

WRITING LESSONS FROM LITERATURE: BOOK 5



*Little Women*

*by Louisa May Alcott*

*Lessons by Carolyn Cooney*

[mercyformarthas.com](http://mercyformarthas.com)





### Note to parents:

These writing lessons are designed for children between grades 5-8 who already have completed the first set of *Writing Lessons from Literature: Heidi, A Little Princess, and Clara of Strawberry Fields*, as well as the first part of this course, *Writing Lessons from Literature: The Princess and the Goblin*. It is meant to follow the book *Little Women*.

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

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



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

- Read the reading assignments out loud together.
- Discuss the reading comprehension questions together before having your child write the answers.
- Help your child brainstorm. At this age, children still have a limited vocabulary. Help your child use a thesaurus. *A Word Write Now*, published by IEW, is an excellent resource for brainstorming and for building vocabulary. IEW's Student Resource Notebook is also a very useful aid when brainstorming.
- Print the vocabulary cards on card stock, hole punch them, and put a ring through them.
- Give your child weekly oral quizzes on his/her vocabulary cards.
- If your child struggles with writing or spelling, let him/her dictate the key word outline and paragraph while you write it out for him/her.

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

### *Books in this Series:*

1. *The Princess and the Goblin*, by George MacDonald
2. *Little Women*, by Louisa May Alcott
3. *Anne of Green Gables*, by L.M. Montgomery



## WEEKLY ASSIGNMENT

	<b>1 paragraph assignment</b>
<b>Day 1</b>	<ul style="list-style-type: none"><li>● Read assigned chapters</li><li>● 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>● Main Lesson</li><li>● Text Analysis</li></ul>
<b>Day 3</b>	<ul style="list-style-type: none"><li>● Outline</li><li>● Brainstorming</li><li>● Narrate the passage using your outline (optional)</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 for more than one paragraph.



## SCOPE AND SEQUENCE

Week	Writing Lesson	Reading Assignment	Vocabulary
1	Writing a letter Who/which adjective clause	Ch. 1-2	maternal, pensive, profitable, gesticulate
2	Writing a Character Sketch Subordinate clause	Ch. 3-5	momentary, blighted, peppery, impertinent
3	Writing a Story Summary Simile and Metaphor	Ch. 6-8	indolent, voraciously, crotchety, breach
4	Writing a News Article Simple, Compound, and Complex Sentences	Ch. 9-10	melodramatic, tiff, benignly, jovial
5	Writing a Compare/Contrast Par. Participle Sentence Opener	Ch. 11-13	phenomenon, venerable, dyspeptic, propriety
6	Writing a Dialogue Prepositional Phrase Opener	Ch. 14-16	nettled, dishevelled, jubilee, panacea
7	Writing a Personal Narrative Show-Don't-Tell Emotions	Ch. 17-18	exertion, relapse, stamina, incoherent
8	Writing a Character Development P. Dual Adjectives, Verbs, and Adverbs	Ch. 19-21	docile, reprehensible, complacent, imperious
9	Writing a Book-Movie Comparison Review	Ch. 22-23 <i>Little Women</i> movie	Test



WEEK 1, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 1-2*

1. What are the names of the four girls in age order?

---

2. What are they complaining about when the book begins?

---

3. What does Marmee bring home that makes them all excited?

---

4. What do they eat for Christmas breakfast? Why?

---

---

5. What disaster happens during their performance?

---

---

6. Where does their splendid Christmas dinner come from?

---



## WEEK 1, DAY 1: BOOK DISCUSSION

### Discussion Questions

*"Give them all my dear love and a kiss. Tell them I think of them by day, pray for them by night, and find my best comfort in their affection at all times. A year seems very long to wait before I see them, but remind them that while we wait we may all work, so that these hard days need not be wasted. I know they will remember all I said to them, that they will be loving children to you, will do their duty faithfully, fight their bosom enemies bravely, and conquer themselves so beautifully, that when I come back to them I may be fonder and prouder than ever of my little women."*

1. Before reading this letter, the girls are whiny and dissatisfied. What happens when Marmee is finished reading it?
2. What do you think Father means when says he knows his daughters will "conquer themselves beautifully"?
3. Jo is a tomboy and doesn't like when Meg tells her to be more ladylike, but how does she respond when Father calls her "a little woman"?
4. What do you think it means to be "a little woman"?

### Character Sketches

Match the adjectives to the characters. You can use an adjective more than once.

wild

quiet

motherly

dramatic

airy

gentle

quarrelsome

generous

MEG

JO

BETH

AMY





## WEEK 1, DAY 2: MAIN LESSON

### Who/Which Adjective Clause

- An adjective clause begins with the word *who* or *which* and gives more information about a person, place, or thing.
- An adjective clause has a comma before and after it.
- If you remove the adjective clause from the sentence, it should still be a complete thought.
- An adjective clause describes the word right before it.
- Examples:
  - “I’ve wanted it *so* long,” said **Jo**, who was a bookworm.
  - “I planned to spend mine in new music,” said Beth, with a little **sigh**, which no one heard but the hearth-brush and kettle-holder.
- In the examples above, the **bolded word** is the noun which the adjective clause is describing. The underlined clause is the adjective clause. Now read the sentences again without the adjective clauses and notice that the sentences still make complete sense. This is a good way to check that you have a true who/which adjective clause.

*Underline the who/which adjective clauses in the text below. Circle the noun which they describe.*

<p>How would you like to be shut up for hours with a nervous, fussy old lady,</p> <p>“Dear me! how happy and good we’d be, if we had no worries!” said Meg,</p> <p>You don’t have to go to school with impertinent girls,</p>	<p>who could remember better times.</p> <p>who plague you if you don’t know your lessons, and laugh at your dresses, and label your father if he isn’t rich, and insult you when your nose isn’t nice.</p> <p>who keeps you trotting, is never satisfied, and worries you till you’re ready to fly out of the window or cry?</p>
---	--

*Now write a who/which adjective clause of your own.*



## WEEK 1, DAY 2: MAIN LESSON

## *Writing a Letter*

For this week's lesson you will be writing a letter. Writing a letter is a very helpful skill, for it teaches you to write with your own voice and in your own style, as if you were talking to your reader, and people love to receive them. When writing a letter:

- Write the date on the top right corner of the page.
- Begin by addressing the person you're writing to. (Dear \_\_\_\_\_,)
- And write away! Keep in mind who will be reading it: if you're writing to the U.S. President, be very respectful; if you're writing to a friend, write as if you were speaking to him/her because it will make your letter sound like your voice, which is exactly what your friend will want to hear.
- For every new subject, begin a new paragraph by indenting.
- Finish with a closure at the bottom left of the page. (Love, Yours sincerely, etc.)
- Sign your name beneath this.
- Note: when you are writing a letter, it is always nice to make it handwritten instead of typing it.

*December 3, 1862*

*Dear Margaret,*

*Give all our girls my dear love and a kiss. Tell them I think of them by day, pray for them by night, and find my best comfort in their affection at all times. A year seems very long to wait before I see them, but remind them that while we wait we may all work, so that these hard days need not be wasted. I know they will remember all I said to them, that they will be loving children to you, will do their duty faithfully, fight their bosom enemies bravely, and conquer themselves so beautifully, that when I come back to them I may be fonder and prouder than ever of my little women.*



*Yours forever,  
John March*



## WEEK 1, DAY 2: TEXT ANALYSIS

Read the text and find:

1. 3 who/which adjective clauses
2. 5 descriptive verbs
3. Bonus: simile

Then underline your favorite sentence.



“I used to be so frightened when it was my turn to sit in the big chair with the crown on, and see you all come marching round to give the presents, with a kiss. I liked the things and the kisses, but it was dreadful to have you sit looking at me while I opened the bundles,” said Beth, who was toasting her face and the bread for tea, at the same time.

“Let Marmee think we are getting things for ourselves, and then surprise her. We must go shopping to-morrow afternoon, Meg; there is so much to do about the play for Christmas night,” said Jo, marching up and down, with her hands behind her back and her nose in the air.

“I don’t mean to act any more after this time; I’m getting too old for such things,” observed Meg, who was as much a child as ever about “dressing-up” frolics.

“You won’t stop, I know, as long as you can trail round in a white gown with your hair down, and wear gold-paper jewelry. You are the best actress we’ve got, and there’ll be an end of everything if you quit the boards,” said Jo. “We ought to rehearse to-night. Come here, Amy, and do the fainting scene, for you are as stiff as a poker in that.”

“I can’t help it; I never saw any one faint, and I don’t choose to make myself all black and blue, tumbling flat as you do. If I can go down easily, I’ll drop; if I can’t, I shall fall into a chair and be graceful; I don’t care if Hugo does come at me with a pistol,” returned Amy, who was not gifted with dramatic power, but was chosen because she was small enough to be borne out shrieking by the villain of the piece.



## WEEK 1, DAY 3: OUTLINE

**Assignment:** Write a letter to either one of the March girls or to a friend, grandparent, etc.

**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.
- Note: When writing an outline for a letter, only jot down a few ideas about what you'd like to say. If you outline too much, your letter may sound forced.

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

*“Our burdens are here, our road is before us,  
and the longing for goodness and happiness is the guide  
that leads us through many troubles and mistakes  
to the peace which is a true Celestial City.”*



## WEEK 1, DAY 3: BRAINSTORMING

1. Think of a who/which adjective clause to describe someone or something you're writing about in your letter:

---

---

2. Think of descriptive verbs you could use:

---

3. Think of descriptive adjectives you could use:

---

4. Write down two things you want to say in your letter:

- a. 

---

---
- b. 

---

---

5. Now using the two sentences above, rewrite them into one sentence by making a compound sentence:

---

---

---

---



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

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

### Letter

<i>The Cake</i>	<i>The Fcing</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"/> complex 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"/> -ly adverb opener</li> <li><input type="checkbox"/> -ing/-ed participle opener</li> <li><input type="checkbox"/> short emphatic sentence (or x3)</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 sentences give overall idea of paragraphs.</li> <li><input type="checkbox"/> All the sentences relate to the topic sentence.</li> <li><input type="checkbox"/> Letter has an opening and closing and ends with your signed name.</li> </ul>	<p><b>Special Effects:</b> include 1</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> simile / metaphor</li> <li><input type="checkbox"/> “show-don’t-tell” emotion</li> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> </ul>

\*For list of subordinate conjunctions and prepositions, see the word banks in the appendix.







WEEK 2, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 3-5*

1. What does Jo do to Meg's hair while they are getting ready for the party?

---

2. Describe Laurie's personality.

---

---

3. What are two reasons that Meg has a difficult time being poor?

---

---

---

4. What is Laurie's Grandfather like?

---

---

5. What makes him realize that Laurie is lonely?

---

---



## WEEK 2, DAY 1: BOOK DISCUSSION

### *Discussion Questions*

*“Thank goodness, I can always find something funny to keep me up.”*

*-Jo*

1. One of Jo’s great qualities is that she always bounces quickly out of a bad mood. She does this by seeing the funny side of her situation, other times by turning it into an adventure. What are other ways you can pull yourself out of a bad mood?
2. Marmee tells her daughters: “When you feel discontented, think over your blessings, and be grateful.” Why would gratitude keep us from feeling discontented?

3. Jo befriends Laurie because she feels sorry about how lonely he is. Who do you think is better off, Laurie with his wealth and loneliness or the March girls in their poverty and love? Why? Give an example from the book.



*“When you feel discontented,  
think over your blessings,  
and be grateful.”*



## WEEK 2, DAY 2: MAIN LESSON

### *Subordinate Clause*

- A subordinate clause will always begin with a *subordinating conjunction*, which is a fancy word for any of the words in the chart below.
- It gives information like *when* and *where* something happened, *why* it happened, etc. A subordinate clause must always have a subject and a verb.
- However, it is **not** the main clause of the sentence. “Subordinating” means that it’s “second-place.” Therefore, a subordinate clause will never make sense alone.
- A subordinate clause can be placed at the beginning, middle, or end of a sentence.
- It is surrounded by commas.
- Examples:
  - As Meg appeared, Scrabble whisked into his hole.
  - He told her how he had been at school in Vevey, where the boys never wore hats.
- Note: Last week we learned about a *who/which* clause, which must always begin with *who* or *which*. A subordinating clause looks similar but instead of beginning with *who* or *which*, it begins with a *subordinating conjunction*.

Subordinating Conjunctions

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



## WEEK 2, DAY 2: MAIN LESSON

The following *who/which* or *subordinate* clauses are **bolded**. Write on the blank which kind of clause it is.

But the boy laughed, and said pleasantly, **though he looked a little startled**, “Don’t mind me; stay **if you like**.” \_\_\_\_\_

Making a dart at the table, she secured the coffee, **which she immediately spilt**, thereby making the front of her dress as bad as the back. \_\_\_\_\_

Laurie, **who had heard what she said**, came up and offered his grandfather’s carriage, **which had just come for him**. \_\_\_\_\_

“**When I went to get some oysters for Hannah**, Mr. Laurence was in the fish-shop.” \_\_\_\_\_



Fill in the blanks with *subordinate* clauses to finish what Marmee is saying. Then answer the questions below.

“As \_\_\_\_\_ (1),

I felt very anxious about father. I thought how lonely and helpless we should be

if \_\_\_\_\_ (2),

and how much we should want to be with him. It was not a wise thing to do; but I kept on worrying, until \_\_\_\_\_ (3).”

Which of the above subordinate clauses is at the beginning of the sentence? 1 2 3

Which of the above subordinate clauses is in the middle of the sentence? 1 2 3

Which of the above subordinate clauses is at the end of the sentence? 1 2 3



## 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 text to find out about the character's personality, choose the most important facts about the character that support your topic sentence.
- Put these facts in order as you write your key word outline.
- Use five-sense words and descriptive adjectives.

For this week's assignment, you will choose a character from *Little Women* to write a character sketch about. Below are some places in the book you can look for ideas:

Ch. 1: *Margaret, the eldest of the four, was sixteen, and very pretty...*

This paragraph describes the physical features of the March girls.

Ch. 4: *Margaret found a place as a nursery governess, and felt rich with her small salary... Jo happened to suit Aunt March, who was lame, and needed an active person to wait upon her... Beth was too bashful to go to school... If anybody had asked Amy what the greatest trial of her life was, she would have answered at once, 'My nose.'*

These few pages describe the habits, daily lives, and personalities of the March girls.

You are welcome to write about a different character like Laurie, Mr. Laurence, or Marmee, but this may require more thought and more searching through the book.





## WEEK 2, DAY 2: TEXT ANALYSIS

Read the text and find:

1. 4 subordinate clauses
2. 2 alliterations
3. 3 adjectives
4. 2 dual adjectives

Then underline your favorite sentence.



The old gentleman did not say much as he drank his four cups of tea, but he watched the young people, who soon chatted away like old friends, and the change in his grandson did not escape him. There was color, light, and life in the boy's face now, vivacity in his manner, and genuine merriment in his laugh.

“She's right; the lad *is* lonely. I'll see what these little girls can do for him,” thought Mr. Laurence, as he looked and listened. He liked Jo, for her odd, blunt ways suited him; and she seemed to understand the boy almost as well as if she had been one herself.

If the Laurences had been what Jo called “prim and poky,” she would not have got on at all, for such people always made her shy and awkward; but finding them free and easy, she was so herself, and made a good impression. When they rose she proposed to go, but Laurie said he had something more to show her, and took her away to the conservatory, which had been lighted for her benefit. It seemed quite fairylike to Jo, as she went up and down the walks, enjoying the blooming walls on either side, the soft light, the damp sweet air, and the wonderful vines and trees that hung above her,—while her new friend cut the finest flowers till his hands were full; then he tied them up, saying, with the happy look Jo liked to see, “Please give these to your mother, and tell her I like the medicine she sent me very much.”



## WEEK 2, DAY 3: OUTLINE

**Assignment:** Write a character sketch of one of the characters.

**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. \_\_\_\_\_

*“Laurie was sick and lonely; and feeling how rich she was in home—love and happiness, she gladly tried to share it with him.”*



## WEEK 2, DAY 3: BRAINSTORMING

1. Think of dual adjectives to describe your character:

---

2. Think of a strong verb to describe what he/she does best:

---

3. Think of -ly adverbs to describe the way he/she most often speaks:

---

4. Think of a simile to describe him/her:

---

5. Think of a sentence with a subordinate clause to use in your paragraph:

---

---

---

---





## WEEK 2, DAY 4: ROUGH DRAFT AND CHECKLIST

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

### *Character Sketch*

<i>The Cake</i>	<i>The Feign</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"/> complex 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"/> -ly adverb opener</li> <li><input type="checkbox"/> -ing/-ed participle opener</li> <li><input type="checkbox"/> short emphatic sentence (or x3)</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 overall idea of paragraph.</li> <li><input type="checkbox"/> All the sentences relate to the topic sentence.</li> </ul>	<p><b>Special Effects:</b> include 1</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> simile / metaphor</li> <li><input type="checkbox"/> “show-don’t-tell” emotion</li> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> </ul>

\*For list of subordinate conjunctions and prepositions, see the word banks in the appendix.







WEEK 3, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 6-8*

1. How does Mr. Laurence slyly get Beth to play the piano at his house?

---

---

---

2. What change comes over Beth right after she receives the piano?

---

---

3. Why is Amy so upset over being punished by Mr. Davis?

---

4. What lesson does she learn from it?

---

5. What lesson does Jo learn after Amy falls through the ice?

---

6. What does Marmee tell Jo about herself that is so surprising?

---



## WEEK 3, DAY 1: BOOK DISCUSSION

*Discussion Questions*

*“Your father, Jo. He never loses patience, – never doubts or complains, – but always hopes, and works and waits so cheerfully, that one is ashamed to do otherwise before him. He helped and comforted me, and showed me that I must try to practise all the virtues I would have my little girls possess, for I was their example. It was easier to try for your sakes than for my own; a startled or surprised look from one of you, when I spoke sharply, rebuked me more than any words could have done; and the love, respect, and confidence of my children was the sweetest reward I could receive for my efforts to be the woman I would have them copy.”*

1. Even though the girl’s father isn’t home, he influences them in many significant ways. What are some of the ways he has helped them grow?
2. Marmee tries to control her temper for her children’s sakes. What is something that motivates you to be virtuous?

*“I gave my best to the country I love, and kept my tears till he was gone. Why should I complain, when we both have merely done our duty and will surely be the happier for it in the end? If I don’t seem to need help, it is because I have a better friend, even than father, to comfort and sustain me. My child, the troubles and temptations of your life are beginning, and may be many; but you can overcome and outlive them all if you learn to feel the strength and tenderness of your Heavenly Father as you do that of your earthly one. The more you love and trust Him, the nearer you will feel to Him, and the less you will depend on human power and wisdom. His love and care never tire or change, can never be taken from you, but may become the source of life-long peace, happiness, and strength. Believe this heartily, and go to God with all your little cares, and hopes, and sins, and sorrows, as freely and confidingly as you come to your mother.”*

3. Why is it important to depend on God rather than ourselves?



## WEEK 3, DAY 2: MAIN LESSON

*Simile and Metaphor*

- Similes and metaphors compare things to other things that are very different, but have something in common.
- Similes begin with *like* or *as*.
  - Eg. *Jo stood dumb as a stone.*
- Metaphors do not begin with these words but imply or state that the first thing *is* the second thing.
  - Eg. *Jo rushed up to the garret. The storm cleared up below, for Mrs March came home.* (Here Louisa May Alcott is saying that the fight between Jo and Amy was a storm.)

*Underline all the similes.*

1. The new friendship flourished like grass in the spring.
2. Beth flushed like a rose.
3. Beth, after two or three retreats, fairly got in at the side-door, and made her way, noiselessly as any mouse, to the drawing room, where her idol stood.
4. Hannah shook her fist at the ‘villain,’ and pounded potatoes for dinner as if she had him under her pestle.
5. Jo still looked like a thundercloud.
6. Mr. Davis was as nervous as a witch and as cross as a bear.
7. He shot away, looking like a young Russian, in his fur-trimmed coat and cap.

*Underline the metaphors and write what they are describing.*

1. Beth mourned as for a departed kitten, and Meg refused to defend her pet; Mrs. March looked grave and grieved, and Amy felt that no one would love her till she had asked pardon. \_\_\_\_\_
2. “You must keep watch over your ‘bosom enemy,’ as father calls it. Try with heart and soul to master this quick temper.” \_\_\_\_\_



## WEEK 3, DAY 2: MAIN LESSON

### *Story Summary*

- Writing a story summary is retelling a story that you have read.
- Therefore, when writing it, you must follow the story arc as best you can.
- For this assignment, you will be writing a story summary of Jo and Amy's fight. Even though this is part of a larger story, imagine that your reader knows nothing about what you're writing and include all the details such as the time and place of the story and a brief description of the characters.
- Note: you will write three paragraphs in one week, so keep them short!

### *The Story Arc*

#### *1. Setting and Characters*

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

#### *2. Conflict, Plot, and Rising Action*

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

#### *3. Climax, Resolution, and Theme*

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



## WEEK 3, DAY 2: TEXT ANALYSIS

*Read the text and find:*

1. 5 verbs
2. 1 Show-don't-tell emotion
3. 2 sensory words
4. 1 who/which clause

*Then underline your favorite sentence.*



Jo heard, but Amy was just struggling to her feet, and did not catch a word. Jo glanced over her shoulder, and the little demon she was harboring said in her ear, –

“No matter whether she heard or not, let her take care of herself.”

Laurie had vanished round the bend; Jo was just at the turn, and Amy, far behind, striking out toward the smoother ice in the middle of the river. For a minute Jo stood still, with a strange feeling at her heart; then she resolved to go on, but something held and turned her round, just in time to see Amy throw up her hands and go down, with the sudden crash of rotten ice, the splash of water, and a cry that made Jo's heart stand still with fear. She tried to call Laurie, but her voice was gone; she tried to rush forward, but her feet seemed to have no strength in them; and, for a second, she could only stand motionless, staring, with a terror-stricken face, at the little blue hood above the black water. Something rushed swiftly by her, and Laurie's voice cried out, –

“Bring a rail; quick, quick!”

How she did it, she never knew; but for the next few minutes she worked as if possessed, blindly obeying Laurie, who was quite self-possessed, and, lying flat, held Amy up by his arm and hockey till Jo dragged a rail from the fence, and together they got the child out, more frightened than hurt.



## WEEK 3, DAY 3: OUTLINE

**Assignment:** Write a story summary of Jo's fight with Amy in Chapter 8.

**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.

*Setting and Characters*

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

*Conflict, Plot, and Rising Action*

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

*Climax, Resolution, and Theme*

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



## WEEK 3, DAY 3: BRAINSTORMING

1. Think of verbs to describe how Jo yelled at Amy when she found her book was burned:

---

2. Think of sensory words to describe:

- a. The ice: \_\_\_\_\_
- b. Amy's screams: \_\_\_\_\_
- c. The fire burning the book: \_\_\_\_\_

3. Think of a simile to describe Amy after she has been rescued:

---

---

4. Think of dual adjectives to describe Jo's and Meg's dresses for the theater:

---





## WEEK 3, DAY 4: ROUGH DRAFT AND CHECKLIST

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

### *Story Summary*

<i>The Cake</i>	<i>The Feing</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"/> complex 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"/> -ly adverb opener</li> <li><input type="checkbox"/> -ing/-ed participle opener</li> <li><input type="checkbox"/> short emphatic sentence (or x3)</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"/> All the sentences of each paragraph relate to the correct part of the story arc (setting, conflict, or climax and resolution).</li> <li><input type="checkbox"/> Story follows the story arc.</li> <li><input type="checkbox"/> Story includes an appropriate title.</li> </ul>	<p><b>Special Effects:</b> include 1</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> simile / metaphor</li> <li><input type="checkbox"/> “show-don’t-tell” emotion</li> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> </ul>

\*For list of subordinate conjunctions and prepositions, see the word banks in the appendix.







WEEK 4, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 9-10*

1. What cheers up Meg the night they're getting ready for the small party?

---

2. What does Meg overhear that night that makes her so upset?

---

---

---

3. How does Laurie react when he sees her?

---

4. Why is he disappointed in her?

---

5. What does Meg learn from visiting the Moffats?

---

---

---

---



## WEEK 4, DAY 1: BOOK DISCUSSION

*Discussion Questions*

*She suddenly stopped laughing and looked confused; for, just opposite, she saw Laurie. He was staring at her with undisguised surprise, and disapproval also, she thought; for, though he bowed and smiled, yet something in his honest eyes made her blush, and wish she had her old dress on.*

*"I'm glad you came, I was afraid you wouldn't," she said, with her most grown-up air.*

*"Jo wanted me to come, and tell her how you looked, so I did;" answered Laurie, without turning his eyes upon her, though he half smiled at her maternal tone.*

*"What shall you tell her?" asked Meg, full of curiosity to know his opinion of her, yet feeling ill at ease with him, for the first time.*

*"I shall say I didn't know you; for you look so grown-up, and unlike yourself, I'm quite afraid of you," he said, fumbling at his glove-button.*

*"How absurd of you! The girls dressed me up for fun, and I rather like it. Wouldn't Jo stare if she saw me?" said Meg, bent on making him say whether he thought her improved or not.*

*"Yes, I think she would," returned Laurie gravely.*

*"Don't you like me so?" asked Meg.*

*"No, I don't," was the blunt reply.*

*"Why not?" in an anxious tone.*

*He glanced at her frizzled head, bare shoulders, and fantastically trimmed dress, with an expression that abashed her more than his answer, which had not a particle of his usual politeness about it.*

*"I don't like fuss and feathers."*

*... "Just say I looked pretty well, and was having a good time."*

*"I'll say the first, with all my heart; but how about the other? You don't look as if you were having a good time; are you?" and Laurie looked at her with an expression which made her answer, in a whisper, "No; not just now."*



## WEEK 4, DAY 1: BOOK DISCUSSION

1. Beneath Meg's longing to look rich and beautiful is a longing to be noticed and approved of. However, what kind of people approve of her and what kind of people don't?
2. Whose approval is it always worth winning? Think of specific people you know.
3. Modesty is important because it reflects the dignity of a woman. Dressing modestly always wins more and better respect than not. Although Ned Moffat and other boys swarm around Meg and compliment her, she feels ashamed of herself when she sees Laurie and immediately wishes she were in her old dress, for his is the respect she wants more than theirs. Meanwhile, Laurie refuses to look down at her and keeps his eyes on her face. What does this reveal about Laurie's character? Why is it worthwhile to always dress modestly?

*“Learn to know and value the praise which is worth having,  
and to excite the admiration of excellent people  
by being modest as well as pretty.”*





## WEEK 4, DAY 2: MAIN LESSON

### *Simple, Compound, and Complex Sentences*

A **simple sentence** is a basic sentence structure that has a subject and a verb.

- Eg. *Meg had told her adventure gaily.*

A **compound sentence** is two simple sentences joined by a coordinating conjunction.

- Eg. *Meg had told her adventure gaily, but something still seemed to weigh upon her spirits.*
- The coordinating conjunctions are *for, and, nor, but, or, yet, so*

A **complex sentence** is a simple sentence joined to a subordinate clause.

- Eg. *When the younger girls were gone to bed, she sat thoughtfully staring at the fire, saying little, and looking worried.*
- You already know this! Any sentence with a subordinate clause is a complex sentence. This means that complex sentences must always have subordinating conjunctions (see appendix for list).

*Write on the blanks whether each sentence is compound or complex.*

“Home is a nice place, though it isn’t splendid.” \_\_\_\_\_

“I’m glad to hear you say so, dear, for I was afraid home would seem dull and poor to you, after your find quarters.” \_\_\_\_\_

“Is that all?” asked Jo, as Mrs. March looked silently at the downcast face of her pretty daughter. \_\_\_\_\_

This spirited burst from Beth electrified the club, and Jo left her seat to shake hands approvingly. \_\_\_\_\_

*Write a compound sentence.*

---

---

*Write a complex sentence.*

---

---



WEEK 4, DAY 2: MAIN LESSON

*Writing a News Article*

- A news article retells an event that has happened recently.
- When writing a news article, begin with a sentence that will grab your readers' attention. For example: *On Friday last, we were startled by a violent shock in our basement, followed by cries of distress*, instead of *Mr. Pickwick fell into a tub*.
- Choose exciting words to describe what happened.
- The **connotation** of a news article can be good or bad, meaning that the author can describe his/her story as if he/she agrees with or likes the events that happened, or doesn't. Keep this in mind as you write, for depending on the words you choose and the tone you use, your readers will see the event one way or another. There are often two sides to a story, but always write the truth!

*Compare the two news articles. Which one describes the cat with a good connotation?*

<b>THE PUBLIC BEREAVEMENT</b>	<b>GOOD RIDDANCE!</b>
<p>It is our painful duty to record the sudden and mysterious disappearance of our cherished friend, Mrs. Snowball Pat Paw. This lovely and beloved cat was the pet of a large circle of warm and admiring friends; for her beauty attracted all eyes, her graces and virtues endeared her to all hearts, and her loss is deeply felt by the whole community.</p> <p>When last seen, she was sitting at the gate, watching the butcher's cart; and it is feared that some villain, tempted by her charms, basely stole her. Weeks have passed, but no trace of her has been discovered; and we relinquish all hope, tie a black ribbon to her basket, set aside her dish, and weep for her as one lost to us forever.</p>	<p>It is our great joy to announce the happy disappearance of a most arrogant and demanding house animal, Mrs. Snowball Pat Paw. This beautiful but entitled mammal kept her paws so immaculately washed that one could have fed a baby off them; however, the amount of water she stole from the poor March family which fed and sheltered her nearly threw them into the poorhouse. It is a known fact that she was forever thirsty because of all the fur-pampering in which she constantly indulged.</p> <p>When last seen, she was sitting by the butcher's cart, likely to steal some pork loin, for such is her contrary nature, and we are relieved to say that, although she did scare the mice, we have not seen her since and can henceforth take long baths.</p>



## WEEK 4, DAY 2: TEXT ANALYSIS

*Read the text and find:*

1. 4 adjectives
2. 1 simile
3. 3 subordinate clauses
4. 2 alliterations

*Then underline your favorite sentence.*



When the evening for the ‘small party’ came she found that the poplin wouldn’t do at all, for the other girls were putting on thin dresses, and making themselves very fine indeed; so out came the tarlatan, looking older, limper, and shabbier than ever beside Sallie’s crisp new one. Meg saw the girls glance at it and then at one another, and her cheeks began to burn, for, with all her gentleness, she was very proud. No one said a word about it, but Sallie offered to dress her hair, and Annie to tie her sash, and Belle, the engaged sister, praised her white arms; but in their kindness Meg saw only pity for her poverty, and her heart felt very heavy as she stood by herself, while the others laughed, chattered, and flew about like gauzy butterflies. The hard, bitter feeling was getting pretty bad, when the maid brought in a box of flowers. Before she could speak, Annie had the cover off, and all were exclaiming at the lovely roses, heath, and fern within.

“They are for Miss March, the man said. And here’s a note,” put in the maid, holding it to Meg.

“What fun! Who are they from? Didn’t know you had a lover,” cried the girls, fluttering about Meg in a high state of curiosity and surprise.

“The note is from mother, and the flowers from Laurie,” said Meg simply, yet much gratified that he had not forgotten her.

“Oh, indeed!” said Annie, with a funny look, as Meg slipped the note in her pocket, as a sort of talisman against envy, vanity, and false pride; for the few loving words had done her good, and the flowers cheered her up by their beauty.



## WEEK 4, DAY 3: OUTLINE

**Assignment:** Write a news article about Laurie's inclusion to the P.C. Society. Describe the way he and Jo set it up by having him in the closet the whole time and, depending on whether you agree with their prank, write the article with a positive or negative connotation.

### 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 4, DAY 3: BRAINSTORMING

1. Think of verbs instead of “said” to describe what the girls said when Laurie came out of the closet:

---

2. Think of sensory words to describe the attic:

---

3. Think of show-don't-tell emotions to describe the girls' reactions to Laurie being there the whole time:

- a. Meg: \_\_\_\_\_

- b. Beth: \_\_\_\_\_

- c. Amy: \_\_\_\_\_

4. Think of a complex sentence to use in your paragraph:

---

---

---

5. Think of adverbs to describe how the Marches welcomed Laurie in the end:

---



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

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

### *News Article*

<i>The Cake</i>	<i>The Fcing</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"/> complex 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"/> -ly adverb opener</li> <li><input type="checkbox"/> -ing/-ed participle opener</li> <li><input type="checkbox"/> short emphatic sentence (or x3)</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 overall idea of paragraph.</li> <li><input type="checkbox"/> All the sentences relate to the topic sentence.</li> </ul>	<p><b>Special Effects:</b> include 1</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> simile / metaphor</li> <li><input type="checkbox"/> “show-don’t-tell” emotion</li> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> </ul>

\*For list of subordinate conjunctions and prepositions, see the word banks in the appendix.







WEEK 5, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 11-13*

1. How do the March girls begin their holiday experiment of all play and no work?

---

2. How do they end it?

---

3. How does Jo control her temper in the game with Fred?

---

---

4. How does Beth surprise the others during the outing?

---

5. In Ch. 13, what gets Laurie out of his bad mood?

---

6. What are the girls' and Laurie's 'castles?' Who has the best? Why is hers best?

---

---

---

---



## WEEK 5, DAY 1: BOOK DISCUSSION

1. Why are the girls so bent out of shape after their week of all play and no work?
2. Why is hard work important? Why is play also important?

*Jo pointed, and Laurie sat up to examine; for through an opening in the wood one could look across the wide, blue river, the meadows on the other side, far over the outskirts of the great city, to the green hills that rose to meet the sky. The sun was low, and the heavens glowed with the splendour of an autumn sunset. Gold and purple clouds lay on the hill-tops; and rising high into the ruddy light were silvery white peaks, that shone like the airy spires of some Celestial City.*

*'How beautiful that is!' said Laurie softly, for he was quick to see and feel beauty of any kind.*

*'There is a lovelier country even than that, where we shall go, by-and-by, when we are good enough,' answered Meg, with her sweet voice.*

*'It seems so long to wait, so hard to do; I want to fly away at once, as those swallows fly, and go in at that splendid gate.'*

3. What does hard work have to do with heaven?
4. How do we get there: by our own efforts, or with God's help, or both?
5. How do you imagine heaven?





## WEEK 5, DAY 2: MAIN LESSON

*Participle Sentence Opener*

- Participle openers begin sentences with words ending in **-ing** or **-ed**.
- A participle opener is a phrase which describes the subject of the sentence. Since it describes a noun, it works as an adjective.
- However, the word beginning with -ing or -ed is taken from a verb.
- Therefore, the participle phrase tells about an action which someone is doing.
- A comma must always come at the end of the phrase.
- After the comma must come the noun which the participle opener describes. This noun is the person or thing doing the -ing/-ed action.
- Note: If there is no comma and no noun being described, even if the sentence begins with -ing or -ed, it is *not* a participle opener.
- Eg. Laying her head on her arms, Jo wet her little romance with a few happy tears.
  - 'Jo' comes right after the comma; therefore, Jo is the one laying her head on her arms.

*Underline the participle openers. Circle the subject of the sentence. If the sentence does not have a true participle opener, put an X next to it.*

Hoping to impress the lesson more deeply, Mrs. March, who had a good deal of humour, resolved to finish off the trial in an appropriate manner.

Putting on a big apron, she fell to work, and got the dishes piled up ready for washing.

“Lounging and larking doesn’t pay,” observed Jo, shaking her head.

Ashamed of his momentary pique, Laurie squeezed the kind little hand.

“Fighting faults isn’t easy, as I know; and a cheery word kind of gives a lift.”

Peeping through the meshes of the hammock, he saw the Marches coming out.

Remembering the conversation of the afternoon, the boy said to himself, with the resolve to make the sacrifice cheerfully, “I’ll let my castle go, and stay with the dear old gentleman while he needs me, for I am all he has.”



# WEEK 5, DAY 2: MAIN LESSON

## Compare and Contrast Paragraph

- In a compare and contrast paragraph, you will write about the similarities and differences of two things. Here you will compare Meg March and Kate Vaughn.
- Begin with a topic sentence briefly stating how they are alike and different.
- In your paragraph, follow this order:
  - Explain how the girls are alike.
  - Use an example from the book.
  - Using a transition word like ‘however,’ next explain how they differ.
  - Use an example from the book.
- Close with a clincher that summarizes your paragraph in a new light.

Answer these questions to help you.

Meg:

- her strengths: \_\_\_\_\_
- her weaknesses: \_\_\_\_\_

Kate:

- her strengths: \_\_\_\_\_
- her weaknesses: \_\_\_\_\_

What do they have in common?

---

---

How are they different?

---

---





## WEEK 5, DAY 2: MAIN LESSON

*Here is a sample compare and contrast paragraph. At the beginning of the sentences, number which point it is in the compare-contrast structure.*

1. Topic Sentence
2. Explain how the people/things being compared are alike.
3. Use an example from the book.
4. Using a transition word like ‘however,’ next explain how they differ.
5. Use an example from the book.
6. Clincher

Although Laurie and his grandfather are similar with their generous, courteous manners and strong personalities, they clash often because of their differences of opinion and because Laurie is reckless while his grandfather is cautious and worried. As high-class society, both of the Lawrences are naturally polite, and because of their gratitude to the Marches, they are very generous with their wealth. For example, Mr. Lawrence bestows a marvelous Christmas dinner on the family and gives Beth a piano, and Laurie gives the girls a postbox and never fails to send Marmee flowers each day. Both Lawrences are also very strong-minded and do not like to be opposed – they argue with each other very often. However, these arguments are also because of their differences: Laurie is reckless while his grandfather is a worrier. Laurie, angry at his grandfather, almost runs away from home. Mr. Lawrence, meanwhile, frets over the boy constantly, afraid that he will become a musician and doing as much as he can to stop him. He fears that Laurie will turn out like his parents. In the end, as both are kind and polite people, and generous with forgiveness as well as with wealth, they learn to overcome their headstrong tempers and lay aside their reckless ideas and nagging worries.



## WEEK 5, DAY 2: TEXT ANALYSIS

*Read the text and find:*

1. 2 personifications
2. 2 sensory words/phrases
3. 1 simile
4. 1 -ing/-ed participle opener
5. 2 -ly adverbs

*Then underline your favorite sentence.*



Taking the shortest way to the boat-house, he waited for them to appear: but no one came, and he went up the hill to take an observation. A grove of pines covered one part of it, and from the heart of this green spot came a clearer sound than the soft sigh of the pines or the drowsy chirp of the crickets.

“Here’s a landscape!” thought Laurie, peeping through the bushes, and looking wide-awake and good-natured already.

It *was* rather a pretty picture; for the sisters sat together in the shady nook, with sun and shadow flickering over them, the aromatic wind lifting their hair and cooling their hot cheeks, and all the little wood-people going on with their affairs as if these were no strangers, but old friends. Meg sat upon her cushion, sewing daintily with her white hands, and looking as fresh and sweet as a rose, in her pink dress, among the green. Beth was sorting the cones that lay thick under the hemlock near by, for she made pretty things of them. Amy was sketching a group of ferns, and Jo was knitting as she read aloud. A shadow passed over the boy’s face as he watched them, feeling that he ought to go away, because uninvited; yet lingering, because home seemed very lonely, and this quiet party in the woods most attractive to his restless spirit. He stood so still that a squirrel, busy with its harvesting, ran down a pine close beside him, saw him suddenly and skipped back, scolding so shrilly that Beth looked up, espied the wistful face behind the birches, and beckoned with a reassuring smile.



## WEEK 5, DAY 3: OUTLINE

**Assignment:** Write a compare and contrast paragraph about Meg March and Kate Vaughn.

**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. \_\_\_\_\_

*“Have regular hours for work and play; make each day both useful and pleasant, and prove that you understand the worth of time by employing it well.”*



## WEEK 5, DAY 3: BRAINSTORMING

1. Think of a simile to describe Meg:

---

2. Think of a simile to describe Kate:

---

3. Think of verbs to describe the different ways they act:

- a. Meg: \_\_\_\_\_

- b. Kate: \_\_\_\_\_

4. Think of adverbs to describe the way Kate speaks:

---

5. Think of a who/which clause to describe Meg:

---

6. Think of alliteration to use in your paragraph:

---



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

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

### *Compare and Contrast Paragraph*

<i>The Cake</i>	<i>The Fcing</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"/> complex 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"/> -ly adverb opener</li> <li><input type="checkbox"/> -ing/-ed participle opener</li> <li><input type="checkbox"/> short emphatic sentence (or x3)</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 overall idea of paragraph.</li> <li><input type="checkbox"/> All the sentences relate to the topic sentence.</li> </ul>	<p><b>Special Effects:</b> include 1</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> simile / metaphor</li> <li><input type="checkbox"/> “show-don’t-tell” emotion</li> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> </ul>

\*For list of subordinate conjunctions and prepositions, see the word banks in the appendix.







WEEK 6, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 14-16*

1. What was Jo doing when she snuck into town?

---

2. How does Laurie show his respect and love for Mrs. March in Ch. 15?

---

---

---

3. Why does Jo cut her hair?

---

4. What book do the girls read every morning? (Hint: They received it in Ch. 2.)

---

5. What thoughtful little thing does Beth do for Meg and Jo in place of Marmee, when they go off to work for the day?

---

---



## WEEK 6, DAY 1: BOOK DISCUSSION

### *Discussion Questions*

*Jo lay motionless, and her sister fancied that she was asleep, till a stifled sob made her exclaim, as she touched a wet cheek, –*

*“Jo, dear, what is it? Are you crying about father?”*

*“No, not now.”*

*“What then?”*

*“My – my hair!” burst out poor Jo, trying vainly to smother her emotion in the pillow.*

*It did not sound at all comical to Meg, who kissed and caressed the afflicted heroine in the tenderest manner.*

*“I’m not sorry,” protested Jo, with a choke. “I’d do it again to-morrow, if I could. It’s only the vain, selfish part of me that goes and cries in this silly way. Don’t tell anyone, it’s all over now. I thought you were asleep, so I just made a little private moan for my one beauty.”*

1. Love is deepest when there is sacrifice. Although it is difficult, what is so beautiful and meaningful about sacrificing yourself for the people you love?
2. What makes sacrifice even more noble is when we try to hide it. Jo only cries over her hair when she thinks no one will hear her. Why is this better than making a big fuss over it in front of everyone?

*“I rushed up garret when the letter came, and tried to thank God for being so good to us; but I could only cry, and say, ‘I’m glad! I’m glad!’ Didn’t that do as well as a regular prayer?”*

3. The prayers God loves best are the ones that come straight from the heart. Why do you think this is?



## WEEK 6, DAY 2: MAIN LESSON

## *Prepositional Opener*

- A prepositional opener begins a sentence with a prepositional phrase.
- A prepositional phrase begins with a preposition. A list of commonly used prepositions are on the next page and can also be found in the appendix.
- Prepositional phrases describe details such as where as when something is.
- Since it is a *phrase*, and not a *clause*, it does not have a subject or a verb.
- If the prepositional phrase is five words or longer, you must put a comma after it. If it is shorter than five words, the comma is optional.
- Eg. *In a few minutes* *Jo bounced in, laid herself on the sofa, and affected to read.*

*Underline the prepositional openers. Find the two 'fake' prepositional openers and cross them out. (Hint: These are clauses instead of phrases.)*

In they both came, Mrs. March and Laurie.

At the word 'telegraph,' Mrs. March snatched it, read the two lines it contained, and dropped back into her chair.

For several minutes there was nothing but the sound of sobbing in the room.

"On the way get these things."

Down dropped the rubbers, and the tea was very near following, as Meg put out her hand, with a face so full of gratitude.

In the cold grey dawn the sisters lit their lamp, and read their chapter with an earnestness never felt before.

At first, every one was eager to write, and plump envelopes were carefully poked into the letter-box.

*Write a sentence beginning with a prepositional opener.*

---



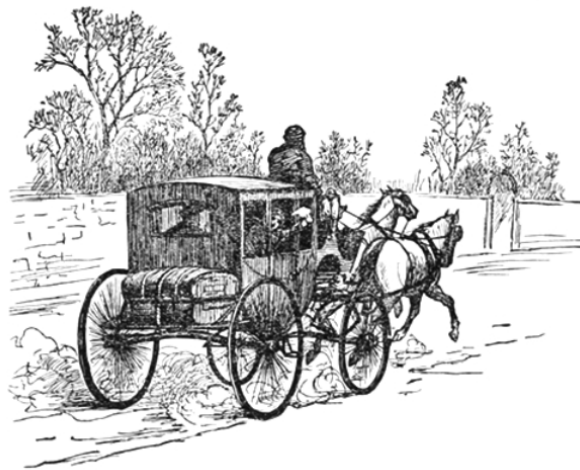
---



WEEK 6, DAY 2: MAIN LESSON

*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
--	--	---	--



*“Hope and keep busy; and whatever happens,  
 remember that you can never be fatherless.”*



## WEEK 6, 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”!) There is a list of descriptive verbs on the following page and in the appendix.
- Eg. “*She never will behave like a young lady,*” sighed Meg.

*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. *She walked on, saying sharply, “How do you know?”*
- Use a comma when a dialogue tag follows a quote. The comma should go inside the quote.
  - ie. *“I’d like to see anyone try it,” cried Jo fiercely.*
  - *Cried Jo fiercely* 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. *“It’s a secret, and if I tell you, you must tell me yours.”*
- Always indent and begin a new paragraph when a new character is speaking.
  - ie. *“And you won’t tease me in private?”*  
*“I never tease.”*



WEEK 6, DAY 2: MAIN LESSON

*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
besech	declare	insist	rebuke	sob
claim	demand	jeer	remark	stammer
coax	exclaim	lament	repeat	weep
command	explode	moan	ridicule	whimper
complain	gasp	murmur	scold	whisper

*On the following page 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.*

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?

\_\_\_\_\_



Laurie leisurely departed to recover the lost property, and Jo bundled up her braids, hoping no one would pass by till she was tidy again. But some one did pass, and who should it be but Meg, looking particularly ladylike in her state and festival suit, for she had been making calls.

“What in the world are you doing here?” she asked, regarding her dishevelled sister with well-bred surprise.

“Getting leaves,” meekly answered Jo, sorting the rosy handful she had just swept up.

“And hair-pins,” added Laurie, throwing half a dozen into Jo’s lap. “They grow on this road, Meg; so do combs and brown straw hats.”

“You have been running, Jo; how could you? When *will* you stop such romping ways?” said Meg reprovingly, as she settled her cuffs, and smoothed her hair, with which the wind had taken liberties.

“Never till I’m stiff and old, and have to use a crutch. Don’t try to make me grow up before my time, Meg: it’s hard enough to have you change all of a sudden; let me be a little girl as long as I can.”

As she spoke, Jo bent over the leaves to hide the trembling of her lips; for lately she had felt that Margaret was fast getting to be a woman, and Laurie’s secret made her dread the separation which must surely come some time, and now seemed very near. He saw the trouble in her face, and drew Meg’s attention from it by asking quickly, “Where have you been calling, all so fine?”





## WEEK 6, DAY 2: TEXT ANALYSIS

Read the text and find:

1. 5 descriptive verbs
2. 3 -ly adverbs
3. 1 sensory phrase of sound
4. 2 prepositional openers

Then underline your favorite sentence.



For a week or two, Jo behaved so queerly that her sisters were quite bewildered. She rushed to the door when the postman rang; was rude to Mr. Brooke whenever they met; would sit looking at Meg with a woe-begone face, occasionally jumping up to shake, and then to kiss her, in a very mysterious manner; Laurie and she were always making signs to one another, and talking about “Spread Eagles,” till the girls declared they had both lost their wits. On the second Saturday after Jo got out of the window, Meg, as she sat sewing at her window, was scandalized by the sight of Laurie chasing Jo all over the garden, and finally capturing her in Amy’s bower. What went on there, Meg could not see; but shrieks of laughter were heard, followed by the murmur of voices and a great flapping of newspapers.

“What shall we do with that girl? She never *will* behave like a young lady,” sighed Meg, as she watched the race with a disapproving face.

“I hope she won’t; she is so funny and dear as she is,” said Beth, who had never betrayed that she was a little hurt at Jo’s having secrets with any one but her.

“It’s very trying, but we never can make her *commy la fo*,” added Amy, who sat making some new frills for herself, with her curls tied up in a becoming way – two agreeable things, which made her feel unusually elegant and lady-like.

In a few minutes Jo bounced in, laid herself on the sofa, and affected to read.

“Have you anything interesting there?” asked Meg, with condescension.

“Nothing but a story; won’t amount to much, I guess,” returned Jo, carefully keeping the name of the paper out of sight.



## WEEK 6, DAY 3: OUTLINE

**Assignment:** Write a dialogue about what the March girls say to each other to comfort each other when Marmee is gone and they are going about their day without her. Use what you know about their personalities to write what each one would be likely to say.

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 6, DAY 3: OUTLINE

\*Note: for a dialogue, you will not need a topic sentence or clincher. Instead, begin with the setting.

### Rules for making a Key Word 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. \_\_\_\_\_

*“Be comforted, dear soul! There is always light behind the clouds.”*



## WEEK 6, DAY 3: BRAINSTORMING

1. Think of verbs to describe how each of the girls speak:

a. Meg: \_\_\_\_\_

b. Jo: \_\_\_\_\_

c. Beth: \_\_\_\_\_

d. Amy: \_\_\_\_\_

2. Think of show-don't-tell emotions to describe their sadness and hopefulness:

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

3. Think of a prepositional opener to describe Meg:

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

4. Think of alliteration to describe Jo:

\_\_\_\_\_

5. Think of a who/which clause to describe Beth:

\_\_\_\_\_

6. Think of a subjunctive clause to describe Amy:

\_\_\_\_\_



## WEEK 6, DAY 4: ROUGH DRAFT AND CHECKLIST

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

### *Dialogue*

<i>The Cake</i>	<i>The Feing</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"/> complex 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"/> -ly adverb opener</li> <li><input type="checkbox"/> -ing/-ed participle opener</li> <li><input type="checkbox"/> short emphatic sentence (or x3)</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 1</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> simile / metaphor</li> <li><input type="checkbox"/> “show-don’t-tell” emotion</li> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> </ul>

\*For list of subordinate conjunctions and prepositions, see the word banks in the appendix.







WEEK 7, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 17-18*

1. How does Beth get scarlet fever?

---

2. Why does Jo think it's her fault that Beth is sick?

---

---

3. How does Laurie convince Amy to go to Aunt March's?

---

---

4. Why won't Hannah let the girls telegram their mother?

---

---

5. Who does telegram her?

---



## WEEK 7, DAY 1: BOOK DISCUSSION

*Discussion Questions*

*How dark the days seemed now, how sad and lonely the house, and how heavy were the hearts of the sisters as they worked and waited, while the shadow of death hovered over the once happy home! Then it was that Margaret, sitting alone with tears dropping often on her work, felt how rich she had been in things more precious than any luxuries money could buy,—in love, protection, peace, and health, the real blessings of life. Then it was that Jo, living in the darkened room, with that suffering little sister always before her eyes, and that pathetic voice sounding in her ears, learned to see the beauty and the sweetness of Beth's nature, to feel how deep and tender a place she filled in all hearts, and to acknowledge the worth of Beth's unselfish ambition, to live for others, and make home happy by the exercise of those simple virtues which all may possess, and which all should love and value more than talent, wealth, or beauty. And Amy, in her exile, longed eagerly to be at home, that she might work for Beth, feeling now that no service would be hard or irksome, and remembering, with regretful grief, how many neglected tasks those willing hands had done for her. Laurie haunted the house like a restless ghost, and Mr. Laurence locked the grand piano, because he could not bear to be reminded of the young neighbor who used to make the twilight pleasant for him. Every one missed Beth. The milkman, baker, grocer, and butcher inquired how she did; poor Mrs. Hummel came to beg pardon for her thoughtlessness, and to get a shroud for Minna; the neighbors sent all sorts of comforts and good wishes, and even those who knew her best were surprised to find how many friends shy little Beth had made.*

1. Why do you think Beth has so many friends even though she is so shy?
2. Even though Beth is so quiet that she is often overlooked, everyone feels it painfully and realizes how much she did for them when they are in danger of losing her. Why is it important to always appreciate the people around us?
3. Beth's humility is what makes her goodness loveable instead of stuck-up. Why do we need humility to serve others properly?



## WEEK 7, DAY 2: MAIN LESSON

*Show-Don't-Tell Emotions*

- 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.
- If you see a structure such as “Meg *felt* (emotion)” or “Jo *was* (emotion),” then it is not a show-don’t-tell emotion, because it tells you the emotion directly.
- Eg. *Then Jo grew frightened, Meg begged to be allowed to write the truth, and even Hannah said she “would think of it, though there was no danger yet.”*
  - Show-don’t-tell: Meg begging to be allowed to write *shows* that she is frightened.
  - Not show-don’t-tell: “Jo grew frightened” *tells* that she is frightened.

*Underline the show-don’t-tell emotions, then write which emotion you think it shows.*

When her heart got heavy with longings for mother or fears for father, she went away into a certain closet, hid her face in the folds of a certain dear old gown, and made her little moan and prayed her little prayer quietly by herself. \_\_\_\_\_

“Hold your tongue, you disrespectful old bird!” cried Polly, tumbling off the chair with a bounce, and running to peck the ‘rattle-pated’ boy, who was shaking with laughter at the last speech. \_\_\_\_\_

Hannah nodded without speaking, for her lips twitched nervously; Meg dropped down into a chair as the strength seemed to go out of her limbs at the sound of those words; and Jo, after standing with a pale face for a minute, ran to the parlour, snatched up the telegram, and, throwing on her things, rushed out into the storm. \_\_\_\_\_

“O Jo, it’s not so bad as that?” cried Laurie, with a startled face. \_\_\_\_\_

*Write your own example of show-don’t-tell describing Jo when Beth gets better.*

---



---



## WEEK 7, DAY 2: MAIN LESSON

### *Personal Narrative*

- A personal narrative is a story you tell about something that happened to you.
- When writing a personal narrative you will follow the story arc.
- Since it is your story, you will use the first person (“I did this/that”).
- Write in your own voice, as if you’re speaking. You may use contractions (eg. “can’t” instead of “cannot”).
- Make it engaging! Capture your reader’s attention by using descriptive verbs and adjectives, etc. Imagine you’re telling a story – which you are.
- Finish with a strong ending, such as something funny or how it changed you.
- Note: You will be writing three paragraphs in one week, so keep it short!

### *The Story Arc*

#### *1. Setting and Characters*

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

#### *2. Conflict, Plot, and Rising Action*

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

#### *3. Climax, Resolution, and Theme*

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



*This is an example of a personal narrative. Beth tells how she cared for the Hummel baby and came back sick. Read the text and answer the questions below.*

“Mrs. Hummel’s baby died in my lap before she got home,” cried Beth, with a sob. “It wasn’t dreadful, Jo, only so sad! I saw in a minute that it was sicker, but Lottchen said her mother had gone for a doctor, so I took baby and let Lotty rest. It seemed asleep, but all of a sudden it gave a little cry, and trembled, and then lay very still. I tried to warm its feet, and Lotty gave it some milk, but it didn’t stir, and I knew it was dead. I just sat and held it softly till Mrs. Hummel came with the doctor. He said it was dead, and looked at Heinrich and Minna, who have got sore throats. ‘Scarlet fever, ma’am. Ought to have called me before,’ he said crossly. Mrs. Hummel told him she was poor, and had tried to cure baby herself, but now it was too late, and she could only ask him to help the others, and trust to charity for his pay. He smiled then, and was kinder; but it was very sad, and I cried with them till he turned round, all of a sudden, and told me to go home and take belladonna right away, or I’d have the fever. Don’t be frightened, I guess I shan’t have it badly. I looked in mother’s book, and saw that it begins with headache, sore throat, and queer feelings like mine, so I did take some belladonna, and I feel better,” said Beth, laying her cold hands on her hot forehead, and trying to look well.

1. In whose perspective is the story told? \_\_\_\_\_
2. What is the setting? \_\_\_\_\_
3. What is the conflict? \_\_\_\_\_
4. What is the resolution? \_\_\_\_\_
5. What does Beth learn from it? \_\_\_\_\_
6. What does Jo learn from it? \_\_\_\_\_





## WEEK 7, DAY 2: TEXT ANALYSIS

*Read the text and find:*

1. 3 show-don't-tell emotions
2. 5 verbs
3. 2 alliterations
4. 1 compound sentence

*Then underline your favorite sentence.*



Meg had a quiet rapture, and then brooded over the letter, while Jo set the sick-room in order, and Hannah “knocked up a couple of pies in case of company unexpected.” A breath of fresh air seemed to blow through the house, and something better than sunshine brightened the quiet rooms. Everything appeared to feel the hopeful change; Beth’s bird began to chirp again, and a half-blown rose was discovered on Amy’s bush in the window; the fires seemed to burn with unusual cheeriness; and every time the girls met, their pale faces broke into smiles as they hugged one another, whispering encouragingly, “Mother’s coming, dear! mother’s coming!” Every one rejoiced but Beth; she lay in that heavy stupor, alike unconscious of hope and joy, doubt and danger. It was a piteous sight,—the once rosy face so changed and vacant, the once busy hands so weak and wasted, the once smiling lips quite dumb, and the once pretty, well-kept hair scattered rough and tangled on the pillow. All day she lay so, only rousing now and then to mutter, “Water!” with lips so parched they could hardly shape the word; all day Jo and Meg hovered over her, watching, waiting, hoping, and trusting in God and mother; and all day the snow fell, the bitter wind raged, and the hours dragged slowly by. But night came at last; and every time the clock struck, the sisters, still sitting on either side the bed, looked at each other with brightening eyes, for each hour brought help nearer. The doctor had been in to say that some change, for better or worse, would probably take place about midnight, at which time he would return.



## WEEK 7, DAY 3: OUTLINE

**Assignment:** Write a personal narrative either of a story that happened to you, or, in Jo's perspective, write about Beth's sickness, (telling it as if you were Jo).

### Rules for making an Outline:

- **Note: You will not need a topic sentence for a personal narrative.**
- Outline using only 3-5 fully spelled words.
- Use abbreviations and pictures when you can.

### *Setting and Characters*

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

### *Conflict, Plot, and Rising Action*

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

### *Climax, Resolution, and Theme*

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



## WEEK 7, DAY 3: BRAINSTORMING

1. Think of descriptive verbs to use in your narrative:

---

2. Think of adjectives to describe Jo and Beth / the characters in your narrative:

---

3. Think of a complex sentence to use in your narrative:

---

4. Think of show-don't-tell emotions to use in your narrative:

---

---

5. Think of a who/which clause to use in your narrative:

---

---

*How rich she had been in things more precious than any luxuries  
money could buy - in love, protection, peace, and health,  
the real blessings of life.*



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

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

### *Personal Narrative*

<i>The Cake</i>	<i>The Feing</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"/> complex 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"/> -ly adverb opener</li> <li><input type="checkbox"/> -ing/-ed participle opener</li> <li><input type="checkbox"/> short emphatic sentence (or x3)</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"/> Narrative follows the story arc.</li> </ul>	<p><b>Special Effects:</b> include 1</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> simile / metaphor</li> <li><input type="checkbox"/> “show-don’t-tell” emotion</li> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> </ul>

\*For list of subordinate conjunctions and prepositions, see the word banks in the appendix.







WEEK 8, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 19-21*

1. What are Amy's great trials at Aunt March's house?

---

---

---

2. Why does she write a will?

---

3. Why doesn't Jo want Meg to marry Mr. Brooke?

---

4. How does Laurie apologize for his prank?

---

---

---

5. Why is Mr. Laurence angry at Laurie?

---

---

---



## WEEK 8, DAY 1: BOOK DISCUSSION

*Discussion Questions*

1. Amy has always been a petty, vain, and selfish girl, but in these chapters she finally begins to mature. What helps her the most in this change of character?

*“You seem to take a great deal of comfort in your prayers, Esther, and always come down looking quiet and satisfied. I wish I could.”*

*“If Mademoiselle was a Catholic, she would find true comfort; but, as that is not to be, it would be well if you went apart each day, to meditate and pray... Say nothing to Madame, but when she sleeps go you and sit alone a while to think good thoughts, and pray the dear God to preserve your sister.”...*

*From that day she was a model of obedience, and the old lady complacently admired the success of her training. Esther fitted up the closet with a little table, placed a footstool before it, and over it a picture taken from one of the shut-up rooms... It was, however, a very valuable copy of one of the famous pictures of the world, and Amy’s beauty-loving eyes were never tired of looking up at the sweet face of the divine mother, while tender thoughts of her own were busy at her heart.*

2. Why is it important to have a special, quiet place you can always go to pray?
3. God is not just beautiful, but He *is* Beauty itself! Why is it important to pray with beautiful things?
4. Little Women is a story about how four girls matured into women. Here Amy begins her growth into womanhood by gazing upon the face of Mary, the model of all women. Which virtues of Mary do you admire most? How would imitating Mary help you to become a holy and virtuous woman?





WEEK 8, DAY 2: MAIN LESSON

*Duals: Adjectives, Verbs, and Adverbs*

- Duals are when there are two words describing something.
  - 2 adjectives describing one noun
  - 2 verbs describing what a person or thing is doing
  - 2 adverbs describing a verb
- They work exactly the same as regular adjectives, verbs, and adverbs except they come in pairs.
- They help describe something more clearly and with a certain poetic rhythm.
- Eg. Dual Adjectives: *Finding the child more docile and amiable than her sister...*
- Eg. Dual Verbs: *The dog was a fat, cross beast, who snarled and yelped at her.*
- Eg. Dual Adverbs: *Her possessions might be justly and generously divided.*

*Underline the duals and label whether they are dual adjectives, verbs, or adverbs.*

She instinctively turned to the strong and tender Friend, whose fatherly love most closely surrounds his little children. \_\_\_\_\_

She missed her mother’s help to understand and rule herself. \_\_\_\_\_

“Now I’m ready,” said Amy, shutting the wardrobe, and taking a paper out of her pocket. \_\_\_\_\_

She would very gladly have gone out to enjoy the bright wintry weather. \_\_\_\_\_

She sat over her sewing, with a timid, troubled look on her face. \_\_\_\_\_

Laurie was singing and sealing as he spoke. \_\_\_\_\_

“He only wanted our leave to love and work for her.” \_\_\_\_\_

*Write a sentence with dual adverbs.*

---



---



## WEEK 8, DAY 2: MAIN LESSON

### *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 Amy changed throughout the book.

1. Refer to reading comprehension questions 1-2 and the 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 8, DAY 2: TEXT ANALYSIS

*Read the text and find:*

1. 1 simile
2. 1 dual verb
3. 1 dual adjective
4. 1 complex sentence
5. 1 participle sentence opener

*Then underline your favorite sentence.*



While these things were happening at home, Amy was having hard times at Aunt March's. She felt her exile deeply, and, for the first time in her life, realized how much she was beloved and petted at home. Aunt March never petted any one; she did not approve of it; but she meant to be kind, for the well-behaved little girl pleased her very much, and Aunt March had a soft place in her old heart for her nephew's children, though she didn't think proper to confess it. She really did her best to make Amy happy, but, dear me, what mistakes she made! Some old people keep young at heart in spite of wrinkles and gray hairs, can sympathize with children's little cares and joys, make them feel at home, and can hide wise lessons under pleasant plays, giving and receiving friendship in the sweetest way. But Aunt March had not this gift, and she worried Amy very much with her rules and orders, her prim ways, and long, prosy talks. Finding the child more docile and amiable than her sister, the old lady felt it her duty to try and counteract, as far as possible, the bad effects of home freedom and indulgence. So she took Amy in hand, and taught her as she herself had been taught sixty years ago,—a process which carried dismay to Amy's soul, and made her feel like a fly in the web of a very strict spider.



## WEEK 8, DAY 3: OUTLINE

**Assignment:** Write a character development paragraph describing how Amy has improved throughout the book.

**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. \_\_\_\_\_

*“The sincere wish to be good is half the battle.”*



## WEEK 8, DAY 3: BRAINSTORMING

1. Think of dual verbs to describe the way Amy would talk in the beginning of the book:

---

2. Think of dual adjectives to describe Amy at the end of the book:

---

3. Think of dual adverbs to describe the way Aunt March would order Amy around:

---

4. Think of a complex sentence to use in your paragraph:

---

---

5. Think of a participle opener to use in your paragraph:

---

---

6. Think of a simile or metaphor to describe Amy's trials at Aunt March's:

---



## WEEK 8, 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 Feing</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"/> complex 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"/> -ly adverb opener</li> <li><input type="checkbox"/> -ing/-ed participle opener</li> <li><input type="checkbox"/> short emphatic sentence (or x3)</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 overall idea of paragraph.</li> <li><input type="checkbox"/> All the sentences relate to the topic sentence.</li> </ul>	<p><b>Special Effects:</b> include 1</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> simile / metaphor</li> <li><input type="checkbox"/> “show-don’t-tell” emotion</li> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> </ul>

\*For list of subordinate conjunctions and prepositions, see the word banks in the appendix.







WEEK 9, DAY 1: BOOK DISCUSSION

*Reading Comprehension Questions Ch. 22-23*

1. What is the last drop of happiness during the Marches' Christmas?

---

2. What does Meg tell Jo she'll say to Mr. Brooke if he proposes?

---

---

3. What does Jo think she'll say?

---

---

4. What does Meg say and why?

---

---

5. Why does she change her mind?

---

---

**\*Note:** For this week you will also need to watch one of the *Little Women* movies.



## WEEK 9, DAY 1: BOOK DISCUSSION

*Discussion Questions*

1. What holiday does this book begin with? How much time has passed over the course of the book?
2. How does this Christmas compare with the one at the beginning of the book?
3. The girls have changed so much over only one year. Why do you think they grew so much? How did each of them become little women? How have you changed since this time last year?

*“I read in ‘Pilgrim’s Progress’ to-day, how, after many troubles, Christian and Hopeful came to a pleasant green meadow, where lilies bloomed all the year round, and there they rested happily, as we do now, before they went on to their journey’s end,” answered Beth.*

4. *Pilgrim’s Progress*, a book mentioned throughout *Little Women*, is a classic Christian story by Paul Bunyan about a pilgrim who goes on a journey. The journey symbolizes the Christian life, and on it he has many adventures which symbolize both the struggles and joys of following Christ. How is the story of *Little Women* similar to *Pilgrim’s Progress*? What is the “pleasant green meadow” for the girls which Beth talks about? What is the journey’s end?





## WEEK 9, DAY 1: VOCABULARY TEST

*Going by memory, write down the definitions to all the words. If you cannot remember the answer, put down your best guess. Then go through your cards and write the correct answers to the words you got wrong.*

1. dishevelled: \_\_\_\_\_
2. voraciously: \_\_\_\_\_
3. crotchety: \_\_\_\_\_
4. blighted: \_\_\_\_\_
5. tiff: \_\_\_\_\_
6. stamina: \_\_\_\_\_
7. dyspeptic: \_\_\_\_\_
8. complacent: \_\_\_\_\_
9. imperious: \_\_\_\_\_
10. gesticulate: \_\_\_\_\_
11. impertinent: \_\_\_\_\_
12. maternal: \_\_\_\_\_
13. melodramatic: \_\_\_\_\_
14. jubilee: \_\_\_\_\_
15. indolent: \_\_\_\_\_

*He that is down need fear no fall,*

*He that is low no pride;*

*He that is humble ever shall*

*Have God to be his guide.*



## WEEK 9, DAY 2: MAIN LESSON

### Review

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

- adjectives and dual adjectives
- adverbs and dual adverbs
- verbs and dual verbs
- sensory words
- alliteration
- personification
- simile
- metaphor
- show-don't-tell emotions
- who/which adjective clause
- subordinate clause (complex sentence)
- compound sentence
- subordinate clause opener
- prepositional opener
- participial opener (-ing / -ed)
- short emphatic sentence (or x3)



*I am content with what I have,  
Little be it or much;  
And, Lord! contentment still I crave,  
Because Thou savest such.*



## WEEK 9, DAY 1: MAIN LESSON

*Review*

*Read the text. Then, using the list on the previous page, underline and label one of as many of the literary devices and structures as you can find.*

“I remember a time when this hand was white and smooth, and your first care was to keep it so. It was very pretty then, but to me it is much prettier now,—for in these seeming blemishes I read a little history. A burnt-offering has been made of vanity; this hardened palm has earned something better than blisters; and I’m sure the sewing done by these pricked fingers will last a long time, so much good-will went into the stitches. Meg, my dear, I value the womanly skill which keeps home happy more than white hands or fashionable accomplishments. I’m proud to shake this good, industrious little hand, and hope I shall not soon be asked to give it away...

“In spite of the curly crop, I don’t see the ‘son Jo’ whom I left a year ago... I see a young lady who pins her collar straight, laces her boots neatly, and neither whistles, talks slang, nor lies on the rug as she used to do. Her face is rather thin and pale, just now, with watching and anxiety; but I like to look at it, for it has grown gentler, and her voice is lower; she doesn’t bounce, but moves quietly, and takes care of a certain little person in a motherly way which delights me. I rather miss my wild girl; but if I get a strong, helpful, tender-hearted woman in her place, I shall feel quite satisfied. I don’t know whether the shearing sobered our black sheep, but I do know that in all Washington I



couldn't find anything beautiful enough to be bought with the five-and-twenty dollars which my good girl sent me....

"There's so little of Beth, I'm afraid to say much, for fear she will slip away altogether, though she is not so shy as she used to be," began their father cheerfully; but recollecting how nearly he *had* lost her, he held her close, saying tenderly, with her cheek against his own, "I've got you safe, my Beth, and I'll keep you so, please God..."

"I observed that Amy took drumsticks at dinner, ran errands for her mother all the afternoon, gave Meg her place to-night, and has waited on every one with patience and good-humor. I also observe that she does not fret much nor look in the glass, and has not even mentioned a very pretty ring which she wears; so I conclude that she has learned to think of other people more and of herself less, and has decided to try and mould her character as carefully as she moulds her little clay figures. I am glad of this; for though I should be very proud of a graceful statue made by her, I shall be infinitely prouder of a lovable daughter, with a talent for making life beautiful to herself and others."

*Fulness to them a burden is,  
That go on pilgrimage;  
Here little, and hereafter bliss,  
Is best from age to age!*



## WEEK 9, DAY 2: MAIN LESSON

### *Book-Movie Comparison*

- In a Book-Movie Comparison, you watch a movie based on a book and write about how they compare.
- Begin with a topic sentence which states the overall similarity of the movie to the book.
- As you write the paragraph, answer these questions:
  - How is the movie similar to the book?
  - How is it different?
  - Is the plot the same: perfectly the same / not at all / for the most part?
  - Are there any important scenes missed?
  - Did you catch any lines from the book?
  - Are the characters true to their characters in the book?
  - Does it match the overall theme?
  - Would the author be pleased?

Watch either the 1994 or 2019 *Little Women* and think about the answers to these questions.





## WEEK 9, DAY 3: OUTLINE

**Assignment:** Write a book-movie comparison comparing one of the *Little Women* movies to the book.

**Rules for making an Outline:**

- Outline the most important 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. \_\_\_\_\_

*“Though I should be very proud of a graceful statue made by her,  
I shall be infinitely prouder of a lovable daughter,  
with a talent for making life beautiful to herself and others.”*



## WEEK 9, DAY 4: BRAINSTORMING

1. Think of verbs to describe the way the characters speak and act in the movie:

a. Meg: \_\_\_\_\_

b. Jo: \_\_\_\_\_

c. Beth: \_\_\_\_\_

d. Amy: \_\_\_\_\_

2. Think of adjectives to describe Laurie:

a. in the book: \_\_\_\_\_

b. in the movie: \_\_\_\_\_

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

\_\_\_\_\_

4. Think of a complex sentence recounting your favorite scene in the book:

\_\_\_\_\_

\_\_\_\_\_

5. Think of a compound sentence retelling the same scene in the movie:

\_\_\_\_\_

\_\_\_\_\_



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

Using your outline, write out the rough draft of your book-movie comparison. Use this checklist.

### *Book-Movie Comparison*

<i>The Cake</i>	<i>The Feing</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"/> complex 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"/> -ly adverb opener</li> <li><input type="checkbox"/> -ing/-ed participle opener</li> <li><input type="checkbox"/> short emphatic sentence (or x3)</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 overall idea of paragraph.</li> <li><input type="checkbox"/> All the sentences relate to the topic sentence.</li> </ul>	<p><b>Special Effects:</b> include 1</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> simile / metaphor</li> <li><input type="checkbox"/> “show-don’t-tell” emotion</li> <li><input type="checkbox"/> alliteration</li> <li><input type="checkbox"/> personification</li> </ul>

\*For list of subordinate conjunctions and prepositions, see the word banks in the appendix.

















































## 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.

maternal	pensive
profitable	gesticulate

1. **maternal**, adj. - motherly  
*While making these maternal inquiries, Mother got her wet things off.*
2. **pensive**, adj. - deep and thoughtful  
*Jo's croaking spoilt the most pensive tune.*
3. **profitable**, adj. - causing improvement  
*Their time acting would have otherwise been spent in less profitable society.*
4. **gesticulate**, v. - to make dramatic hand motions  
*Don Pedro and Rodrigo shout and gesticulate tremendously.*





## WEEK 2, DAY 1: VOCABULARY

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

Memorize and use in your writing assignments.

<p>momentary</p>	<p>blighted</p>
<p>peppery</p>	<p>impertinent</p>

1. **momentary**, adj. - for a moment  
*There was a momentary lull, broken by Hannah, who stalked in.*
2. **blighted**, adj. - injured  
*"You're a blighted being, because you can't sit in the lap of luxury."*
3. **peppery**, adj. - short-tempered and irritable  
*In her heart she rather liked the peppery old lady.*
4. **impertinent**, adj. - rude, usually to elders  
*"Finish the chapter, and don't be impertinent, miss."*





## WEEK 3, DAY 1: VOCABULARY

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

Memorize and use in your writing assignments.

indolent	voraciously
crotchety	breach

1. **indolent**, adj. - lazy, self-gratifying  
*Their busy, lively ways made him ashamed of the indolent life he led.*
2. **voraciously**, adv. - with a huge appetite; eagerly  
*Jo browsed over the new library voraciously.*
3. **crotchety**, adj. - grouchy and short-tempered  
*She was beginning to fear she had offended her crotchety friend.*
4. **breach**, n. - divide  
*The wisest course was to wait till Jo's generous nature healed the breach.*





## 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.

melodramatic	tiff
benignly	jovial

1. **melodramatic**, adj. - overly exaggerated  
*"Silence à la mort," replied Laurie, with a melodramatic flourish.*
2. **tiff**, n. - a petty quarrel  
*They twirled round, feeling more friendly than ever after their small tiff.*
3. **benignly**, adv. - kindly  
*"Go on!" added Winkle and Tupman, while the President bowed benignly.*
4. **jovial**, adj. - fun-loving and lively  
*A more devoted, well-behaved, and jovial member no club could have.*





## 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.

<p>phenomenon</p>	<p>venerable</p>
<p>dyspeptic</p>	<p>propriety</p>

1. **phenomenon**, n. - strange and unusual event  
*It made Jo feel as if some natural phenomenon had occurred.*
2. **venerable**, adj. - old and respected  
*Frequent peals of laughter startled a venerable horse who fed nearby.*
3. **dyspeptic**, adj. - having indigestion and thus being irritable  
*Every one settled themselves to a hearty meal; for youth is seldom dyspeptic.*
4. **propriety**, v. - good manners; following social customs  
*"You needn't try to preach propriety, for you can't do it, Jo."*





## 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.

nettled	dishevelled
jubilee	panacea

1. **nettled**, adj. - annoyed  
*"Can't a fellow take a little innocent amusement?" Laurie asked, nettled.*
2. **disheveled**, adj. - messy and strewn out of place  
*Meg regarded her dishevelled sister with well-bred surprise.*
3. **jubilee**, n. - great rejoicing and celebration  
*These foolish, affectionate people made a jubilee of every little household joy.*
4. **panacea**, n. - a remedy for all ills  
*With her, work was the panacea for most afflictions.*





## 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.

exertion	relapse
stamina	incoherent

1. **exertion**, n. - hard and demanding work  
*After such tremendous exertions, they felt that Endeavor deserved a holiday.*
2. **relapse**, n. - a fall back into bad health or bad ways  
*Beth kept on, with only slight relapses into idleness or grieving.*
3. **stamina**, n. - hardiness of mind or body  
*"March never had any stamina," was the cheerful reply.*
4. **incoherent**, adj. - impossible to understand  
*She lay hour after hour, tossing to and fro, with incoherent words on her lips.*





## 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.

docile	reprehensible
complacent	imperious

1. **docile**, adj. - easily taught  
*She found the child more docile and amiable than her sister.*
2. **reprehensible**, adj. - deserving scolding  
*Polly behaved in all respects like a reprehensible old bird.*
3. **complacent**, adj. - coolly proud of one's success  
*The old lady complacently admired the success of her training.*
4. **imperious**, adj. - commanding, wielding too much power  
*Laurie's father had married against the imperious old man's will.*





## 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
--	--	---	--



## 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