



WRITING LESSONS FROM LITERATURE, BOOK 3  
*Clara of Strawberry Fields*

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Note to parents:

These writing lessons are designed for children between grades 4-6 who already have experience with writing and grammar. It is meant to follow the book *Clara of Strawberry Fields*.

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 Institute for Excellence in Writing, 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 and put a ring through them.
- Give your children weekly oral quizzes on their vocabulary cards.
- If your child struggles with writing or spelling, let them dictate the outline and paragraph while you write it out for them.

### *Books in this Series*

1. *Heidi*, by Johanna Spyri
2. *A Little Princess*, by Frances Hodgson Burnett
3. *Clara of Strawberry Fields*, by Carolyn Cooney



## SCOPE AND SEQUENCE

Week	Lesson	Reading Assignment	Vocabulary
1	Writing a descriptive paragraph Five Sense Words Review	Ch. 1-4	exultant, relish, drape, sojourn
2	Writing a character sketch Alliteration	Ch. 5-9	dejectedly, erupt, pragmatic, wheedle
3	Writing a dialogue Personification	Ch. 10-14	spunk, rueful, placid, blithe
4	Writing a short story Simile and Metaphor	Ch. 15-18	inert, obstinately, commotion, ire
5	Writing a short story Review	Ch. 19-23	surly, aghast, muse, dirge
6	Writing a short story Show Don't Tell Emotions	Ch. 24-29	precisely, morosely, tautness, celestial
7	Writing from art Show Don't Tell Emotions	Ch. 30-37	adroitly, cordially, curt, trepidation
8	Writing a from a prompt The Short Emphatic Sentence	Ch. 38-43	obstruct, incessantly, monotonous, boisterous
9	Writing a character development par. Review	No reading assignment	Test



## WEEKLY ASSIGNMENT

	<b>1 paragraph assignment</b>
<b>Day 1</b>	<ul style="list-style-type: none"><li>● Read assigned chapters</li><li>● Answer Reading Comprehension Questions</li><li>● Discussion Questions / Character Sketches</li><li>● Memorize new vocabulary</li></ul>
<b>Day 2</b>	<ul style="list-style-type: none"><li>● Writing Lesson</li><li>● Read the passage and analyze</li></ul>
<b>Day 3</b>	<ul style="list-style-type: none"><li>● Outline</li><li>● Brainstorm</li><li>● Narrate the passage using your outline</li></ul>
<b>Day 4</b>	<ul style="list-style-type: none"><li>● Write the paragraph using the outline and checklist</li><li>● Edit</li></ul>
<b>Day 5</b>	<ul style="list-style-type: none"><li>● Write the good copy</li></ul>

\*This format may vary if the assignment is more than one paragraph.



WEEK 1, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 1-4*

1. How many Kerger cousins are there, and how do they keep track of which cousins are in which family?

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2. What did Sam do to Clara and Becky when he found them asleep waiting for the elves? Why did he do this?

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3. What does this tell you about Sam's character?

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4. Did his idea work?

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5. How did the stranger react when Clara slung a rock at him?

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6. Why can Baby Maria be depended on to keep the cousins' secret about their meeting?

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## WEEK 1, DAY 1: BOOK DISCUSSION

### *Character Sketches*

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

*Clara:* imaginative thoughtful careful dreamy quiet

*Becky:* naughty rude honest smart persevering

*Sam:* loud determined kind compassionate steady

*Danny:* teasing tall mean boring young-hearted

*So far, who is your favorite character and why?*

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## WEEK 1, DAY 2: MAIN LESSON

### *Writing a Descriptive Paragraph*

- When writing a descriptive paragraph, your aim is to help the reader picture what you're seeing or imagining.
- Try to see in your head what you are describing so you can better explain it – imagine that you are painting a picture with words.
- Write a topic sentence that tells about the overall mood of what you're describing.
  - For example, the sentence “*Strawberry Fields was such a nice and homey name*” may make you think of a cozy, pretty country home.
- Choose the ideas or words that best support this overall mood.
- Write an outline putting these ideas in order.
- Use descriptive adjectives, verbs, -ly words, and sensory words.

### *Five-sense words review*

Remember that sensory words are words that help the reader feel as if he or she is **seeing, hearing, smelling, feeling, or tasting** what the author is describing.

*Underline the examples of five-sense words you can find in the following paragraph and write in the margin which of the five senses you think they refer to:*

Soon she grew weary of spying on the moon, and her excited little mind wandered over to the Elven Haven... There a friendly elf child stood and held out her hand to invite Clara into the shimmering elven palace, which glistened with gracefully drooping diamonds and white lanterns lit by starlight. Then Clara heard heavenly singing and quiet harps and flutes, and a procession of elves appeared among the glassy trees and began to dance on light, waltzing feet.

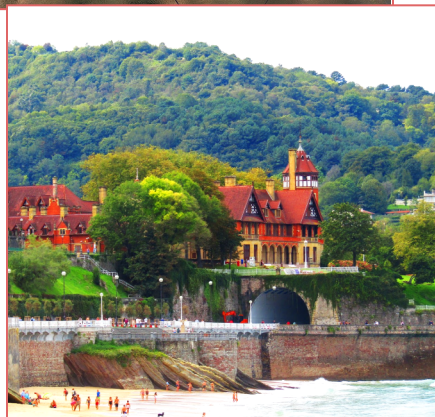
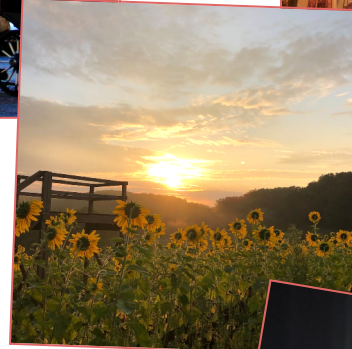


WEEK 1, DAY 2: MAIN LESSON

*Writing Assignment*

You have two options for this descriptive paragraph.

1. Outline and rewrite the paragraph about Clara's "house of dreams."
2. Imagine what your own "house of dreams" would be like. Outline and write a paragraph about it. You can use the pictures below to help you start thinking.





## WEEK 1, DAY 2: MAIN LESSON

### *Source Text: Clara's House of Dreams*

She leaned her head against the tree, gazed up into the deep, dark, dusky blue sky, and saw it draped over her palace. Tall, smooth, silver trees sentineled her hall and clasped hands at the tips of their arching branches. The carpet was a river of red and gold autumnal leaves, but the trees were hung with white springtime blossoms. And the stars? Yes, the stars...they would no longer be unreachable – no, not here – here they would glisten all about her, on the bark of the trees, in the folds of the flowers, in a circlet upon her hair. And the elves would be here, too, singing softly and richly in the boughs of the trees; and the brook would surround the palace like a gentle embrace, so that it would be an island guarded by watery music. And last...she had missed something – yes, towers! Four of them, facing east, west, south, and north, built of white stone and rose crystal, so that wherever the sun was, it would pierce through the crystals and illumine her castle with tints of tender rose.

Whether you write about your own house of dreams or Clara's, do the following:

1. Underline the five-sense words in the above paragraph.
2. Try to picture in your head what Clara's house of dreams looks like.
3. Write a topic sentence that describes the overall mood of her house. For example, does it feel eerie, heavenly, peaceful, brooding, exciting, dark, hilarious, tense?

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## WEEK 1, DAY 2: MAIN LESSON

### *Imagining your Own House of Dreams*

To imagine your own house of dreams, ask yourself these questions:

1. Where is it? In the mountains, by the sea, in a magical forest, on a distant planet?

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2. Who lives there? Describe the people, animals, etc.

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3. What does the house look like? Is it a palace, a treehouse, a village cottage?

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4. What does the scenery around the house look like?

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5. What sounds do you hear in and around the house? Horses galloping, the sound of rippling water, children's laughter, wind rustling the leaves?

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6. How does the air feel? Cold, hot, refreshing, windy, humid?

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7. What scents can you smell? The perfume of flowers, the salt of the ocean, freshly baked apple pie?

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8. What is the most special and fascinating thing about your house?

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# 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. \_\_\_\_\_



## WEEK 1, DAY 3: BRAINSTORMING

1. Think of adjectives to describe the walls in your house of dreams:

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2. Think of adverbs to describe the way the sun shines into it:

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3. Think of a who/which adjective clause to describe your favorite people or things in it:

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-OR-

1. Think of adjectives and dual adjectives to describe the towers in Clara's house:

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2. Think of verbs and adverbs to describe the way the water goes past her house:

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3. Think of sensory words to describe the way the elves sing:

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## WEEK 1, DAY 4: ROUGH DRAFT AND CHECKLIST

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

### *Descriptive Paragraph*

<i>The Cake</i>	<i>The Icing</i>
<b>Sentence Structures:</b> include 4 <input type="checkbox"/> compound sentence <input type="checkbox"/> who/which adjective clause <input type="checkbox"/> subordinate clause (opener or middle) <input type="checkbox"/> prepositional phrase (opener or middle) <input type="checkbox"/> -ing/-ed participle phrase opener	<b>Expressive Words:</b> 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
<b>Paragraph Structure:</b> include all <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.	

\*For lists of subordinate conjunctions, prepositions, and transition words, see word banks at the back of the book.





## WEEK 2, DAY 1: BOOK DISCUSSION

### *Reading Comprehension Questions Ch. 5-9*

1. Why didn't Sam try to get lost with Clara and Becky at first?

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2. Who forgave Sam first after he confessed he had only come to bring them back after they got lost - Clara or Becky? How did Sam feel when the other wouldn't forgive him?

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3. Who lived at the end of the private drive? Was she who Clara thought she was?

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4. How do the Kergers feel about Clara's behavior in school?

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5. Why don't the Kergers like Mr. Pfeiffer?

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6. See how many of the Kergers' names you can remember.

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## WEEK 2, DAY 1: BOOK DISCUSSION

### Discussion Questions

1. Becky is excited to get lost, but when she does, she suddenly feels small and afraid. Have you ever done something bad that you thought would be fun but wasn't? How did you feel instead?
2. Who is a better friend to Clara - Sam or Becky? Why do you think so?
3. What are the main differences between Clara and Sam?

*It was then that Clara realized for the first time the enormous weight of her decisions, as if she held the trigger of a cannon under her hand and could shatter the hearts of all the people she loved with a single motion. The thought filled her with terror, and all the more so because she didn't know how to stop herself from rushing into mistakes.*

4. Often when we make bad decisions, we tell ourselves that it won't hurt anyone else. Do you think this is ever true?

For example, next time you are angry, notice what happens in your house. Probably, if you snap at someone, he or she will annoy someone else, who will yell at the next person, and so on. But a similar thing happens when you are kind to someone: often they turn around and are kind to the next person.



## WEEK 2, 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.
- Using the source texts on the following two pages, highlight the most important facts about the character that support your topic sentence.
- Put these facts in order as you write your outline.
- Use sensory words and descriptive adjectives.

### Alliteration

Alliteration is when two or more words that are close to each other begin with the same sound. It gives your sentence a pleasant, poetic, and lyrical sound. For example:

- The sun was sinking in the sky, and they suddenly felt it all together.
- She sat bolt upright in bed, banging her head on the low ceiling.

Important note #1: If you use too much alliteration, it can be annoying. For example:

- Sam slammed a sandwich onto the stove and stomped on the sticky slime that had spread slyly under his shoes.

Important note #2: Alliteration is when words begin with the same *sound*, not the same *letter*. So in the sentence above, “shoes” is not an alliteration word because “sh” is a different sound than “s.”

Circle the alliteration words in the example below:

“It isn’t that,” Becky sobbed. “I’ve dragged you both into a dreadful mistake, and now who knows what will happen to us, and when it does happen it will be all my fault! I’ve been so stupid and selfish!”

Write two examples of alliteration, one about Clara and one about Becky:

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## WEEK 2, DAY 2: MAIN LESSON

### *Source Text and Analysis*

Based on the following 6 passages, you will form an idea about Clara's personality and write a character sketch about her. Read the passages and answer the questions.

1. Clara Kerger had dark curling hair and dark dreamy eyes, eyes that sparkled with life and brimmed over with delightful thoughts. Her cheeks were rosy and fresh like the ripe strawberries, and she moved with a light, happy quickness. When she wasn't thinking her delightful thoughts, she was usually rushing headlong into disaster. Often, she did both at the same time.

*In the above paragraph, draw arrows from the adjectives to the nouns they describe. Underline the dual adjectives.*

2. It was a day on which Clara could smile on the world with magnanimity. Besides, she held a very tender heart beneath all her clouds of gold.
3. Adventure-loving, thoughtless Clara could never resist Becky's terrible mischief. This was why they were perpetually on death row in their parents' books.
4. Clara's brows furrowed. "I'd have to be mighty good that day, wouldn't I? Oooh, I'd be so scared all day of doing something stupid by accident, and then losing heaven forever. No wonder some of the suns hide behind clouds all day! I'm glad I have more time than that, 'cause I do stupid things all the time without thinking." She folded her arms confidentially and said in a wise, grave tone, "God must have known what He was doing when He didn't make me a sun."
5. "You can't do it!" she cried. "It's not fair! You don't understand – Clara has a huge 'magination and does things before she even has time to think! It's not her fault!"



6. It was then that Clara realized for the first time the enormous weight of her decisions, as if she held the trigger of a cannon under her hand and could shatter the hearts of all the people she loved with a single motion. The thought filled her with terror, and all the more so because she didn't know how to stop herself from rushing into mistakes... A shadow fell across her face as she remembered Sam. Now there was a thoughtful fellow. He had been smart enough to actually think about getting lost before just doing it. She wondered if she would have brought bread, water, and apples if she were eight and a half. Something told her she wouldn't have.
7. No sooner had Clara left the house than she felt a great gust of excitement rushing up within her and ran as hard as she could with her arms spread out like wings, then tripped because she hadn't worn boots all summer and fell flat on her face. Obviously, since she was Clara Kerger and not Priscilla Prim, she managed to fall right where the road met the field and sat up with a grass stain on the top of her dress and a nice smudgy dirt smear on the bottom.

*A) What is your overall impression of Clara? Do not be very specific. You will write details in the paragraph. For the topic sentence, give a general idea of Clara's character. Write your topic sentence here:*

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*B) Highlight six to seven facts about Clara that support your topic sentence.*

*C) Put your facts in numerical order by writing numbers over the facts you have chosen.*



# 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. \_\_\_\_\_



## WEEK 1, DAY 3: BRAINSTORMING

1. Think of sensory words, adjectives, and dual adjectives to describe:
  - a. Clara's hair: \_\_\_\_\_
  - b. Clara's eyes: \_\_\_\_\_
  - c. Clara's personality: \_\_\_\_\_
  
2. Think of adverbs to describe the way Clara daydreams:  
\_\_\_\_\_
  
3. Think of verbs to describe the way Clara runs when she is excited:  
\_\_\_\_\_
  
4. Think of a who/which adjective clause to describe Clara when she doesn't stop to think:  
\_\_\_\_\_





## 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><b>Sentence Structures:</b> include 4</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> compound sentence</li> <li><input type="checkbox"/> who/which adjective clause</li> <li><input type="checkbox"/> subordinate clause (opener or middle)</li> <li><input type="checkbox"/> prepositional phrase (opener or middle)</li> <li><input type="checkbox"/> -ing/-ed participle phrase opener</li> </ul>	<p><b>Expressive Words:</b> include 4</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> adjective or dual adjectives</li> <li><input type="checkbox"/> verb or dual verbs</li> <li><input type="checkbox"/> -ly adverb or dual adverbs</li> <li><input type="checkbox"/> vocabulary word</li> <li><input type="checkbox"/> sensory words</li> </ul>
<p><b>Paragraph Structure:</b> include all</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Composition is written neatly. Include name and date.</li> <li><input type="checkbox"/> Topic sentence gives an overall idea of the paragraph.</li> <li><input type="checkbox"/> All the sentences relate to the topic sentence.</li> <li><input type="checkbox"/> The closing sentence restates the topic sentence.</li> <li><input type="checkbox"/> The title reflects key words from the topic or closing sentence.</li> </ul>	<p><b>Special Effects:</b> include all</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> alliteration</li> </ul>

\*For lists of subordinate conjunctions and prepositions, see word banks at the back of the book.





WEEK 3, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 10-14*

1. Why doesn't Becky try to keep Clara from being friends with Alice?

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2. What does this tell you about Becky's character?

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3. What does Alice say that causes Clara to end their friendship?

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4. What does this tell you about Clara?

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5. What changes about Clara's house of dreams when she hears the slaves singing?

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6. In Ch. 13, what happens to Sam's father?

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7. What are the Kergers doing when Sam is finally able to fall asleep?

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## WEEK 3, DAY 1: BOOK DISCUSSION

### Discussion Questions

*And then, all at once, two of Clara's castles tumbled to the ground. The one she had built for the elves, and the one she had built for Alice. Something stung inside her throat, and she wished with all her heart that she were walking home among her romping, arguing, singing family or sitting near the Elven Haven with Sam and Becky... Becky – where was Becky when she needed her? Becky never laughed at her; when Becky laughed, they laughed together.*

*“Because I love Becky, that’s why!” Clara burst out in a sob. “I talk about her because she’s the best friend I’ll ever have in the whole world!”*

1. What do you think are Alice’s worst qualities? What do you think are Becky’s best?
2. Alice was laughing at Clara because Clara believed in elves. What is the difference between Alice’s laughter and Becky’s? Alice’s friendship and Becky’s?

*“Well,” Sam answered slowly, “I’ve heard the elves aren’t real. And I’ve never seen any, but I’ve thought about it a lot, and you know, I’ve never seen angels either, but I know they’re real. And I think...I think that if God is creative enough to make the sky with all its sunsets and the brook and the trees, then He must have thought of the elves, too. I can’t imagine that we would’ve thought of them first. And then perhaps He didn’t make them, but...perhaps He did.”*

3. We know that Heaven will be better than we could *possibly* imagine, because as Sam tells Clara, God is far more creative than we are. That means that if we imagine Heaven with castles and beautiful dresses and tall purple mountains and wild horses and flying powers and delicious food and even elves - God will make it better! Do a competition with God and see how fantastic a heaven you can dream up. (Spoiler alert: He’ll beat you.)



## WEEK 3, DAY 2: MAIN LESSON

### Writing a Dialogue

- A dialogue is a conversation.
- When writing a dialogue, first decide who will be in the conversation.
- Come up with a setting: Where are they? When does it happen?
- Think of a general idea of what they will be talking about.
- Decide on how the conversation will end. Do they agree about something they were arguing? Do they decide to do something together? Does someone interrupt them?
- Write as if you were speaking, not writing: try to make it sound natural. Using contractions like “can’t” instead of “cannot” is ok here.
- Use descriptive verbs and adverbs to describe how the characters said whatever they said. (And don’t use “said”!)
  - *Sam bit his lip. “Heartless prig!” he passionately muttered.*

#### Grammar Rules for Writing Dialogues

- 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.
  - ie. *Mr. Bretnell only slapped his knee and yelled, “Gotcha!”*
- Use a comma when a dialogue tag follows a quote. The comma should go inside the quote.
  - ie. *“Make sure you save some for your little friend,” he bade.*
  - *He bade* 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.
  - ie. *“Oh, of course,” Clara assured him. “And Sam, too.”*
- Always indent and begin a new paragraph when a new character is speaking.
  - ie. *“There’s another one? Then I’ll give you two more.”*  
*“Why, thank you!” Clara breathed out her elated gratitude.*





## WEEK 3, DAY 2: MAIN LESSON

*This is an example of a dialogue. Read the following passage and underline all the verbs which the author uses instead of “said.” Then answer the questions below.*

That evening it was Becky’s turn to help Danny round up the cows from the fields. In the glow of the setting sun, she walked beside him quietly in thought.

“Where’s Clara?” Danny stopped whistling to ask. “She always comes with you.” He threw back his head and sang: “Where Clara goes, Becky goes; where Becky goes, Clara goes!”

Becky shuffled her feet through the tall grass and answered in a low, unsteady voice, “I don’t know.”

Danny heard the tremor in her voice and whirled around. “Whoa, Becks! What’s wrong?”

A large tear dropped off her cheek and melted into the dirt.

“You’re not crying, Becky! You who didn’t even cry when you cut your finger with a saw?” Danny dropped to one knee and searched anxiously into her sunburned face. “The cows can wait. Tell me.”

Becky choked down a gasp, struggling to keep back her tears. “It sounds so silly...I don’t even want to say it aloud.”

Danny may have been the clownish and preposterous spokesman of the Kerger Haybarn Assemblies; he may have been the grave-faced goofball who knew his word was law in the minds of his naïve little cousins; but in his heart of hearts, he was as staunch and true a big brother as anyone could ask for, and Becky knew it.

Touching her cheek gently, he repeated, “Tell me, Becks,” and Becky buried her face in his shoulder and told him, and he stroked her wind-blown hair and listened.

The sinking sun breathed a soft golden radiance on the wheat fields around them, and the crickets sang rhythmically from their hidden homes. A tender wind ruffled the dusk. Distant and peaceful, the bleating of sheep arose to soothe the air. And at last Becky finished, and Danny was quiet.

*(continued on next page)*



What could he say except that his spunky little cousin had fallen prey to impulse once again? That if Clara knew what a broken, ever-faithful heart she had left behind in Becky, she would come running from Strawberry Fields at once, and in her endearing way, throw her arms around Becky’s neck to beg for forgiveness? But would she ever know? Would she ever understand? She was as flighty as the wind, blowing one way this day, another way the next. It was impossible to predict her.

So all Danny did was hug his little sister tight and whisper, “Hang on, Becks. It’s hard, I know. Hang on.”

The wind blew fondly upon her tear-stained face, the trees swayed softly in sympathy, and the sun sent her its final light in blessing. And Becky felt a quiet anchoring of strength.

1. Setting:
  - a. Who is speaking? \_\_\_\_\_
  - b. Where are they? \_\_\_\_\_
  - c. When is it? \_\_\_\_\_
2. What are they talking about? \_\_\_\_\_
3. How does the dialogue end? \_\_\_\_\_

**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



## WEEK 3, DAY 2: MAIN LESSON

### Personification

Personification is when something not human is given qualities as if it were human.

For example:

*The sinking sun breathed a soft golden radiance on the wheat fields around them, and the crickets sang rhythmically from their hidden homes. A tender wind ruffled the dusk. Distant and peaceful, the bleating of sheep arose to soothe the air. And at last Becky finished, and Danny was quiet.*

Can the sun breathe? Do crickets sing? Can sheeps' bleating soothe the air? No, but breathing, singing, and soothing are verbs which humans do all the time.

Personification is when a writer gives these "human-only" actions to non-human things.

*Underline the examples of personification in the following passages:*

The wind blew fondly upon her tear-stained face, the trees swayed softly in sympathy, and the sun sent her its final light in blessing.

A stitch began stabbing Clara's side and grew sharper with each step she took. Her tears and the dust of the road burned her eyes. Choking with raw grief, she flung herself into the tall grass and cried until she couldn't cry anymore. The grass waved softly over her head, the hard blue sky stretched over her serenely, and the sun crept down from its throne, taking time behind the edge of the hills.

The wind began to pick up and throw handfuls of snow into their faces as the storm turned into a howling blizzard... The icy wind bit into his skin.

*Now write your own example of personification about spring coming to Clara's farm:*

---



## WEEK 3, DAY 3: OUTLINE

For this assignment, think up and write a dialogue about what Clara and Becky say to each other after Clara runs to Becky saying sorry. (End of Ch. 11) For example, maybe they talk about what it means to be a true friend, or maybe they plan their next prank or adventure.

Answer these questions about your dialogue:

1. Setting:

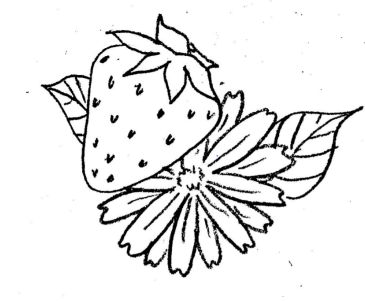
a. Who is speaking? \_\_\_\_\_

b. Where are they? \_\_\_\_\_

c. When is it? \_\_\_\_\_

2. What are they talking about? \_\_\_\_\_

3. How does the dialogue end? \_\_\_\_\_





## WEEK 3, DAY 3: OUTLINE

\*Note: for a dialogue, you will not need a topic sentence or clincher. Instead, begin with the setting. Where and when is this conversation taking place?

### **Rules for making an Outline:**

- Outline the most important/interesting facts.
- Outline using only 3-5 fully spelled words.
- Use abbreviations and pictures when you can.

\_\_\_\_\_

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_



## WEEK 3, DAY 3: BRAINSTORMING

1. Think of sensory words to describe the sounds of the Kergers in the distance:

---

2. Think of descriptive verbs and adverbs to describe the way the characters talk:

---

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

---

4. Think of adjectives and dual adjectives to describe the sunset:

---

5. Think how you can use personification in the setting.

---



## WEEK 3, 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 Icing</i>
<p><b>Sentence Structures:</b> include 4</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> compound sentence</li> <li><input type="checkbox"/> who/which adjective clause</li> <li><input type="checkbox"/> subordinate clause (opener or middle)</li> <li><input type="checkbox"/> prepositional phrase (opener or middle)</li> <li><input type="checkbox"/> -ing/-ed participle phrase opener</li> </ul>	<p><b>Expressive Words:</b> include 4</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> adjective or dual adjectives</li> <li><input type="checkbox"/> verb or dual verbs</li> <li><input type="checkbox"/> -ly adverb or dual adverbs</li> <li><input type="checkbox"/> vocabulary word</li> <li><input type="checkbox"/> sensory words</li> </ul>
<p><b>Paragraph Structure:</b> include all</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Composition is written neatly. Include name and date.</li> <li><input type="checkbox"/> A description of the setting begins the dialogue.</li> <li><input type="checkbox"/> Title reflects what the characters discuss.</li> </ul>	<p><b>Special Effects:</b> include all</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> </ul>

\*For lists of subordinate conjunctions and prepositions, see word banks at the back of the book.





WEEK 4, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 15-18*

1. Why do the Kergers dig through the snow to Sam's house?

---

2. What changes about the Kergers during the Haybarn Night?

---

3. How does Clara feel about what they are saying?

---

4. What does Sam mean when he compares Caleb to a bird with a broken wing?

---

---

5. What happens when Clara holds Caleb?

---

6. What does Mother mean when she compares evil to bad smells?

---

---

# Clara of Strawberry Fields



## WEEK 4, DAY 1: BOOK DISCUSSION

Circle the three adjectives that best describe each character:

*Margareta:* quiet    gentle    funny    mature    chatty

*Leah:* timid    steadfast    pious    bitter    vain

*Mr. and Mrs. Russell:* mechanical    concerned    generous    uncaring    selfish

*Mother:* loud    hard-working    wise    bossy    calm

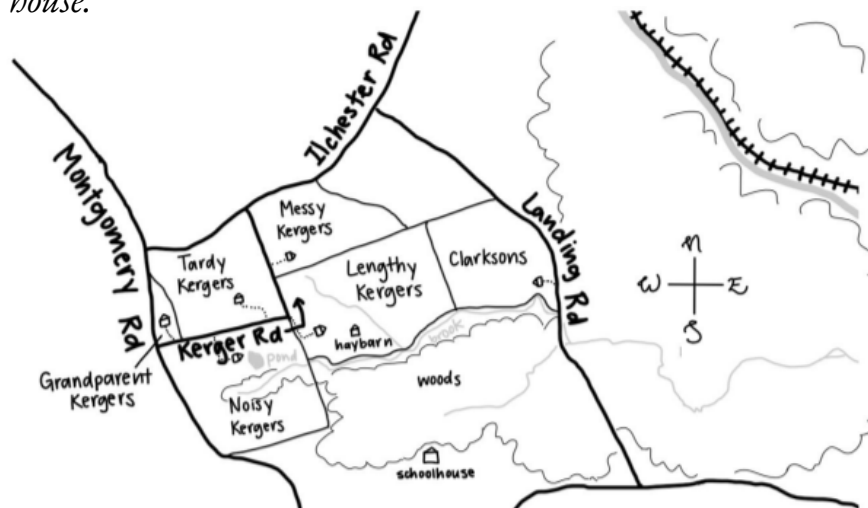
Which character would be most likely to:

*Console someone who's upset:*    Sam    Ken    Mike    Margareta

*Become a cowgirl:*    Clara    Alice    Becky    Katy    Sally

*Tell the younger Kergers that crickets chirp because they smell Mr. Pfeiffer coming:*    Becky    Sam    Danny    Clara

The Kergers started digging through the snow at the Lengthy Kergers' house. Draw their path to Sam's house.



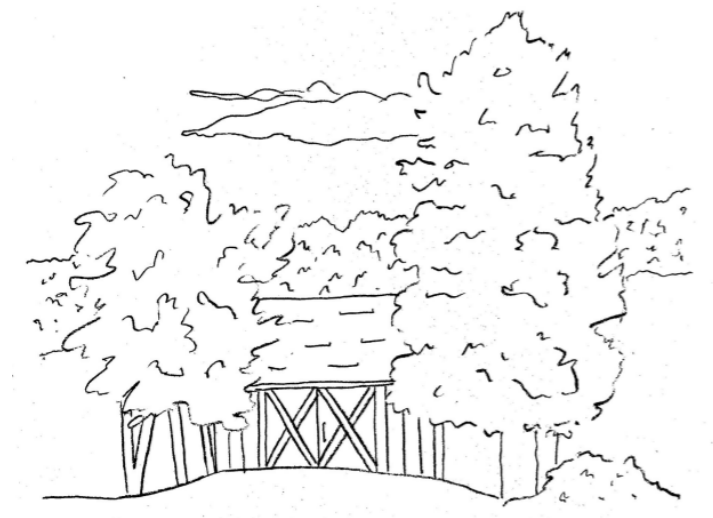


## WEEK 4, DAY 1: BOOK DISCUSSION

### *Discussion Questions*

1. The Kergers are siblings and cousins, but also best friends with each other. Do you think it's possible to be best friends with your siblings?
2. Ken tells the other Kergers that “the more we stay true to each other, the more good we’ll be able to do” (p. 121). What do you think that means?
3. Later he says that “we’ll help make the places where we end up more like our own home - good, happy, and enduring” (p.121). What values have the Kergers learned at home that will help them make the world better?

For this assignment, you are going to write a short story about what you think the Kergers will be like in the future. You will have three weeks to write it, and in the meantime you will keep reading chapters from the book. As you continue reading, pay close attention to what the Kergers do and what happens to them to help you think of ideas of how they will act when they are older.





## WEEK 4, DAY 2: MAIN LESSON

### *Writing a Short Story: The Story Arc*

A story can be divided into three parts:

1. The setting and characters
2. The conflict and plot
3. The climax, resolution, and theme

#### *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 and Plot*

- 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.

For the next three weeks, you will write one paragraph a week of a story about the Kergers when they are older. This will be the general story arc of the story:

1. Setting and Characters: Clara and Becky are about 16; Sam is 17. They are in Baltimore near the port.
2. Conflict and Plot: They meet an immigrant child from Germany who has lost his/her parents. Tension builds when they find out that his/her father was thrown in jail and may be a criminal.
3. Climax, Resolution, and Theme: This is for you to decide! What do the Kergers do? How do the other cousins help? What is the theme of the story?



## WEEK 4, DAY 2: MAIN LESSON

### Simile and Metaphor

A **simile** is when an author compares one thing to something else that is entirely different. Similes are always introduced by the words “like” or “as”.

For example: *That morning at Strawberry Fields, commotion reigned **like a tyrant**.*

A **metaphor** is when an author compares one thing to another but *does not* use the words “like” or “as”. Instead, he or she says that the first thing **is** the second thing.

For example: *His skin **was** in flames... his body **was** made of ice.*

Instead of the similes: *His skin burned **as** if it was in flames... it seemed **as** though his body was made of ice.*

Identify whether the following sentences contain similes or metaphors. Then turn the similes into metaphors, or the metaphors into similes.

1. Sam’s fear was an ocean of blackness crashing over him. *simile/metaphor*

---

2. “The overseer stomped along like a monster centipede with iron boots.”  
*simile/metaphor*

---

3. The brook would surround her palace like a gentle embrace. *simile/metaphor*

---

4. Becky stood with a stance as David’s must have been as he confronted Goliath.  
*simile/metaphor*

---

Write your own example of a simile:

---

Write your own example of a metaphor:

---



## WEEK 4, DAY 3: OUTLINE

### *Part 1: Setting, Characters, Background*

Where does the story begin and end?

Describe it. Use sensory words.

Who are the main characters?

Describe each of them.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_

Note: Use your knowledge of how to write a character sketch and descriptive paragraph in this part of the story sequence.



## WEEK 4, DAY 3: BRAINSTORMING

1. Think of adjectives and dual adjectives to describe:

a. Clara: \_\_\_\_\_

b. Becky: \_\_\_\_\_

c. Sam: \_\_\_\_\_

d. the German child: \_\_\_\_\_

2. Think of sensory words to describe the smell of sea salt at the port, the way the ships look, the sounds of sailors and boat horns and crowds of immigrants:

---

---

3. Think of adverbs to describe the way Clara looks at the sights around her:

---

4. Think of a who/which adjective clause to describe Sam:

---

5. Think of a simile or metaphor to describe the water in the port:

---



## WEEK 4, DAY 4: ROUGH DRAFT AND CHECKLIST

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

### *Short Story Paragraph 1*

<i>The Cake</i>	<i>The Icing</i>
<b>Sentence Structures:</b> include 4 <input type="checkbox"/> compound sentence <input type="checkbox"/> who/which adjective clause <input type="checkbox"/> subordinate clause (opener or middle) <input type="checkbox"/> prepositional phrase (opener or middle) <input type="checkbox"/> -ing/-ed participle phrase opener	<b>Expressive Words:</b> 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
<b>Paragraph Structure:</b> include all <input type="checkbox"/> Composition is written neatly. Include name and date. <input type="checkbox"/> First part of the story arc was followed.	<b>Special Effects:</b> include 3 <input type="checkbox"/> alliteration <input type="checkbox"/> personification <input type="checkbox"/> simile <input type="checkbox"/> metaphor

\*For lists of subordinate conjunctions and prepositions, see word banks at the back of the book.

**\*Day 5: Go to p. 56 to write the good copy of this paragraph.\***



WEEK 5, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 19-23*

1. Why is Father thinking about moving West?

---

2. In Chapter 20, how does Clara's impulsiveness cause something good?

---

3. Why does Father decide to stay in Maryland?

---

4. What causes Clara to form a special bond with Caleb?

---

5. What is Danny going to do in Baltimore?

---

6. How do the Kergers react when he leaves?

---



## WEEK 5, DAY 1: BOOK DISCUSSION

### *Text Discussion*

The sky rumbled darkly. Sam glanced out the window and could not even see the fields behind the thick sheets of rain that pounded the ground. A streak of lightning pierced the threatening darkness.

“Thy kingdom come; Thy will be done,” his father spoke steadily.

Sam’s mind wandered from the family’s night prayers to reflect on his father’s health. He had seemed weaker than ever lately. Sam had found him leaning against the wall the other day, his hand pressed whitely against his chest, gasping in pain. Yet still he insisted on working the farm.

Mother knew. Sam had come upon her crying once, and he had understood instantly by her face the reason why. He had comforted her, but an unmistakable air of dread hung over the once-happy home.

It would go away, Sam tried to reassure himself; his father would recover and everything would go back to normal. He was not seriously ill, only weak – he had said so himself –.

At that moment his father coughed. The sound was horrible, and Sam winced as he heard it. Mr. Clarkson had flung up his handkerchief over his mouth; now he lowered his hand, slowly, fearfully. His handkerchief lay open on the palm of his hand, and the three of them stared at it in utter terror. It was covered in blood.

“...Pray for us sinners, now and at the hour of our death,” Sam exhaled.

Outside, a deafening roar of thunder shook the foundations of the house. Sam’s father had consumption.

*Sometimes authors use nature to reflect what is happening inside a character. Underline all the sentences about nature in this text.*

1. How does nature reflect what Sam is feeling?
2. What has just happened when “a deafening roar of thunder shook the foundations of the house”? How else besides by thunder has Sam’s home been shaken?

*In this excerpt, prayer also reflects what is happening inside the characters.*

1. When Sam’s Father prays “Thy Will be done,” what might he be referring to?
2. When Sam prays “now and at the hour of our death,” what has the family just realized?



## WEEK 5, DAY 2: MAIN LESSON

### Review

1. *Highlight the five-sense words.*
2. *Circle the examples of personification.*
3. *Box the words with alliteration.*
4. *Underline the similes.*
5. *Double-underline the metaphor.*

Clara loved to dance. Someday she would be a dancer in the elegant courts of Spain, and she would dance her heart away...she felt more alive when she was dancing, as if some sensitive energy were flowing through her veins. When she danced, she felt as if it was the closest she could get to flying through the rose-tinted dawn...oh, if only she could fly!

The pale golden sun shone serenely over the tips of the hills. The trees drooped with glints of morning dew. What a fairyland! Clara's heart thrilled as she danced lissomely through the tender light of the sunrise.

At the bottom of the hill, the stable roof glowed with the sun's glory. It stole Clara's breath away. How calm and majestic! A little brown wren perched on the roof opened its wings and soared into the pastel-streaked sky. If only...!

Unconsciously, her feet drifted toward the stable. Flowers bowed to her modestly; the distant brook hailed her in soothing melody. She was a graceful queen fairy, advancing in silver shoes to her throne in the sky...her subjects swelled in chorus as she mounted the crystal steps that felt strangely like wooden ladder rungs...then she stood on the glowing platform, her eyes closed yet beholding wonders, her chin uplifted to the blush of the horizon. Gradually, regally, she spread open her arms and outstretched them to the myriad of clouds...and leapt lightly...



## WEEK 5, DAY 3: OUTLINE

### *Part 2: Conflict and Plot*

*Think again of the story you are writing about when the Kergers are older.*

What is the main problem?

What do the characters think, say, do and feel?

What sequence of events lead to the climax?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_

Note: Use your knowledge about how to write a dialogue to help you write this paragraph.



## WEEK 5, DAY 3: BRAINSTORMING

1. Think of verbs to describe how the child tells them why he/she is upset:

---

2. Think of adverbs to describe how they respond to what he/she is telling them:

---

3. Think of a who/which adjective clause to describe the child's father:

---

4. Think of adjectives and dual adjectives to describe:

- a. Clara: \_\_\_\_\_

- b. Becky: \_\_\_\_\_

- c. Sam: \_\_\_\_\_

- d. The other Kergers: \_\_\_\_\_

5. Think of personification to describe the jail:

---



## WEEK 5, DAY 4: ROUGH DRAFT AND CHECKLIST

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

### Short Story Paragraph 2

<i>The Cake</i>	<i>The Icing</i>
<p><b>Sentence Structures:</b> include 4</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> compound sentence</li> <li><input type="checkbox"/> who/which adjective clause</li> <li><input type="checkbox"/> subordinate clause (opener or middle)</li> <li><input type="checkbox"/> prepositional phrase (opener or middle)</li> <li><input type="checkbox"/> -ing/-ed participle phrase opener</li> </ul>	<p><b>Expressive Words:</b> include 4</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> adjective or dual adjectives</li> <li><input type="checkbox"/> verb or dual verbs</li> <li><input type="checkbox"/> -ly adverb or dual adverbs</li> <li><input type="checkbox"/> vocabulary word</li> <li><input type="checkbox"/> sensory words</li> </ul>
<p><b>Paragraph Structure:</b> include all</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Composition is written neatly. Include name and date.</li> <li><input type="checkbox"/> Second part of the story arc was followed.</li> </ul>	<p><b>Special Effects:</b> include 3</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> <li><input type="checkbox"/> simile</li> <li><input type="checkbox"/> metaphor</li> </ul>

\*For lists of subordinate conjunctions and prepositions, see word banks at the back of the book.

**\*Day 5: Go to p. 57 to write the good copy of this paragraph.\***



## WEEK 6, DAY 1: BOOK DISCUSSION

### *Reading Comprehension Questions Ch. 24-29*

1. What does Clara do that's so thoughtless when the Know-Nothings are trying to break into the church?

---

2. How does this make her start to think more about her actions?

---

3. What do Clara, Becky, and Sam find when they follow the stream?

---

4. In Chapter 27, what is an example of Clara restraining her impulses?

---

5. What does this tell you about her efforts to be less thoughtless?

---

6. Why does Sam decide to stay at the farm after his father's death despite the huge amount of work he would be taking on?

---



## WEEK 6, DAY 1: BOOK DISCUSSION

### *Discussion Questions: the Kergers*

*Danny:* How does Danny like the factory life? How has it made him more of a man? Does he act the same as he used to around his cousins? Do the difficulties of his life make him better or worse?

*Katy:* When Clara almost causes Katy to be shot by screaming, does Katy forgive her?

*Ken:* When Clara is discouraged by her thoughtlessness, how does Ken help her? What does this tell you about the kind of older brother he is?

*Clara and Becky:* What do Clara and Becky do when Sam is weighed down by grief over his father's death? How does Clara feel watching him suffer?

Think back to the Haybarn Night, when the Kergers promised to stay true to each other, to forgive each other, to be there for whoever of them needed help - especially as they grew up and moved away. Are they keeping their promises?

Write some of your ideas from this discussion to use in the short story you are writing:

---

---

---

---

---

---

---

---

---

---



## WEEK 6, DAY 2: MAIN LESSON

### Show-Don't-Tell Emotions

The best way to describe a person's emotions is to **show** how they react rather than to **tell** how they feel. We can do this by using descriptive verbs and adjectives to describe what the person looks like or what he or she is doing to express the emotion.

For example:

- Instead of saying: *Clara was horrified,*
- we can say: *Her face was blanched of its color, her eyes round and appalled, her hands pressed faintly to her stomach as if she were sick.*

The first example *tells* Clara's emotion, but the second *shows* Clara's emotion.

*The following sentences are examples of Show Don't Tell Emotions. Read them and write which emotion the character is feeling.*

As the Mass continued, she started more and more violently at any sudden noise. Nor was she the only one. A foreboding air pervaded the church. There was a moment of silence. Footsteps clicked outside. Vehemently, Clara gripped the pew until her knuckles were white.

---

Ken rocked with silent convulsions. "You'll get there, Clara," he managed to say without betraying himself, then fled to the barn and fell down helpless in a bellow of laughter.

---

Her cheeks were white as paper, her eyes terrified and brimming over with tears.

---

Instead of saying, "Clara was happy," what could you say?

---

---

---



## WEEK 6, DAY 2: OUTLINE

### *Paragraph 3: Climax, Resolution, and Theme*

*Think again of the story you are writing about when the Kergers are older.*

What leads to the conflict being solved (the climax)?

What happens as a result?

What is the theme/moral of the story?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_



## WEEK 6, DAY 3: BRAINSTORMING

1. Think of adjectives to describe the place the Kergers are in:

---

2. Think of sensory words to describe the sounds around them:

---

3. Think of descriptive verbs and adverbs to describe how the child thanks them:

---

4. Think of Show-Don't-Tell Emotions to describe how they feel after helping the child:

---

5. Think of a simile or metaphor to use in your paragraph:

---



## WEEK 6, DAY 3: ROUGH DRAFT AND CHECKLIST

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

### *Descriptive Paragraph*

<i>The Cake</i>	<i>The Icing</i>
<b>Sentence Structures:</b> include 4 <input type="checkbox"/> compound sentence <input type="checkbox"/> who/which adjective clause <input type="checkbox"/> subordinate clause (opener or middle) <input type="checkbox"/> prepositional phrase (opener or middle) <input type="checkbox"/> -ing/-ed participle phrase opener	<b>Expressive Words:</b> 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
<b>Paragraph Structure:</b> include all <input type="checkbox"/> Composition is written neatly. Include name and date. <input type="checkbox"/> Third part of story arc is followed. <input type="checkbox"/> Title reflects theme of story.	<b>Special Effects:</b> include 3 <input type="checkbox"/> alliteration <input type="checkbox"/> personification <input type="checkbox"/> simile <input type="checkbox"/> metaphor <input type="checkbox"/> show-don't-tell emotion

\*For lists of subordinate conjunctions and prepositions, see word banks at the back of the book.

**\*Day 5: Go to p. 58 to write the good copy of this paragraph.\***





WEEK 5, DAY 5: GOOD COPY (PARAGRAPH 2)

A series of 20 horizontal lines for handwriting practice, spaced evenly down the page.



WEEK 6, DAY 5: GOOD COPY (PARAGRAPH 3)

A series of 20 horizontal lines for handwriting practice, spaced evenly down the page.



WEEK 7, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 30-37*

1. What do the Kergers dislike about Angelina?

---

2. At the end of Ch. 31, why does Clara lose her temper at Angelina?

---

3. Why does seeing Clara and Becky aggravate Leah's yearning for freedom?

---

4. Why is Clara so shaken by their interaction with the slave catchers?

---

5. What does Margareta say about growing up?

---

6. What do Clara and Debbie May O'Day envy about each other? Who do you think has the better life?

---

7. What changes do you notice happening in Clara?

---



## WEEK 7, DAY 1: BOOK DISCUSSION

### Discussion Questions

*“You have such a loving family, and it got me thinking. You’re all so close and so real with each other, and it made me think of what I have back in Boston. I have plenty of friends and scores of beaux, but I can’t stand any of them. They’re all as lazy, rich, and fake as I’ve been, and that’s why I’ve always felt I had to be fake. We all more or less hate each other but pretend we’re the best of friends, and I’m sick just thinking about it. But you all – you love each other unconditionally, so none of you feel any need to be untrue. You weren’t there, but there was one day I saw some of the boys playing around with Caleb...I had been rather uncomfortable about his disability at first, but those boys were so good to him. It amazed me; I went outside and cried because I had never seen such tender love, and I wanted that kind of love so terribly. Oh, Clara! You have little idea of how blessed you are! You have such a strong, deep, and true family; you can make friends in a moment, and you have friends all around you; you have a heart full of love and happiness, with no bitterness at all. And you have such freedom! Perhaps you think it’s only the slaves who are not free, but the truth is that people all over the world lock themselves up in things like pride as I’ve done and then find they can’t escape. Can I escape, I wonder? Your family has so much joy and depth and closeness, but that’s because you’re all so genuine. If only I could learn to be genuine again... maybe then I could laugh and run with you all, and sing fit to split the earth.”*

1. The Kergers try to soften Angelina by playing pranks on her, but in the end it’s their love for each other that causes her to change. What do you think is the best way to help another person become better?
2. Angelina says that her friends in Boston were fake, while the Kergers are so real with each other. What does it mean to be fake or real with other people? Why is it so important to always be real, especially with your friends?
3. Do you agree with Angelina that people can destroy their own freedom? What do you think that means? How do you think they could get it back if they did?



WEEK 7, DAY 2: MAIN LESSON

*Show-Don't-Tell Review*

Remember that the “Show Don’t Tell” technique is when an author describes a person’s physical reactions rather than simply saying what his or her emotion is. We **show** what a person does rather than **tell** how he or she feels.

For example, *Ken clenched his fists until his knuckles bulged out whitely*, instead of *Ken was angry*.

The words “clenched his fists” and “knuckles bulged out whitely” **show** rather than **tell** that Ken is angry.

*Read the following examples of “Show-Don’t-Tell” and write what emotion the character is feeling. Underline the words or phrases which “show” his or her emotion.*

Breathing heavily but biting her lips until the blood emerged, she stared back and made not a noise. \_\_\_\_\_

As Clara reached out to touch Angelina’s hand, the winsome old smile lighted her face.

\_\_\_\_\_

Angelina suddenly blushed dreadfully. \_\_\_\_\_

*Turn these following sentences into “Show-Don’t-Tell” sentences.*

Angelina was proud.

\_\_\_\_\_  
\_\_\_\_\_

Clara was startled.

\_\_\_\_\_  
\_\_\_\_\_



## WEEK 7, DAY 2: MAIN LESSON

### *Writing from Art*

Think about when you take a picture of something: the picture is a moment in a story, with things that happened before and things that will happen after. If we use our imaginations, the same could be true of art. Artists often paint pictures of a scene in a story which everyone knows: for example, if you see a painting of the Crucifixion, you know the whole story that it is capturing. *Before* the Crucifixion, Adam and Eve sinned and condemned us to slavery and death; *during* the Crucifixion Jesus suffered and died to save us; *after* the Crucifixion, He rose from the dead and opened Heaven for us. But sometimes, an artist paints a picture we know nothing about, except for what we can see. Then it's up to us to use our imaginations to fill in the blanks and come up with a fascinating, or romantic, or adventurous, or hilarious story about the characters in the painting.

Writing a story from a painting will take the same form as writing a story sequence. Therefore, we will follow the same pattern we have been using the last three weeks:

1. *Setting and Characters*
2. *Conflict and Plot*
3. *Climax, Resolution, and Theme*

However, to write from art we also need to study the art very carefully and ask questions about what we see, as if we were solving a mystery. This will help us come up with ideas of what may have happened.

Angelina mentions that she has been working on copying a painting by Vermeer. Johannes Vermeer was a Dutch painter during the Renaissance who is famous for his paintings of everyday moments in the lives of average, middle-class people. On the following pages are five of his paintings. Study each of them and read the questions. Then, choose one painting to fully discuss the questions and write a story about.



WEEK 7, DAY 2: MAIN LESSON

*Girl Reading at an Open Window*



How old is this girl? Who is the letter from? What does it say? She looks very calm and serious: what is she thinking? The blanket on her bed seems as if it came from the far East: how did she get it? Why is there a plate of fruit on her bed? Or is she in someone else's house? What is happening outside the window? Judging by her dress, is she rich, poor, or middle-class? What time of day is it? What time of year? What is she going to do after she reads the letter? What is the green curtain for? Where did the chair with the gold diamond patterns come from? What else do you notice?



WEEK 7, DAY 2: MAIN LESSON

*The Artist in His Studio*



Who is the girl in blue? Do you think the artist is painting her? If so, why? Do you think he is in love with her? Does she love him back? Are they siblings? Friends? Or is she just paying him to paint her portrait and that's all? What is the map on the wall? Where did the artist get his expensive curtain? What is the fabric and notebook on the table? Why is the artist wearing black? Why is the girl holding a book and a trumpet? Do you think she can play the trumpet? Do you think the artist is talented or a beginner? Do you think they talk while he is painting? What do they talk about? Has the artist been to the places on the map? Has the girl? Are they rich or poor? What else do you notice?



WEEK 7, DAY 2: MAIN LESSON

*Girl With the Pearl Earring*



What is this girl thinking about? How does she feel? What is her personality like? How old is she? Where did she get her pearl earring? Did someone give it to her? Did she save up and buy it? Did she find it somewhere? If so, where? Is she going somewhere? What is she looking at? Why is it dark all around her? Where do you think she is? What things are around her that the darkness is hiding? What are her friends and family like? Or does she have any? What is she about to do? Where does she live?



## WEEK 7, DAY 2: MAIN LESSON

### *The Soldier and the Laughing Girl*



What is the soldier telling the girl? Why is she laughing? Has the soldier just arrived from a war or a battle? If so, who won? What is the map about on the wall? Is the soldier gallant, brave, cowardly, reckless? Why is the window open? What is the girl holding? Where are they? What is their relationship? Are they friends, siblings, lovers, etc.? Or are they strangers? If there is a war, are they on the same side? Is one of them a spy? Are they wealthy or middle-class? What are they going to do after their conversation?



## WEEK 7, DAY 2: MAIN LESSON

### *Woman with a Water Jug*



What is this woman doing? What is in the jug? What is in the chest on the table? Why is there a stained-glass window in the room? Does she have a family or does she live alone? What time of day is it? What time of year? What is in the big blue bundle on the table? What places are on the map on the wall? Has she been to those places? Has someone she knows been to them? What is she thinking about? Has she gone anywhere today? Why is she smiling? Is she planning on doing something later? Why is she looking at the window like that? What other details do you notice?



## WEEK 7, DAY 3: OUTLINE

Using the questions you answered about the painting to help you, come up with a story about the artwork. Make sure to follow the story sequence chart. However, you will write this story in one week instead of three, so keep it short.

### *Writing a Short Story: The Story Arc*

A story can be divided into three parts:

4. The setting and characters
5. The conflict and plot
6. The climax, resolution, and theme

#### *1. Setting and Characters*

- Describe where and when the story takes place.
- Use five-sense words to describe the setting and mood.
- Introduce the main characters.

#### *2. Conflict and Plot*

- 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 leads 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 3: OUTLINE

### Rules for making an Outline:

- Outline the most important/interesting facts.
- Outline using only 3-5 fully spelled words.
- Use abbreviations and pictures when you can.

---

### *Setting and Characters*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

### *Conflict and Plot*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

### *Climax, Resolution, and Theme*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_



## WEEK 7, DAY 3: BRAINSTORMING

1. Think of sensory words to describe the way the light comes into the room:

---

2. Think of adjectives and dual adjectives to describe the character's features:

---

3. Think of descriptive verbs to describe the way the characters think or speak to each other:

---

4. Think of "show-don't-tell" ways to describe the character's emotions during the most exciting part in the story:

---

---

5. Think of a simile or metaphor for your story:

---



## WEEK 7, DAY 4: ROUGH DRAFT AND CHECKLIST

Using your outline, write out the rough draft of your story from art. Use this checklist.

### *Story from Art*

<i>The Cake</i>	<i>The Icing</i>
<p><b>Sentence Structures:</b> include 4</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> compound sentence</li> <li><input type="checkbox"/> who/which adjective clause</li> <li><input type="checkbox"/> subordinate clause (opener or middle)</li> <li><input type="checkbox"/> prepositional phrase (opener or middle)</li> <li><input type="checkbox"/> -ing/-ed participle phrase opener</li> </ul>	<p><b>Expressive Words:</b> include 4</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> adjective or dual adjectives</li> <li><input type="checkbox"/> verb or dual verbs</li> <li><input type="checkbox"/> -ly adverb or dual adverbs</li> <li><input type="checkbox"/> vocabulary word</li> <li><input type="checkbox"/> sensory words</li> </ul>
<p><b>Paragraph Structure:</b> include all</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Composition is written neatly. Include name and date.</li> <li><input type="checkbox"/> Story follows the story arc.</li> <li><input type="checkbox"/> Include a title.</li> </ul>	<p><b>Special Effects:</b> include 3</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> <li><input type="checkbox"/> simile</li> <li><input type="checkbox"/> metaphor</li> <li><input type="checkbox"/> show-don't-tell emotion</li> </ul>

\*For lists of subordinate conjunctions and prepositions, see word banks at the back of the book.



*Clara of Strawberry Fields* -----



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WEEK 8, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 38-43*

1. How does Caleb find out he's crippled?

---

2. What is it about Caleb that Clara wishes she could imitate?

---

3. What does Mrs. Russell think about Leah running away?

---

4. What does this tell you about Mrs. Russell now compared to at the beginning of the book?

---

5. Why do Clara and Leah jump back into the flood?

---

6. Why does Clara leave the ship to go back home?

---



## WEEK 8, DAY 1: BOOK DISCUSSION

### Discussion Questions

*Higher, higher soared the beckoning hopes, so distant and exorbitant, yet at this moment reaching down so alarmingly near. She need only stretch out her fingers...feebly, she resisted, but the flood only surged higher, quicker, mightier. Too often had she fallen prey to her sudden desires, and now these desires demanded more – yet she saw little of the price and distinctly of the gain: freedom. The freedom to escape her drudgery of a life, the freedom to explore the whole world, the freedom to fulfill her precious aspirations...what else did she desire? The reality around her succumbed to vivid imaginings of her future as she yearned it to be – and here it lay before her, ripe for the taking. There was so little to lose, so much to gain...higher, quicker, mightier swelled the flood, and swept her away.*

1. What does the flood symbolize? How does it compare to the real flood?

In Chapter 38, Sam suggests to Clara the longing she doesn't understand is really a longing for God. Keeping this in mind, read the following paragraph and answer the questions:

*She turned her thoughts heavenward, to that place where intense happiness reigns unscathed and unchallenged. The serene and magnificent sky opened to the eyes of her soul, and she read the love letter written in the heavens which she had seen since childhood but never understood until now. He had placed the stars there for her; He had waited patiently for this moment when she would comprehend. There was a Beauty waiting for her of which even her wildest dreams and imaginings could not scrape the surface. But someday she would find it; indeed, she had already begun to find it. And when she did...*

*Clara smiled deeply and felt that she had touched one of her bright white stars at last.*

2. What does the star symbolize for Clara? What does it mean when she touches her star? What has finally made her so content?



## WEEK 8, DAY 2: MAIN LESSON

### *The Short Emphatic Sentence*

The Short Emphatic Sentence is a sentence which has five words or less. It's shortness grabs the reader's attention and is used to give emphasis or to draw the reader's attention at dramatic moments.

For example:

*"Grab a board!" Leah shouted.*

### *Three Short Emphatic Sentences*

Three Short Emphatic Sentences in a row are even more dramatic.

For example:

*The footsteps receded. "Nothing here," a voice growled. The noises faded away.*

*Circle the Short Emphatic Sentences and underline the Three Short Emphatic Sentences in the following excerpts:*

A light suddenly broke over Sam's face, gentle and quiet like the first hint of dawn. "I think I understand," he said softly. "You're searching for God."

Meanwhile, Clara threaded her way home through the fields, lost in contemplation. Searching for God? What could Sam mean? She knew God. She went to Mass every Sunday and prayed the Rosary each night with her family.

She had to see Leah again, she suddenly realized. To embrace her for the last time, kiss her farewell - she tore off at a run. Behind her, Mr. Russell tossed his head toward the road. "Follow her," he ordered curtly.

*Now write your own examples of Three Short Emphatic Sentences about when Clara and Leah are in the flood:*

---

---



## WEEK 8, DAY 3: OUTLINE

### *Action Analysis*

One of the main themes in *Clara of Strawberry Fields* is the effects of our decisions on other people. Clara is a very rash and impulsive person who doesn't think much about her decisions before she acts them out. Sam, on the other hand, is a very thoughtful and considerate character who understands the impact of his decisions on the people around him.

For example, Clara imagines an old lady to be a witch and hits her over the shoulders without stopping to realize that she's only an old lady. She recklessly says that she's not a baby and can stand on her own feet when Caleb is right there listening. Then the little boy finds out that he is crippled. She disobeys her parents and goes to the barn dance instead of warning her cousins not to go, and Frank gets beat up. Sam, however, doesn't follow Becky's careless idea to get lost and thus is able to bring her and Clara home safely. He chooses to work in the fields and take on the tasks of a man for the sake of his mother, so she can stay at their home.

In the end, Clara's rashness brings her so far as to run away from home. This, as well, is a bad and hurtful decision, but what is ultimately important is that she repents and returns home.

Imagine what would have happened if she had stayed on the ship. Where would she have ended up? What could have happened to Leah? How would her family have felt? Remember that all they knew of her was that she jumped back into the flood with Leah and was swept away by the water. How would Clara herself have felt? Would she be happy at all the fascinating places she was able to see? Do you think she would end up going back home? And if so, how would she do that alone, if she were so far away? Did the Kergers somehow find her and come after her?

This week you are going to write another short story. In this short story, you will pretend that Clara stayed on the ship and you will write about what happened to her instead. Was it worth it? Did she still make it back home? What did she learn?



## WEEK 8, DAY 3: OUTLINE

Using the questions you answered on the previous page to help you, come up with a story about what would have happened if Clara didn't jump off Debbie May's ship. Make sure to follow the story sequence chart. As with the story you wrote about the painting last week, you will write this story in one week instead of three, so keep it short.

### *Writing a Short Story: The Story Arc*

A story can be divided into three parts:

1. The setting and characters
2. The conflict and plot
3. The climax, resolution, and theme

#### *1. Setting and Characters*

- Describe where and when the story takes place.
- Use five-sense words to describe the setting and mood.
- Introduce the main characters.

#### *2. Conflict and Plot*

- 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.
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#### *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 8, DAY 3: OUTLINE

### Rules for making an Outline:

- Outline the most important/interesting facts.
- Outline using only 3-5 fully spelled words.
- Use abbreviations and pictures when you can.

---

### *Setting and Characters*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

### *Conflict and Plot*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

### *Climax, Resolution, and Theme*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_



## WEEK 8, DAY 3: BRAINSTORMING

1. Think of sensory words to describe:
  - a. The shouts of the sailors: \_\_\_\_\_
  - b. The smell of the water: \_\_\_\_\_
  - c. The sight of the city buildings: \_\_\_\_\_
  
2. Think of a “show don’t tell emotion” to describe how lonely Clara feels:  
\_\_\_\_\_
  
3. Think of descriptive verbs to describe how Debbie May talks with Clara:  
\_\_\_\_\_
  
4. Think of a Short Emphatic Sentence to use in your story:  
\_\_\_\_\_
  
5. Think of a who/which adjective clause to describe the Kergers back home:  
\_\_\_\_\_
  
6. Think of personification to describe the sky above the sea:  
\_\_\_\_\_



## WEEK 8, DAY 4: ROUGH DRAFT AND CHECKLIST

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

### *Writing from a Prompt*

<i>The Cake</i>	<i>The Icing</i>
<p><b>Sentence Structures:</b> include 4</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> compound sentence</li> <li><input type="checkbox"/> who/which adjective clause</li> <li><input type="checkbox"/> subordinate clause (opener or middle)</li> <li><input type="checkbox"/> prepositional phrase (opener or middle)</li> <li><input type="checkbox"/> -ing/-ed participle phrase opener</li> <li><input type="checkbox"/> short emphatic sentence</li> </ul>	<p><b>Expressive Words:</b> include 4</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> adjective or dual adjectives</li> <li><input type="checkbox"/> verb or dual verbs</li> <li><input type="checkbox"/> -ly adverb or dual adverbs</li> <li><input type="checkbox"/> vocabulary word</li> <li><input type="checkbox"/> sensory words</li> </ul>
<p><b>Paragraph Structure:</b> include all</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Composition is written neatly. Include name and date.</li> <li><input type="checkbox"/> Story follows story arc.</li> <li><input type="checkbox"/> Include a title.</li> </ul>	<p><b>Special Effects:</b> include 3</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> <li><input type="checkbox"/> simile</li> <li><input type="checkbox"/> metaphor</li> <li><input type="checkbox"/> show-don't-tell emotion</li> </ul>

\*For lists of subordinate conjunctions and prepositions, see word banks at the back of the book.





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## WEEK 9, DAY 1: BOOK DISCUSSION

### *Reading Comprehension Review Questions*

1. What happens with Alfie, the boy at school Clara thinks is ugly?

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2. How does Clara first react when she learns that Caleb is crippled?

---

3. What does Clara do to try to fly?

---

4. What mistake does Clara make when she's with Katy and the Know-Nothings?

---

---

5. What does all this tell you about Clara?

---

6. In Ch. 27, how does she overcome her impulsiveness when Sam says he may have to move away?

---

---

7. How does Clara change in her attitude toward Caleb? What does this tell you about her?

---

---

8. When Clara sees the slave in hiding on the road, what happens? How does this tell you she has matured?

---

---

9. What is Clara's final big mistake?

---



## WEEK 9, DAY 1: BOOK DISCUSSION

### *Discussion Questions*

1. What virtue do you think is most important in overcoming impulsiveness?

---

2. Why do you think Clara changes from being rash to being more thoughtful about her actions? Is it all her effort? Do you think if she hadn't tried so hard to change, she would have matured anyway?

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3. Who helps her? How do they help? Why is it so important to have good people around us?

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---

4. What are some important turning points in her growth in virtue? Which of these do you think is the most important?

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# WEEK 9, DAY 1: VOCABULARY

## Test

1. spunk: \_\_\_\_\_
2. precisely: \_\_\_\_\_
3. monotonous: \_\_\_\_\_
4. blithe: \_\_\_\_\_
5. obstinately: \_\_\_\_\_
6. relish: \_\_\_\_\_
7. commotion: \_\_\_\_\_
8. surly: \_\_\_\_\_
9. dirge: \_\_\_\_\_
10. curt: \_\_\_\_\_
11. pragmatic: \_\_\_\_\_
12. cordially: \_\_\_\_\_
13. dejectedly: \_\_\_\_\_
14. tautness: \_\_\_\_\_
15. incessantly: \_\_\_\_\_
16. celestial: \_\_\_\_\_
17. sojourn: \_\_\_\_\_
18. drape: \_\_\_\_\_
19. placid: \_\_\_\_\_
20. ire: \_\_\_\_\_
21. trepidation: \_\_\_\_\_
22. wheedle: \_\_\_\_\_
23. muse: \_\_\_\_\_
24. adroitly: \_\_\_\_\_
25. boisterous: \_\_\_\_\_



## WEEK 9, DAY 2: MAIN LESSON

### *Writing a Character Development Paragraph*

In a Character Development Paragraph, we talk about how a character was at first and how that character changed or developed by the end of the book. This exercise will help you see the book as a whole by noticing one of the most important aspects of a good book: character development.

This kind of paragraph has five points that must go in the following order:

First, identify a flaw that the character has.

1. What is the character's flaw in the beginning?
  - a. Give an example from the book that demonstrates this flaw.
2. What was the turning point? Or what did he/she do to change?
3. What is the character like at the end?
  - a. Give an example from the book that demonstrates he/she has changed.

For this week's exercise, you will be writing about a specific way that Clara changed throughout the book.

1. Refer to the reading comprehension questions and discussion questions to help you think. Then, choose one flaw that she has that she later improves upon:

---

2. Your topic sentence for a Character Development Paragraph should tell what the character's flaw is in the beginning and how he/she changes by the end.

Write your topic sentence here:

---

---

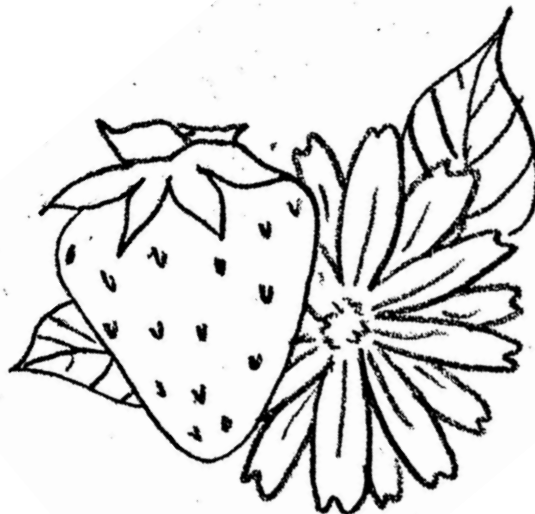


## WEEK 9, DAY 2: MAIN LESSON

### *Review*

These are the expressive words, sentence structures, and stylistic techniques you should know so far:

- adjectives
- dual adjectives
- adverbs
- descriptive verbs
- who/which adjective clause
- subordinate clause
- sensory words
- alliteration
- personification
- simile
- metaphor
- show don't tell emotions
- very short sentences
- three very short sentences





## WEEK 9, DAY 2: MAIN LESSON

### *Review*

*Using the list of expressive words, sentence structures, and stylistic techniques on the previous page, underline and mark which of them you can find in this passage.*

His young frame shook with emotion as he urged Caspar up a steep crest. The sun was low in the sky and sent its gentle rays through the slender trunks of the trees, creating a soft cloud of gold over the sparkling diamonds of the river. If only, if only... Once again, he scanned the expanse of the riverbank, letting nothing escape his gaze – but what was that?

Uttering a cry, he hastened his mount forward.

It was the form of a girl, lying face upward upon the shore of the river. Her hair was wet and wind-tossed, her arms lying limp, her red gingham dress soiled and soaked. The water splashed upon her bare feet.

“Clara,” he murmured softly. In a moment he had sprang from his horse and was at her side. She breathed.

“Oh, Jesus! Thank You!” was all he could gasp, and it came from the very bottom of his heart.

Ever so gently, he gathered her in his arms and bade Caspar kneel as he mounted. Her brow was weary, and she did not stir as he rode forth toward the west. They were far from home.



## WEEK 9, DAY 3: OUTLINE

### Rules for making an Outline:

- Outline the most important/interesting facts.
- Outline using only 3-5 fully spelled words.
- Use abbreviations and pictures when you can.

*Remember to answer these questions:*

1. What is the character's flaw in the beginning?
  - a. Give an example from the book that demonstrates this flaw.
2. What was the turning point? Or what did he/she do to change?
3. What is the character like at the end?
  - a. Give an example from the book that demonstrates he/she has changed.

You can also use your answers to the Reading Comprehension and Discussion Questions from Day 1.

\_\_\_\_\_

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_



## WEEK 9, DAY 3: BRAINSTORMING

1. Think of adjectives and dual adjectives to describe Clara's personality:

---

2. Think of "show-don't-tell" emotions to describe how Clara reacts in one of your examples from the book:

---

---

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

---

4. Think of descriptive verbs to describe Clara's actions:

---

5. Think of an emphatic sentence to use in your paragraph:

---

6. Think of alliteration to use with Clara's name:

---



## WEEK 9, DAY 4: ROUGH DRAFT AND CHECKLIST

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

### Character Development Paragraph

<i>The Cake</i>	<i>The Icing</i>
<p><b>Sentence Structures:</b> include 4</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> compound sentence</li> <li><input type="checkbox"/> who/which adjective clause</li> <li><input type="checkbox"/> subordinate clause (opener or middle)</li> <li><input type="checkbox"/> prepositional phrase (opener or middle)</li> <li><input type="checkbox"/> -ing/-ed participle phrase opener</li> <li><input type="checkbox"/> short emphatic sentence</li> </ul>	<p><b>Expressive Words:</b> include 4</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> adjective or dual adjectives</li> <li><input type="checkbox"/> verb or dual verbs</li> <li><input type="checkbox"/> -ly adverb or dual adverbs</li> <li><input type="checkbox"/> vocabulary word</li> <li><input type="checkbox"/> sensory words</li> </ul>
<p><b>Paragraph Structure:</b> include all</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Composition is written neatly. Include name and date.</li> <li><input type="checkbox"/> Character Development Paragraph structure was followed.</li> <li><input type="checkbox"/> Include a title for the paragraph.</li> </ul>	<p><b>Special Effects:</b> include 3</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> <li><input type="checkbox"/> simile</li> <li><input type="checkbox"/> metaphor</li> <li><input type="checkbox"/> show-don't-tell emotion</li> </ul>

\*For lists of subordinate conjunctions and prepositions, see word banks at the back of the book.



WEEK 9, DAY 5: GOOD COPY



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A series of horizontal lines for writing, consisting of 20 evenly spaced lines.

*Clara of Strawberry Fields* - - - - -



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A series of horizontal lines for writing, consisting of 20 evenly spaced lines that fill most of the page.

*Clara of Strawberry Fields* -----



A series of horizontal lines for writing, consisting of 20 evenly spaced lines.



A series of horizontal lines for writing, consisting of 20 evenly spaced lines that span the width of the page.

*Clara of Strawberry Fields* -----



A series of horizontal lines for writing, consisting of 20 solid lines and 19 dashed midlines, providing a guide for letter height and placement.

*Clara of Strawberry Fields* - - - - -



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*Clara of Strawberry Fields* -----



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A series of horizontal lines for writing, consisting of 20 evenly spaced lines that span the width of the page.



A series of horizontal lines for writing, consisting of 20 evenly spaced lines that fill most of the page.



A series of horizontal lines for writing, consisting of 20 evenly spaced lines that fill the majority of the page.



A series of horizontal lines for writing, consisting of 20 evenly spaced lines.



A series of horizontal lines for writing, consisting of 20 solid lines and 19 dashed midlines, providing a guide for letter height.



A series of horizontal lines for writing, consisting of 20 evenly spaced lines that span the width of the page.

*Clara of Strawberry Fields* - - - - -



A series of horizontal lines for writing, consisting of 20 evenly spaced lines.



*Clara of Strawberry Fields* - - - - -



A series of horizontal lines for writing, consisting of 20 evenly spaced lines that span the width of the page.

*Clara of Strawberry Fields* - - - - -



A series of horizontal lines for writing, consisting of 20 evenly spaced lines that fill the majority of the page.



## 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.

exultant	relish
drape	sojourn

1. **exultant**, adj. - triumphantly happy  
*She danced an exultant little victory dance.*
2. **relish**, n. - a deep, happy love  
*They thought alike - always with a relish for the good and beautiful.*
3. **drape**, v. - to hang loosely  
*She gazed into the blue sky and saw it draped over her palace.*
4. **sojourn**, n. - journey  
*"Are you the ones who have assaulted me on my sojourn?"*

*Clara of Strawberry Fields* \_\_\_\_\_





## WEEK 2, DAY 1: VOCABULARY

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

Memorize and use in your writing assignments.

dejectedly	erupt
pragmatic	wheedle

1. **dejectedly**, adv. - in a sad and discouraged way  
*They trudged dejectedly away.*
2. **erupt**, v. - to explode; to begin suddenly  
*It was then, if ever, that trouble really erupted.*
3. **pragmatic**, adj. - practical and realistic  
*Pragmatic Becky didn't believe in Clara's elves but never told her cousin that.*
4. **wheedle**, v. - to sweetly plead  
*Katy begged Father in her most wheedling tone.*

*Clara of Strawberry Fields* \_\_\_\_\_





## WEEK 3, DAY 1: VOCABULARY

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

Memorize and use in your writing assignments.

spunk	rueful
placid	blithe

1. **spunk**, n. - naughty liveliness  
*Clara and Becky brimmed over with thoughtlessness and spunk.*
2. **rueful**, adj. - disappointed or embarrassed but in a humorous way  
*When Mr. Pfeiffer scolded them, they would give each other rueful pouts.*
3. **placid**, adj. - calm and undisturbed  
*The wail was muffled, and Aunt Lisa became her normal, placid self.*
4. **blithe**, adj. - happy and carefree  
*What a refreshing air this blithe, innocent lass had about her!*

*Clara of Strawberry Fields* \_\_\_\_\_





## 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.

inert	obstinately
commotion	ire

1. **inert**, adj. - unmoving  
*Mr. Clarkson's powerful frame lay lank and helpless, his hard muscles inert.*
2. **obstinately**, adv. - stubbornly  
*"We dig," answered Mike obstinately.*
3. **commotion**, n. - chaos  
*That morning at Strawberry Fields, commotion reigned like a tyrant.*
4. **ire**, n. - anger  
*Sam's voice was quiet but scathing with ire and disgust.*

*Clara of Strawberry Fields* \_\_\_\_\_





## 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.

surly	aghast
muse	dirge

1. **surly**, adj. - bad-tempered and unfriendly  
*Once-friendly neighbors began to act more and more surly.*
2. **aghast**, adj. - horrified  
*As they listened aghast, Danny told them his plans.*
3. **muse**, v. - to think or meditate  
*"It just seems to be the best way," Danny was musing aloud.*
4. **dirge**, n. - a sad, mournful song  
*They stuffed him with hay and all howled into a dying-coyote dirge.*

*Clara of Strawberry Fields* \_\_\_\_\_





## 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.

precisely	morosely
tautness	celestial

1. **precisely**, adv. - exactly  
*That was precisely the reason the grocer always gave them peppermint sticks.*
2. **morosely**, adv. - gloomily  
*Fred's head was bowed as he stared morosely at the ground.*
3. **tautness**, n. - tension  
*Gradually, the anger and tautness of the countryside subsided.*
4. **celestial**, adj. - heavenly  
*She followed Miss Meade into the celestial avenue of blossoms.*

*Clara of Strawberry Fields* \_\_\_\_\_





## WEEK 7, DAY 1: VOCABULARY

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

Memorize and use in your writing assignments.

adroitly	cordially
curt	trepidation

1. **adroitly**, adv. - skillfully and easily  
*She could paint as adroitly as they could create high-amplitude soundwaves.*
2. **cordially**, adv. - in a friendly way  
*A few passers-by recognized them and waved cordially.*
3. **curt**, adj. - short and rude  
*"Are you Angelina Lewis?" the latter breathed. "Yes," was the curt reply.*
4. **trepidation**, n. - fear  
*Her heart was so wrenched by that gaze of horrible trepidation.*

*Clara of Strawberry Fields* \_\_\_\_\_





## WEEK 8, DAY 1: VOCABULARY

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

Memorize and use in your writing assignments.

obstruct	incessantly
monotonous	boisterous

1. **obstruct**, v. - to stand in the way of  
*She would try to reach her dreams, but her duties would obstruct her.*
2. **incessantly**, adv. - without stopping  
*Her classmates chatted incessantly about a party she had not gone to.*
3. **monotonous**, adj. - unchanging and unexciting  
*The months lumbered by... day after day of monotonous greyness.*
4. **boisterous**, adj. - loud and full of energy  
*Jimmy was the more boisterous of the twins.*

*Clara of Strawberry Fields* \_\_\_\_\_





## APPENDIX: WORD BANKS

### *Subordinating Conjunctions*

(words to begin subordinate clauses)

<b>Time and Place</b>	<b>Reason</b>	<b>Condition and Concession</b>
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
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## APPENDIX: WORD BANKS

### *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