSON

Using Different Sentence Openers

What is wrong with this passage?

Sara was a kind, intelligent girl. Sara was also wealthy. Sara pretended to be a princess. Sara lost her father and became poor. Sara imagined she was a princess even when she was poor.

Beginning each sentence with the subject is boring. Using different sentence openers in a paragraph makes it more interesting to read.

You already know how to use these two openers:

- **Subject Opener:** begins with the subject or subject pronoun
 - *Lavinia tossed her head spitefully.*
- **-ly Adverb Opener:** begins with an adverb of manner
 - Eg. *Courageously, Sara imagined she was a princess.*

Here are two more ways to begin a sentence:

- **Prepositional Phrase Opener:** begins with a preposition and ends with a noun
 - Eg. *During the night Ermengarde would sneak up to Sara's attic.*
 - If the opening prepositional phrase is 5+ words, you must add a comma at the end of the phrase.
- **Subordinate Clause Opener:** begins with a subordinate conjunction such as *because, if, although, when,* and has a subject and verb
 - Eg. *When Ram Dass looked into the window, he saw and heard everything.*
 - When a subordinate clause is placed at the beginning of a sentence, place a comma at the end of the clause.



WEEK 4, DAY 2: MAIN LESSON

Prepositional Phrase Openers

Prepositions

about	beside	into	through
above	between	like	throughout
across	beyond	near	to
after	by	of	toward
against	down	on	under
among	during	onto	until
around	except	out	upon
at	for	outside	with
before	from	over	within
behind	in	past	without
below	inside	since	

- A) For each sentence, underline the prepositional phrase. Remember: **A prepositional phrase begins with a preposition and ends with a noun.**
- B) Rewrite the sentence, placing the prepositional phrase at the beginning of the sentence to create a prepositional phrase opener.

1. There were many fancy clothes in the doll's trunk.

2. All the girls laughed at Ermengarde except for Sara.

3. Sparrows chirped outside her window.



WEEK 4, DAY 2: MAIN LESSON

Subordinate Clause Opener

- A) For each sentence, underline the adverbial clause. **Remember: An adverbial clause starts with words such as: when, where, while, as, since, if, although, or because. It has a subject and a verb.**
- B) Rewrite the sentence, placing the subordinate clause at the beginning of the sentence. Remember to place a comma at the end of the subordinate clause.

1. Sara could be trusted to pay the bills because she was so clever.

2. Lottie nearly cried when she saw how awful Sara's attic was.

3. Sara spoke like a princess although she looked like a pauper.

4. Miss Minchin was furious when she found out Sara was penniless.



WEEK 4, DAY 2: TEXT ANALYSIS

Read the following passages. Find and underline the prepositional phrase openers and the subordinate clause openers. Label the type of opener in the margin.

1. When she had been the Princess Sara, driving through the streets in her brougham, or walking, attended by Mariette, the sight of her bright, eager little face and picturesque coats and hats had often caused people to look after her.
2. When she passed a shop window with a mirror in it, she almost laughed outright on catching a glimpse of herself, and sometimes her face went red and she bit her lip and turned away.
3. In the evening, she used to look into the warm rooms and amuse herself by imagining things about the people she saw sitting before the fires.
4. As the Large Family's carriage drove away, the children inside it were talking with interested excitement.
5. With Melchisedec she had become so intimate that he actually brought Mrs. Melchisedec with him sometimes, and now and then one or two of his children.
6. When people are insulting you, there is nothing so good for them as not to say a word— just to look at them and think.
7. When you will not fly into a passion, people know you are stronger than they are, because you are strong enough to hold in your rage, and they are not, and they say stupid things they wish they hadn't said afterward.
8. After a while she raised her face and looked at Emily.



WEEK 4, DAY 2: MAIN LESSON

Writing a Soliloquy

- A soliloquy is when a character speaks his/her thoughts out loud when by himself or herself. In a story, it enables the reader to understand what the character is thinking.
- When writing a soliloquy, always write in the first person (use the pronouns I, me, my).

In the following passage, Sara makes this soliloquy after a long, hard day. She speaks to Melchisedec but is really speaking to herself.

“It has been hard to be a princess to-day, Melchisedec,” she said. “It has been harder than usual. It gets harder as the weather grows colder and the streets get more sloppy. When Lavinia laughed at my muddy skirt as I passed her in the hall, I thought of something to say all in a flash—and I only just stopped myself in time. You can’t sneer back at people like that—if you are a princess. But you have to bite your tongue to hold yourself in. I bit mine. It was a cold afternoon, Melchisedec. And it’s a cold night.”

This week’s assignment is to expand upon this soliloquy. Pretend you are Sara and write about how difficult your life is, how lonely you are, and how one ought to act as a princess even when times are tough. In addition to the above passage, use the following passages to take notes by underlining relevant facts and ideas:

1. Sara lived a strange and lonely life. It was a lonelier life when she was down-stairs than when she was in her attic. She had no one to talk to; and when she was sent out on errands and walked through the streets, a forlorn little figure carrying a basket or a parcel, trying to hold her hat on when the wind was blowing, and feeling the water soak through her shoes when it was raining, she felt as if the crowds hurrying past her made her loneliness greater.



WEEK 4, DAY 2: MAIN LESSON

2. When, after a long, hard day, in which she had been sent here and there, sometimes on long errands through wind and cold and rain, she came in wet and hungry, and was sent out again because nobody chose to remember that she was only a child, and that her slim legs might be tired and her small body might be chilled; when she had been given only harsh words and cold, slighting looks for thanks; when the cook had been vulgar and insolent; when Miss Minchin had been in her worst mood, and when she had seen the girls sneering among themselves at her shabbiness—then she was not always able to comfort her sore, proud, desolate heart with fancies when Emily merely sat upright in her old chair and stared.
3. “I can’t bear this,” said the poor child, trembling. “I know I shall die. I’m cold; I’m wet; I’m starving to death. I’ve walked a thousand miles to-day, and they have done nothing but scold me from morning until night. And because I could not find that last thing the cook sent me for, they would not give me any supper. Some men laughed at me because my old shoes made me slip down in the mud. I’m covered with mud now. And they laughed. Do you hear?”
4. “Whatever comes,” she said, “cannot alter one thing. If I am a princess in rags and tatters, I can be a princess inside. It would be easy to be a princess if I were dressed in cloth of gold, but it is a great deal more of a triumph to be one all the time when no one knows it. There was Marie Antoinette when she was in prison and her throne was gone and she had only a black gown on, and her hair was white, and they insulted her and called her Widow Capet. She was a great deal more like a queen then than when she was so gay and everything was so grand. I like her best then.”
5. She could not be made rude and malicious by the rudeness and malice of those about her. “A princess must be polite,” she said to herself.



WEEK 4, DAY 3: OUTLINE

I. _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____



WEEK 4, DAY 3: BRAINSTORMING

1. Think of adjectives, dual adjectives, and sensory words to describe:
 - a. Sara's clothes: _____
 - b. The mud: _____
 - c. The heavy parcels Sara has to carry:

2. Think of adverbs and verbs to describe:
 - a. How Sara fell in the mud:

 - b. How Lavinia laughed at Sara:

3. Think of a who/which adjective clause to describe Miss Minchin or the cook:

4. Think of a subordinate clause:

5. Think how you can begin sentences with:
 - a. A prepositional phrase opener:

 - b. An -ly adverb opener:

 - c. A subordinate clause opener:



WEEK 4, DAY 4: ROUGH DRAFT AND CHECKLIST

Using your outline, write out the rough draft of your soliloquy. Use this checklist.

Soliloquy

<i>The Cake</i>	<i>The Scing</i>
<p>Sentence Structures: include 4</p> <ul style="list-style-type: none"> <input type="checkbox"/> compound sentence <input type="checkbox"/> complex sentence <input type="checkbox"/> who/which adjective clause <input type="checkbox"/> -ly adverb opener <input type="checkbox"/> prepositional phrase opener <input type="checkbox"/> subordinate clause opener 	<p>Expressive Words: include 4</p> <ul style="list-style-type: none"> <input type="checkbox"/> adjective or dual adjectives <input type="checkbox"/> verb or dual verbs <input type="checkbox"/> -ly adverb or dual adverbs <input type="checkbox"/> vocabulary word <input type="checkbox"/> sensory words
<p>Paragraph Structure: include all</p> <ul style="list-style-type: none"> <input type="checkbox"/> Composition is written neatly. Include name and date. <input type="checkbox"/> Topic sentence gives an overall idea of the paragraph. <input type="checkbox"/> All the sentences relate to the topic sentence. <input type="checkbox"/> The closing sentence restates the topic sentence. <input type="checkbox"/> The title reflects key words from the topic or closing sentence. <input type="checkbox"/> Composition is written in the first person (uses <i>I, me, my, we, us, ours</i>). 	





WEEK 5, DAY 1: BOOK DISCUSSION

Reading Comprehension Questions Ch. 13-15

1. Complete the sentence from Ch. 13: Sara said to Becky, "I've noticed this. *What you have to do with your mind, when your body is miserable is...*

2. What did Sara find in the gutter? What shop was it close to?

3. Why did Sara give five buns to the beggar, even though she herself was very hungry?

4. Where was the father of the Large Family traveling to and why?

5. How did Ram Dass know so much about Sara's life?

6. What did Sara, Becky, and Ermengarde pretend?

7. What did Sara think when she first woke up?



WEEK 5, DAY 1: BOOK DISCUSSION

Reading Comprehension Answers Ch. 13-15

1. Complete the sentence from Ch. 13: Sara said to Becky, *"I've noticed this. What you have to do with your mind, when your body is miserable is... to make it think of something else."*
2. What did Sara find in the gutter? What shop was it close to?
Sara found a fourpenny piece in front of a baker's shop.
3. Why did Sara give five buns to the beggar, even though she herself was very hungry?
She told herself that princesses always shared and that the beggar was hungrier than she was. "She's starving, I'm not."
4. Where was the father of the Large Family traveling to and why?
He was traveling to Moscow to search for the lost daughter of Captain Crewe.
5. How did Ram Dass know so much about Sara's life?
He often watched her from his window because he felt sorry for her.
6. What did Sara, Becky, and Ermengarde pretend?
They pretended they were fair damsels at a king's feast.
7. What did Sara think when she first woke up?
She thought she was dreaming because she was lying in warm blankets, there was a fire in the grate, a soft carpet on the floor, a table with food, and warm slippers.



WEEK 5, DAY 1: BOOK DISCUSSION

Discussion Questions

Sara had many opportunities of proving to herself whether or not she was a princess. But one of the strongest tests she was ever put to came on a certain dreadful day which, she often thought afterward, would never quite fade out of her memory even in the years to come.

1. What was this test?
2. Why was it one of the strongest tests Sara was ever put to?
3. Do you think you would have done the same as Sara?
4. What effect did Sara's example have on the baker?





WEEK 5, DAY 1: VOCABULARY

Cut out the cards. Write the definitions on the back of the cards.

Memorize and use in your writing assignments.

populace	dismal
hoarse	illuminate

1. **populace**, n. - the common people (usually poor)
The beggar girl was one of the populace.
2. **dismal**, adj. - very gloomy and depressing
The cold, gray weather was dark and dismal.
3. **hoarse**, adj. - having a rough voice; harsh in sound
The beggar spoke with a dry, hoarse voice.
4. **illuminate**, v. - to light up or make clear
A rose-colored lamp illuminated the room.



WEEK 5, DAY 2: MAIN LESSON

Writing a Dialogue

Here are the grammatical rules for writing a dialogue, or conversation:

- Always put the words spoken by a character inside quotation marks. (“ ”)
- The first word inside quotation marks should be capitalized.
- Use a comma to introduce dialogue text.
 - Eg. *Ermengarde whispered, “Come here.”*
- Use a comma when a dialogue tag follows a quote. The comma should go inside the quote.
 - Eg. *“I’m coming,” Sara replied.*
 - *Sara replied* is the **dialogue tag**. Other examples of dialogue tags are *he said, she asked, I answered*, etc.
- Periods and commas belong inside closing quotation marks.
 - Eg. *“Come here,” Ermengarde whispered. “I have a secret to tell you.”*
- Always indent and begin a new paragraph when a new speaker is speaking.
 - Eg. *“What’s your secret?” Sara asked.*
“I have a box of goodies from my father!” Ermengarde breathed.

Underline the dialogue tag. Put quotations around the words spoken by the characters. Add commas and periods where necessary.

1. If you please said Sara Have you lost your fourpence?
2. Bless us, no the baker answered. Did you find it?
3. Yes said Sara. In the gutter.
4. Keep it, then said the woman. Goodness knows who owns it.
5. Four buns, if you please said Sara. Those at a penny each.



WEEK 5, DAY 2: MAIN LESSON

Said is an overly used, weak word. Here are some words to use instead:

Strong Verbs to Replace the Word "Said"

accuse	confess	groan	object	shout
admit	confide	howl	plead	shriek
agree	continue	implore	protest	sigh
bawl	cry	inform	question	sneer
beseech	declare	insist	rebuke	sob
claim	demand	jeer	remark	stammer
coax	exclaim	lament	repeat	weep
command	explode	moan	ridicule	whimper
complain	gasp	murmur	scold	whisper

The following 2 passages are examples of dialogues.

Passage 1:

1. *Highlight the quotation marks, commas, and periods.*
2. *Underline the dialogue tags.*
3. *Cross out all the "said" words and write a stronger verb above.*

"One of the Populace"

It was a little figure more forlorn even than herself—a little figure which was not much more than a bundle of rags, from which small, bare, red muddy feet peeped out, only because the rags with which their owner was trying to cover them were not long enough. Above the rags appeared a shock head of tangled hair, and a dirty face with big, hollow, hungry eyes.

(continued on next page)



WEEK 5, DAY 2: MAIN LESSON

Sara knew they were hungry eyes the moment she saw them, and she felt a sudden sympathy.

“This,” she said to herself, with a little sigh, “is one of the populace—and she is hungrier than I am.”

The child—this “one of the populace”—stared up at Sara, and shuffled herself aside a little, so as to give her room to pass. She was used to being made to give room to everybody. She knew that if a policeman chanced to see her he would tell her to “move on.”

Sara clutched her little fourpenny piece and hesitated a few seconds. Then she spoke to her.

“Are you hungry?” she asked.

The child shuffled herself and her rags a little more. “Ain’t I jist?” she said in a hoarse voice. “Jist ain’t I?”

“Haven’t you had any dinner?” said Sara.

“No dinner,”—more hoarsely still and with more shuffling. “Nor yet no bre’fast—nor yet no supper. No nothin’.”

“Since when?” asked Sara.

“Dunno. Never got nothin’ to-day—nowhere. I’ve axed an’ axed.”

Just to look at her made Sara more hungry and faint. But those queer little thoughts were at work in her brain, and she was talking to herself, though she was sick at heart.

“If I’m a princess,” she was saying, “if I’m a princess—when they were poor and driven from their thrones—they always shared—with the populace—if they met one poorer and hungrier than themselves. They always shared. Buns are a penny each. If it had been sixpence I could have eaten six. It won’t be enough for either of us. But it will be better than nothing.”



WEEK 5, DAY 2: MAIN LESSON

This week you will practice writing a conversation. Take notes from your favorite part of Passage 1 or Passage 2 to make an outline.

Passage 2:

“The Royal Feast”

“Oh, Sara!” she cried out. “You are the cleverest girl I ever saw!”

“Isn’t it nice?” said Sara. “They are things out of my old trunk. I asked my Magic, and it told me to go and look.”

“But oh, miss,” cried Becky, “wait till she’s told you what they are! They ain’t just— oh, miss, please tell her,” appealing to Sara.

So Sara told her, and because her Magic helped her she made her *almost* see it all: the golden platters—the vaulted spaces—the blazing logs—the twinkling waxen tapers. As the things were taken out of the hamper—the frosted cakes—the fruits—the bonbons and the wine—the feast became a splendid thing.

“It’s like a real party!” cried Ermengarde.

“It’s like a queen’s table,” sighed Becky.

Then Ermengarde had a sudden brilliant thought.

“I’ll tell you what, Sara,” she said. “Pretend you are a princess now and this is a royal feast.”

“But it’s your feast,” said Sara; “you must be the princess, and we will be your maids of honor.”

“Oh, I can’t,” said Ermengarde. “I’m too fat, and I don’t know how. *You* be her.”

“Well, if you want me to,” said Sara.

But suddenly she thought of something else and ran to the rusty grate.

“There is a lot of paper and rubbish stuffed in here!” she exclaimed. “If we light it, there will be a bright blaze for a few minutes, and we shall feel as if it was a real fire.”



WEEK 5, DAY 2: MAIN LESSON

She struck a match and lighted it up with a great specious glow which illuminated the room.

“By the time it stops blazing,” Sara said, “we shall forget about its not being real.” She stood in the dancing glow and smiled.

“Doesn’t it *look* real?” she said. “Now we will begin the party.”

She led the way to the table. She waved her hand graciously to Ermengarde and Becky. She was in the midst of her dream.

“Advance, fair damsels,” she said in her happy dream-voice, “and be seated at the banquet-table. My noble father, the king, who is absent on a long journey, has commanded me to feast you.”

They had barely had time to take their pieces of cake into their hands—not one of them had time to do more, when—they all three sprang to their feet and turned pale faces toward the door—listening—listening.

Some one was coming up the stairs. There was no mistake about it. Each of them recognized the angry, mounting tread and knew that the end of all things had come.

“It’s—the missus!” choked Becky, and dropped her piece of cake upon the floor.

“Yes,” said Sara, her eyes growing shocked and large in her small white face. “Miss Minchin has found us out.”





WEEK 5, DAY 3: OUTLINE

I. _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____



WEEK 5, DAY 3: BRAINSTORMING

1. Think of dual adjectives:

2. Think of verbs and adverbs to describe:

- a. How Sara spoke:

- b. How the beggar girl *or* Becky spoke:

3. Think of a who/which adjective clause to describe the beggar girl or Ermengarde:

4. Think of a subordinate clause:

5. Think how you can begin sentences with:

- a. A prepositional phrase opener:

- b. An -ly adverb opener:

- c. A subordinate clause opener:



WEEK 5, DAY 4: ROUGH DRAFT AND CHECKLIST

Using your outline, write out the rough draft of your dialogue. Use this checklist.

Dialogue

<i>The Cake</i>	<i>The Scing</i>
<p>Sentence Structures: include 4</p> <ul style="list-style-type: none"><input type="checkbox"/> compound sentence<input type="checkbox"/> complex sentence<input type="checkbox"/> who/which adjective clause<input type="checkbox"/> -ly adverb opener<input type="checkbox"/> prepositional phrase opener<input type="checkbox"/> subordinate clause opener	<p>Expressive Words: include 4</p> <ul style="list-style-type: none"><input type="checkbox"/> adjective or dual adjectives<input type="checkbox"/> verb or dual verbs<input type="checkbox"/> -ly adverb or dual adverbs<input type="checkbox"/> vocabulary word<input type="checkbox"/> sensory words
<p>Paragraph Structure: include all</p> <ul style="list-style-type: none"><input type="checkbox"/> Composition is written neatly. Include name and date.<input type="checkbox"/> Title reflects the topic of the conversation.<input type="checkbox"/> Spoken words are inside quotations.<input type="checkbox"/> Proper use of capital letters.<input type="checkbox"/> Commas and periods are inside the closing quotation marks.<input type="checkbox"/> Comma is used outside the opening quotation marks to introduce quote.	





WEEK 6, DAY 1: BOOK DISCUSSION

Reading Comprehension Questions Ch. 16-19

1. What did Sara find in the attic at the end of the day?

2. What did Miss Minchin tell Sara to do after a package of clothing was sent to her? Why?

3. What news did Mr. Carmichael have for Mr. Carrisford about the child the Russian couple adopted?

4. Why did Miss Minchin go to Mr. Carrisford's house?

5. After Mr. Carrisford found Sara, what was going to happen to Becky?

6. What did Sara want the bakery woman to do?



WEEK 6, DAY 1: BOOK DISCUSSION

Reading Comprehension Answers Ch. 16-19

1. What did Sara find in the attic at the end of the day?
Sara found supper, cups and plates for Becky, and decorations.
2. What did Miss Minchin tell Sara to do after a package of clothing was sent to her?
Why?
Miss Minchin told Sara to learn her lessons in the schoolroom. She was afraid Sara had a secret wealthy relation who had discovered her whereabouts.
3. What news did Mr. Carmichael have for Mr. Carrisford about the child the Russian couple adopted?
The child was younger than Captain Crewe's daughter and her name was Emily Carew.
4. Why did Miss Minchin go to Mr. Carrisford's house?
She had wanted Sara, and one of the housemaids had seen Sara go to Mr. Carrisford's house. Miss Minchin went to apologize for Sara's intrusion.
5. After Mr. Carrisford found Sara, what was going to happen to Becky?
She would be Sara's attendant and live with her at Mr. Carrisford's.
6. What did Sara want the bakery woman to do?
Sara wanted the bun woman to feed hungry children and send her the bill.



WEEK 6, DAY 1: BOOK DISCUSSION

Discussion Questions

1. A resilient person is one who can undergo long and terrible suffering and still come out strong. Name at least two virtues did Sara have that helped her to be resilient? Give examples of how she exhibited those virtues.
2. What do you think is the main theme/moral of this novel? Some possibilities are friendship, the power of the imagination, nobility of heart (and what it means to be a princess), etc.
3. Why do you think this is the main theme? Give three examples from the book that highlight the theme.





WEEK 6, DAY 1: VOCABULARY

Cut out the cards. Write the definitions on the back of the cards.

Memorize and use in your writing assignments.

lascar	neglected
bewildering	disgrace

1. **lascar**, n. - an Indian servant
"Shall I give him to the Lascar?" Sara asked.
2. **neglected**, adj. - not receiving proper care or attention
Sara and Becky were often neglected.
3. **bewildering**, adj. - confusing
Miss Minchin felt that the package of clothing for Sara was bewildering.
4. **disgrace**, n. - a person or thing that is shameful and unacceptable
"Your behavior is a disgrace!"



WEEK 6, DAY 2: MAIN LESSON

Participle Phrase

- Sometimes a word can look like a verb but acts as an adjective.
- When a verb acts like an adjective it is called a participle.
- Participles end in *-ing* or *-ed*.
- A participle or participle phrase ends with a comma and must be directly followed by the person or thing it describes.
- Examples:
 - *Entering the room*, Sara held the monkey in her arms.
 - *Entering the room* is the participle phrase, and it describes Sara.
 - *Discouraged*, Mr. Carrisford put his head down.
 - *Discouraged* is the participle, and it describes Mr. Carrisford.



Underline the participial openers. Draw an arrow from the participial phrase to the person it describes.

1. Smiling mysteriously, Sara thought of the magic in her attic.
2. Bewildered, Miss Amelia looked at Sara.
3. Feeling grateful, Sara wrote a letter to her unknown friend.
4. Excited, Mr. Carrisford cried, “You were born in India?”
5. Kissing Sara fondly, Mrs. Carmichael held the girl lovingly.
6. Standing before his chair, Sara cried out, “You sent the things to me!”



WEEK 6, DAY 2: MAIN LESSON

Fill in the blanks with the participle openers in the box.

	<p>Appealing to Sara Falling back in amazed indignation Choking down a sob Scowling Startled Shocked</p>	
---	--	---

1. _____, Miss Minchin demanded, “What do you mean she went next door?”
2. _____ Miss Minchin cried, “With you? With you, Sir!”
3. _____, Miss Minchin staggered back. “The Diamond Mines!” she gasped.
4. _____, Miss Minchin asked, “Will you not do your duty to your papa and come home with me?”
5. _____, Becky opened the attic door.
6. _____, Becky saw Ram Dass standing in the attic next to a blazing fire and a table full of food.



WEEK 6, DAY 3: OUTLINE

Writing a Dialogue

This week you will practice writing a dialogue. Take notes from your favorite part of Passage 1 *or* Passage 2 to make an outline.

Passage 1:

“I Know Lascars”

Then Sara came into the room. She carried the monkey in her arms, and he evidently did not intend to part from her, if it could be helped. He was clinging to her and chattering, and the interesting excitement of finding herself in the Indian gentleman’s room had brought a flush to Sara’s cheeks.

“Your monkey ran away again,” she said, in her pretty voice. “He came to my garret window last night, and I took him in because it was so cold. I would have brought him back if it had not been so late. I knew you were ill and might not like to be disturbed.”

The Indian gentleman’s hollow eyes dwelt on her with curious interest.

“That was very thoughtful of you,” he said.

Sara looked toward Ram Dass, who stood near the door.

“Shall I give him to the Lascar?” she asked.

“How do you know he is a Lascar?” said the Indian gentleman, smiling a little.

“Oh, I know Lascars,” Sara said, handing over the reluctant monkey. “I was born in India.”

The Indian gentleman sat upright so suddenly, and with such a change of expression, that she was for a moment quite startled.

“You were born in India,” he exclaimed, “were you? Come here.” And he held out his hand.



WEEK 6, DAY 3: OUTLINE

Sara went to him and laid her hand in his, as he seemed to want to take it. She stood still, and her green-gray eyes met his wonderingly. Something seemed to be the matter with him.

“You live next door?” he demanded.

“Yes; I live at Miss Minchin’s seminary.”

“But you are not one of her pupils?”

A strange little smile hovered about Sara’s mouth. She hesitated a moment.

“I don’t think I know exactly *what* I am,” she replied.

“Why not?”

“At first I was a pupil, and a parlor-boarder; but now—”

“You were a pupil! What are you now?”

The queer little sad smile was on Sara’s lips again.

“I sleep in the attic, next to the scullery-maid,” she said. “I run errands for the cook—I do anything she tells me; and I teach the little ones their lessons.”

“Question her, Carmichael,” said Mr. Carrisford, sinking back as if he had lost his strength. “Question her; I cannot.”

The big, kind father of the Large Family knew how to question little girls. Sara realized how much practice he had had when he spoke to her in his nice, encouraging voice.

“What do you mean by ‘At first,’ my child?” he inquired.

“When I was first taken there by my papa.”

“Where is your papa?”

“He died,” said Sara, very quietly. “He lost all his money and there was none left for me. There was no one to take care of me or to pay Miss Minchin.”

“Carmichael!” the Indian gentleman cried out loudly; “Carmichael!”



WEEK 6, DAY 3: OUTLINE

Passage 2:

“Sara’s Fortune”

Miss Minchin entered the room with a sternly dignified manner. She was correctly and well dressed, and rigidly polite.

“I am sorry to disturb Mr. Carrisford,” she said; “but I have explanations to make. I am Miss Minchin, the proprietress of the Young Ladies’ Seminary next door.”

The Indian gentleman looked at her for a moment in silent scrutiny. He was a man who had naturally a rather hot temper, and he did not wish it to get too much the better of him.

“So you are Miss Minchin?” he said.

“I am, sir.”

“In that case,” the Indian gentleman replied, “you have arrived at the right time. My solicitor, Mr. Carmichael, was just on the point of going to see you.”

Mr. Carmichael bowed slightly, and Miss Minchin looked from him to Mr. Carrisford in amazement.

“Your solicitor!” she said. “I do not understand. I have come here as a matter of duty. I have just discovered that you have been intruded upon through the forwardness of one of my pupils—a charity pupil. I came to explain that she intruded without my knowledge.” She turned upon Sara. “Go home at once,” she commanded indignantly. “You shall be severely punished. Go home at once.”

The Indian gentleman drew Sara to his side and patted her hand. “She is not going.”

Miss Minchin felt rather as if she must be losing her senses.

“Not going!” she repeated.

“No,” said Mr. Carrisford. “She is not going *home*—if you give your house that name. Her home for the future will be with me.”



WEEK 6, DAY 3: OUTLINE

Miss Minchin fell back in amazed indignation.

“With *you!* With *you*, sir! What does this mean?”

“Kindly explain the matter, Carmichael,” said the Indian gentleman; “and get it over as quickly as possible.” And he made Sara sit down again, and held her hands in his—which was another trick of her papa’s.

Then Mr. Carmichael explained—in the quiet, level-toned, steady manner of a man who knew his subject, and all its legal significance, which was a thing Miss Minchin understood as a business woman, and did not enjoy.

“Mr. Carrisford, madam,” he said, “was an intimate friend of the late Captain Crewe. He was his partner in certain large investments. The fortune which Captain Crewe supposed he had lost has been recovered, and is now in Mr. Carrisford’s hands.”

“The fortune!” cried Miss Minchin; and she really lost color as she uttered the exclamation. “Sara’s fortune!”

“It *will* be Sara’s fortune,” replied Mr. Carmichael, rather coldly. “It *is* Sara’s fortune now, in fact. Certain events have increased it enormously. The diamond-mines have retrieved themselves.”

“The diamond-mines!” Miss Minchin gasped out. If this was true, nothing so horrible, she felt, had ever happened to her since she was born.

“The diamond-mines,” Mr. Carmichael repeated, and he could not help adding, with a rather sly, un-lawyer-like smile: “There are not many princesses, Miss Minchin, who are richer than your little charity pupil, Sara Crewe, will be. Mr. Carrisford has been searching for her for nearly two years; he has found her at last, and he will keep her.”



WEEK 6, DAY 3: OUTLINE

I. _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____



WEEK 6, DAY 3: BRAINSTORMING

1. Think of dual adjectives:

2. Think of verbs and adverbs to describe:

- a. How Mr. Carrisford spoke:

- b. How Mr. Carmichael spoke:

3. Think of a who/which adjective clause to describe Mr. Carrisford:

4. Think of a subordinate clause:

5. Think how you can begin sentences with:

- a. A prepositional phrase opener:

- b. An -ly adverb opener:

- c. An -ing/-ed participle phrase opener:

- d. A subordinate clause opener:



WEEK 6, DAY 4: ROUGH DRAFT AND CHECKLIST

Using your outline, write out the rough draft of your dialogue. Use this checklist.

Dialogue

<i>The Cake</i>	<i>The Scing</i>
<p>Sentence Structures: include 4</p> <ul style="list-style-type: none"><input type="checkbox"/> compound sentence<input type="checkbox"/> complex sentence<input type="checkbox"/> who/which adjective clause<input type="checkbox"/> -ly adverb opener<input type="checkbox"/> prepositional phrase opener<input type="checkbox"/> subordinate clause opener<input type="checkbox"/> -ing/-ed participle phrase opener	<p>Expressive Words: include 4</p> <ul style="list-style-type: none"><input type="checkbox"/> adjective or dual adjectives<input type="checkbox"/> verb or dual verbs<input type="checkbox"/> -ly adverb or dual adverbs<input type="checkbox"/> vocabulary word<input type="checkbox"/> sensory words
<p>Paragraph Structure: include all</p> <ul style="list-style-type: none"><input type="checkbox"/> Composition is written neatly. Include name and date.<input type="checkbox"/> Spoken words are inside quotations.<input type="checkbox"/> Proper use of capital letters.<input type="checkbox"/> Commas and periods are inside the closing quotation marks.<input type="checkbox"/> The title reflects the topic of the dialogue.	





WEEK 7, DAY 1: MAIN LESSON

Summarizing a Story



The Story Arc

A story can be divided into three parts:

1. Setting and Characters

- Describe where and when the story takes place.
- Use sensory words to describe the setting and mood.
- Introduce the main characters and give background information about them.

2. Conflict, Plot, and Rising Action

- The conflict is the main character's problem, want, or need.
- The plot is what the characters do, say, think, or feel about the conflict.
- The rising action is the sequence of events that lead to the climax.

3. Climax, Resolution, and Theme

- The climax is the event that leads to the problem being solved; it is often the most exciting part of the story.
- The resolution is what happens as a result of the climax.
- The theme is the lesson learned from the story. It gives the story a purpose.



WEEK 7, DAY 2: OUTLINE PART 1

You are going to write a summary of the novel *A Little Princess*.

Outline Part 1: Setting, Characters, Background

Setting: Where and when does the story take place? Describe the setting. Use sensory words.

Characters: Who are the main characters? What do they look like? What are their personality traits?

Background: Give important background information about the time, place, or characters.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____



WEEK 7, DAY 2: BRAINSTORMING PART 1

1. Think of adjectives to describe:

a. Sara: _____

b. Captain Crewe: _____

c. Miss Minchin: _____

d. Becky: _____

2. Think of sensory words to describe the school:

3. Think of a who/which clause:

4. Think of strong verbs and adverbs:

_____, _____

_____, _____

_____, _____



WEEK 7, DAY 3: ROUGH DRAFT AND CHECKLIST PART 1

Using your outline, write out the rough draft of the first part of your story summary.
Use this checklist.

Story Summary

<i>The Cake</i>	<i>The Icing</i>
Sentence Structures: include 4 <input type="checkbox"/> compound sentence <input type="checkbox"/> complex sentence <input type="checkbox"/> who/which adjective clause <input type="checkbox"/> -ly adverb opener <input type="checkbox"/> prepositional phrase opener <input type="checkbox"/> subordinate clause opener	Expressive Words: include 4 <input type="checkbox"/> adjective or dual adjectives <input type="checkbox"/> verb or dual verbs <input type="checkbox"/> -ly adverb or dual adverbs <input type="checkbox"/> vocabulary word <input type="checkbox"/> sensory words
Paragraph Structure: include all <input type="checkbox"/> Composition is written neatly. Include name and date. <input type="checkbox"/> Paragraph answers the questions for the first part of the story arc.	





WEEK 7, DAY 4: OUTLINE PART 2

Outline Part 2: Conflict, Plot, Rising Action

Conflict: What is the main problem? What caused the problem?

Plot: What are the main events in the story? How do the characters feel? What do they say and do?

Rising Action: Describe the events leading up to the climax.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____



WEEK 7, DAY 5: BRAINSTORMING PART 2

1. Think of adjectives to describe:

- a. Sara: _____
- b. Ermengarde or Lottie: _____
- c. Miss Minchin: _____
- d. Becky: _____
- e. Ram Dass: _____

2. Think of sensory words to describe Sara's attic:

3. Think of a who/which clause adjective clause:

4. Think of strong verbs and adverbs:

_____, _____

_____, _____

_____, _____



WEEK 8, DAY 1: ROUGH DRAFT AND CHECKLIST PART 2

Using your outline, write out the rough draft of the second part of your story summary.
Use this checklist.

Story Summary

<i>The Cake</i>	<i>The Icing</i>
Sentence Structures: include 4 <input type="checkbox"/> compound sentence <input type="checkbox"/> complex sentence <input type="checkbox"/> who/which adjective clause <input type="checkbox"/> -ly adverb opener <input type="checkbox"/> prepositional phrase opener <input type="checkbox"/> subordinate clause opener	Expressive Words: include 4 <input type="checkbox"/> adjective or dual adjectives <input type="checkbox"/> verb or dual verbs <input type="checkbox"/> -ly adverb or dual adverbs <input type="checkbox"/> vocabulary word <input type="checkbox"/> sensory words
Paragraph Structure: include all <input type="checkbox"/> Composition is written neatly. Include name and date. <input type="checkbox"/> Paragraph answers the questions for the second part of the story arc.	





WEEK 8, DAY 2: OUTLINE PART 3

Outline Part 3: Climax, Resolution, Theme

Climax: Describe the event that leads to the problem being solved? This is usually the turning point in the story. (It is often the most exciting part of the story, too.)

Resolution: What happens as a result?

Theme: What is the theme/moral of the story?

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____



WEEK 8, DAY 3: BRAINSTORMING PART 3

1. Think of adjectives to describe:

a. Sara: _____

b. Miss Minchin: _____

c. Mr. Carrisford: _____

2. Think of sensory words to describe the monkey:

3. Think of a who/which adjective clause:

4. Think of strong verbs and adverbs:

_____ , _____

_____ , _____

_____ , _____



WEEK 8, DAY 4: ROUGH DRAFT AND CHECKLIST PART 3

Using your outline, write out the rough draft of the third part of your story summary.
Use this checklist.

Story Summary

<i>The Cake</i>	<i>The Icing</i>
<p>Sentence Structures: include 4</p> <ul style="list-style-type: none"> <input type="checkbox"/> compound sentence <input type="checkbox"/> complex sentence <input type="checkbox"/> who/which adjective clause <input type="checkbox"/> -ly adverb opener <input type="checkbox"/> prepositional phrase opener <input type="checkbox"/> subordinate clause opener 	<p>Expressive Words: include 4</p> <ul style="list-style-type: none"> <input type="checkbox"/> adjective or dual adjectives <input type="checkbox"/> verb or dual verbs <input type="checkbox"/> -ly adverb or dual adverbs <input type="checkbox"/> vocabulary word <input type="checkbox"/> sensory words
<p>Paragraph Structure: include all</p> <ul style="list-style-type: none"> <input type="checkbox"/> Composition is written neatly. Include name and date. <input type="checkbox"/> Paragraph answers the questions for the third part of the story arc. 	



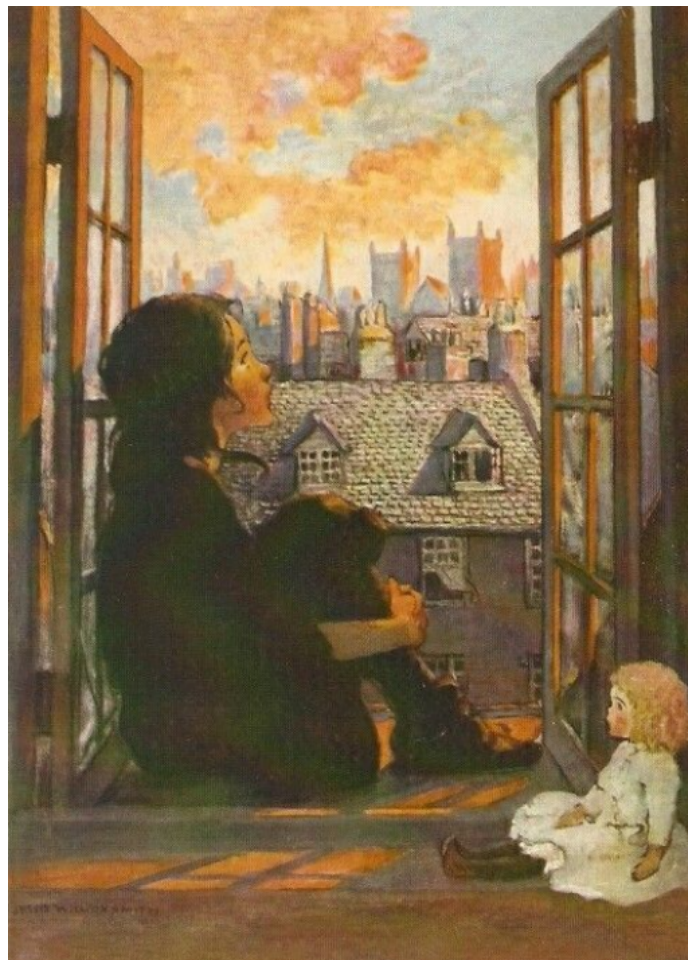


WEEK 9: GOOD COPY

This week, write out the good copy of your story summary. Use this checklist.

Summary of A Little Princess

- Composition is written neatly.
- Includes name and date.
- Title reflects key words from the last sentence.
- All three parts of the story arc are completed.
- Punctuation is properly used.





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APPENDIX: WORD BANKS

Subordinating Conjunctions

(words to begin subordinate clauses)

Time and Place	Reason	Condition and Concession
After As soon as As Until When Whenever While Where	As Because Since So that	If Unless Although Even though

Prepositions

about above across after against among around at before behind below	beside between beyond by down during except for from in inside	into like near of on onto out outside over past since	through throughout to toward under until upon with within without
--	--	---	--



APPENDIX: WORD BANKS

Strong Verbs to Replace the Word "Said"

accuse	confess	groan	object	shout
admit	confide	howl	plead	shriek
agree	continue	implore	protest	sigh
bawl	cry	inform	question	sneer
beseech	declare	insist	rebuke	sob
claim	demand	jeer	remark	stammer
coax	exclaim	lament	repeat	weep
command	explode	moan	ridicule	whimper
complain	gasp	murmur	scold	whisper