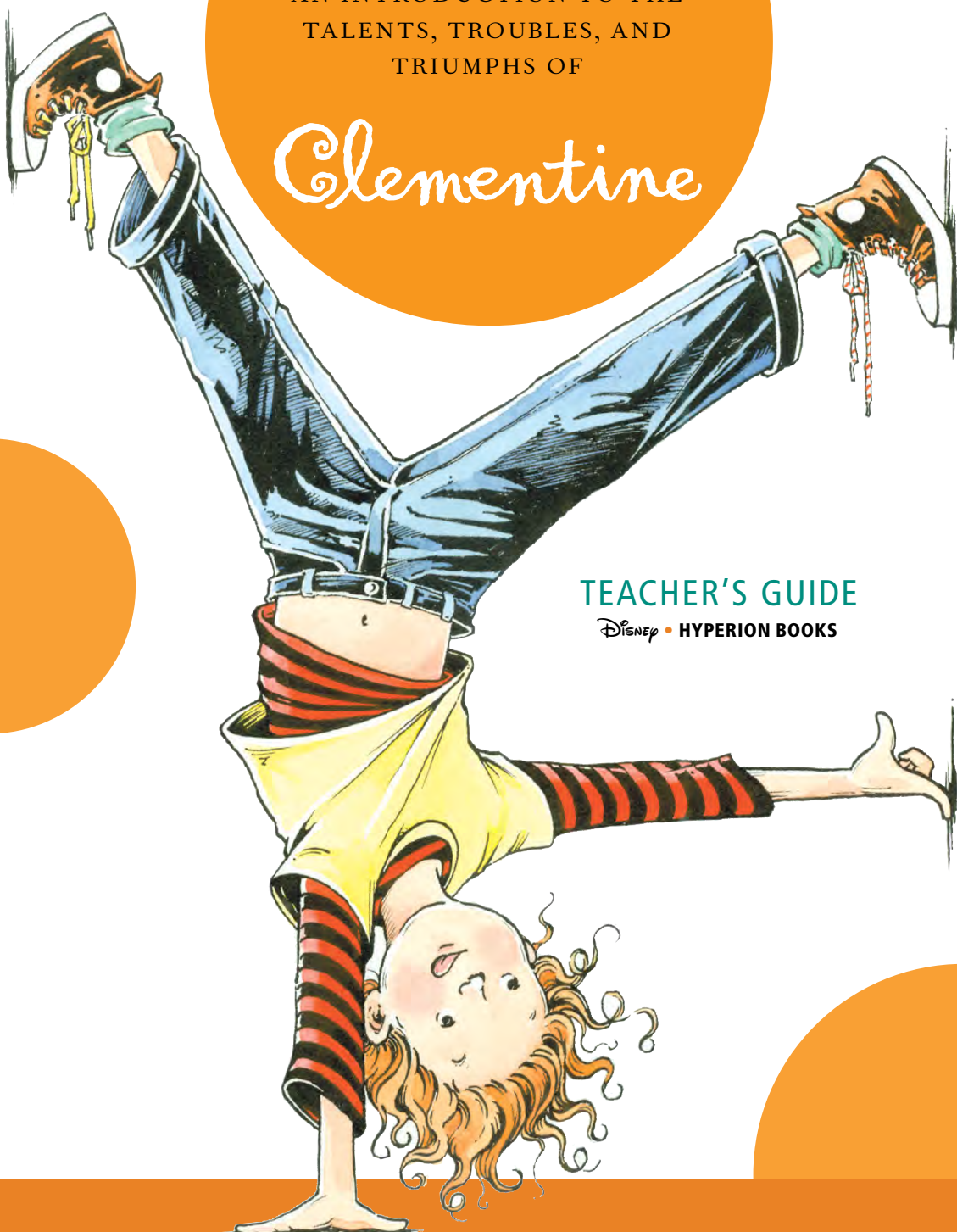


AN INTRODUCTION TO THE
TALENTS, TROUBLES, AND
TRIUMPHS OF

Clementine

TEACHER'S GUIDE

Disney • HYPERION BOOKS



Seven Memorable Titles

WRITTEN BY SARA PENNYPACKER AND
ILLUSTRATED BY MARLA FRAZEE



About the Guide

This guide is aligned with the College and Career Readiness Anchor Standards (CCR) for Literature, Writing, Language, Speaking and Listening. The broad CCR standards are the foundation for the grade level-specific Common Core State Standards.

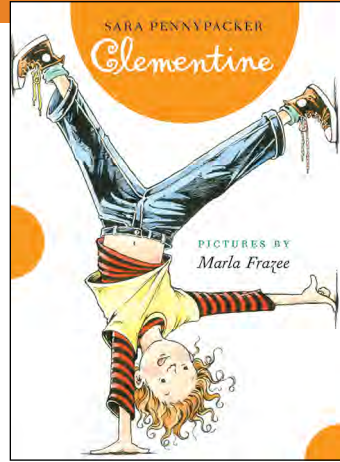


Clementine

Clementine is having not so good of a week.

- On Monday, she's sent to the principal's office for cutting off Margaret's hair.
- Tuesday, Margaret's mother is mad at her.
- Wednesday, she's sent to the principal . . . again.
- Thursday, Margaret stops speaking to her.
- Friday starts with yucky eggs and gets worse.
- And by Saturday, even her mother is mad at her.

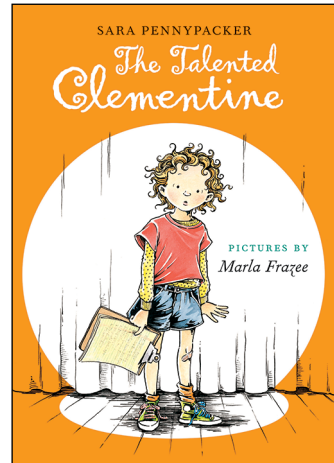
Okay, fine. Clementine is having a DISASTROUS week.

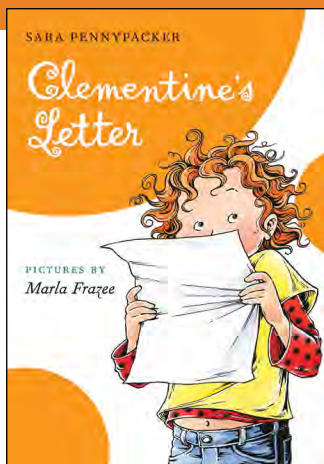


The Talented Clementine

Winner or washout?

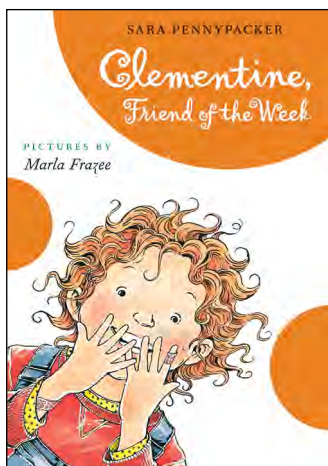
When it comes to tackling third grade, Clementine is at the top of her game—okay, so maybe not *all* the time. After her teacher announces that the third and fourth graders will be putting on a talent show, Clementine panics. She doesn't sing or dance or play an instrument. She can't even *hop* with finesse. And as if she didn't feel bad enough, her perfect best friend, Margaret, has so many talents she has to alphabetize them to keep them straight. As the night of the big "Talent-palooza" draws closer, Clementine is desperate for an act, *any* act. But the unexpected talent she demonstrates at the show surprises everyone—most of all herself.





Clementine's Letter

Clementine can't believe her ears—her beloved teacher, Mr. D'Matz, might be leaving them for the rest of the year to go on a research trip to Egypt! No other teacher has ever understood her impulsiveness, her itch to draw constantly, or her need to play "Beat the Clock" when the day feels too long. And in his place, he's left a substitute with a whole new set of rules that Clementine just can't figure out. The only solution, she decides, is to hatch a plan to get Mr. D'Matz back. If it means ruining her teacher's once-in-a-lifetime chance . . . well, it's worth it. Isn't it?



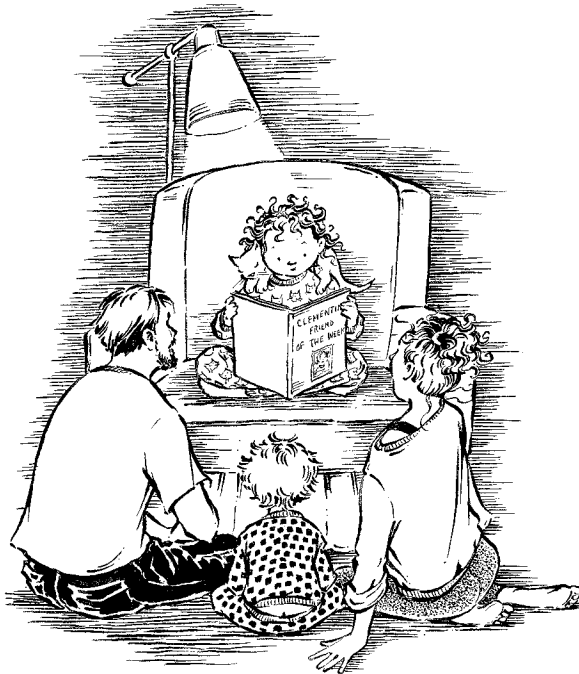
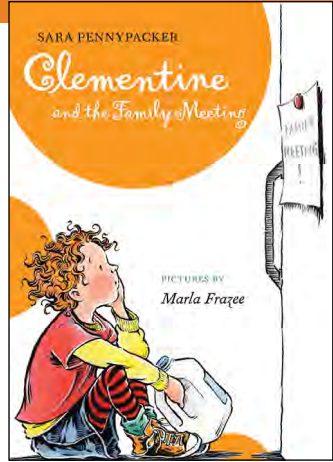
Clementine, Friend of the Week

Clementine has been picked for Friend of the Week, which means she gets to be line leader, collect the milk money, and feed the fish. Even better, she'll get a Friend of the Week booklet in which all the other third-grade kids will write why they like her. Clementine's best friend, Margaret, has all sorts of crazy ideas for how Clementine can prove to the class she is a friend. Clementine *has* to get a great booklet, so she does what Margaret says. . . but what begins as one of the best weeks ever may turn out to be the worst. Who knew that being a friend could be so hard?



Clementine and the Family Meeting

Clementine is having a nervous breakdown. The *FAMILY MEETING!* sign is up in her house, and she just knows she's in trouble for something. Has she been too mean to her little brother? Too sloppy? Eating too much junk food? Try as she might to find out what's on the agenda, her parents won't reveal anything before the meeting. As far as Clementine is concerned, the agenda should be something like "We're getting a gorilla." But no, it's something entirely different. "We're talking about a new baby," says her father. "A brother or sister for you two. What do you think about that?" No thanks! is what Clementine thinks. After all, *four* is the perfect number for a family. There are four sides to a table, not five. Will Clementine learn to make room for one more?

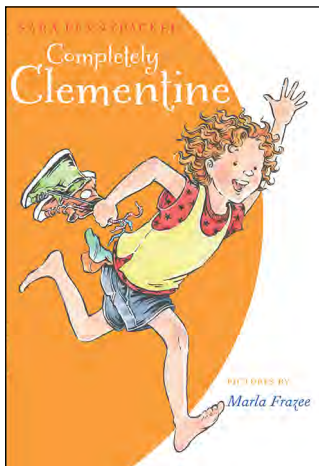




Clementine and the Spring Trip

For Clementine, spring is a really big deal. It's the time for seeing her apple tree start to grow, for watching her friend Margaret go crazy with spring cleaning, and for going on the school trip to Plimoth Plantation. Clementine is ready for Ye Olden Times, but she isn't so sure about surviving lunch there—the fourth graders have strict rules about no eating sounds. (What *is* snicking, anyway?) If that wasn't enough, Clementine also faces the challenges of learning Olive-language and surviving The Cloud on Bus Seven.

Hearing the pilgrim lady talk about why she made the long journey from England makes Clementine think about rules. Who makes them, and what do they mean to the people who have to live with them? Today Clementine has to decide which rules are made to be broken.



Completely Clementine

Summer is coming, and Clementine is not ready. She is not ready to start speaking to her father again, because she's still mad at him for eating meat. Instead she has to express her sadness by giving him drawings of animals she knows would not want to be somebody's dinner. Then there is the new baby on the way. Clementine's mom sure doesn't seem ready. She's suddenly crazy about cleaning (Dad says she is *nesting*), but she doesn't even have a name picked out yet. Clementine just hopes

the baby won't be a dud. What Clementine *really* isn't ready for is saying good-bye to her third-grade teacher. She knows Mr. D'Matz is going to tell her all kinds of things that aren't true. Everything else may be changing around her, but that doesn't mean that Clementine has. But which is worse, saying good-bye or *not* saying good-bye?

Clementine's Names

Clementine calls her little brother by vegetable names, such as Spinach. She says, “Okay, fine, my brother’s name is not really Spinach. But I got stuck with a name that is also a fruit, and it’s not fair that he didn’t. The only thing worse than a fruit name is a vegetable name, so that’s what I think he should have.” (*Clementine*)

When Clementine’s cat, Polka Dottie, had kittens last year, she named them Mascara, Fluoride, and Laxative. She says, “I have discovered that the most exquisite words in the world are on labels you will find in a bathroom.” (*Clementine*)

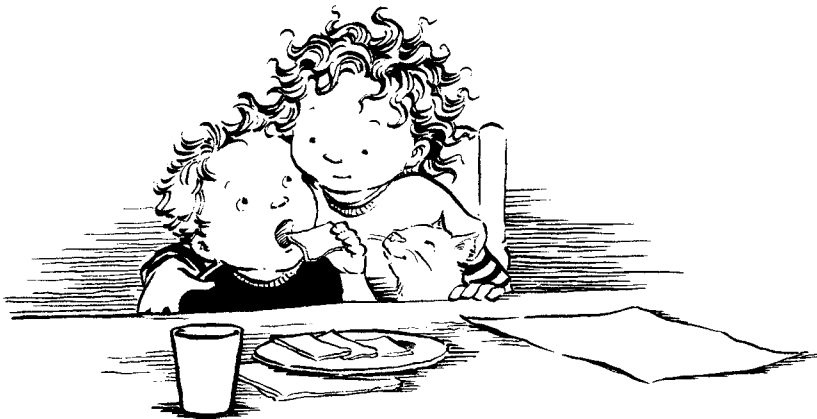
DISCUSSION POINTS

- What are some of the vegetable names Clementine uses for her brother?
- What interesting names or nicknames have you given to family, friends, pets, or toys such as stuffed animals? How did you come up with these names?
- Note that after all seven books we still don’t know Clementine’s little brother’s real name. What do you think it is? What do you know about him?

DRAWING PROMPT

- Draw a picture of the important people, pets, and things in your life, labeled with the names you use for them.

Correlates to Common Core State Standards for English Language Arts in Language: Vocabulary Acquisition and Use, L.1.4–4.4; Reading Literature: Key Ideas and Details, R.L.1.1–4.1; and Speaking and Listening: Comprehension and Collaboration, S.L.1.1–4.1.



Angry?

In one week, Clementine cuts off Margaret’s hair, colors it with red Magic Marker, and tries to glue her own cut-off hair onto Margaret’s head. Principal Rice asks her, “Clementine, what’s going on between you and Margaret? . . . Are you angry with her?” (*Clementine*)

DISCUSSION POINT

- What do you think is going on between Clementine and Margaret? Consider both their points of view.

WRITING PROMPT

- When you are angry, sometimes it helps to write down exactly how you are feeling. Pretend you are Clementine or Margaret. Write a letter from one girl to the other, explaining and describing why you are mad.

Correlates to Common Core State Standards for English Language Arts in Language: Reading Literature: Key Ideas and Details, R.L.1.1–4.1, Craft and Structure, R.L.1.4–4.4, and R.L.1.6–4.6; Speaking and Listening: Comprehension and Collaboration, S.L.1.1–4.1; Writing, Text Types and Purposes, W.2.3–4.3.

Portmanteaus

Clementine makes up colorful and fun words, such as *spectacularful* on page 52 of *Clementine*. This word, *spectacularful*, is what we call a portmanteau (a word adapted by Lewis Carroll to describe the words he created for his classic nonsense poem “Jabberwocky,” in his 1872 book *Through the Looking Glass and What Alice Found There*). In a portmanteau (pronounced “port-man-toe”), two or more words and their meanings are joined together to make a new word. *Spectacularful* combines *spectacular* and *wonderful*. Clementine also coins the word *astounding* on page 154. What two words make up that one (*astounding* and *astounding*)?

ACTIVITY

- Each student can make up his or her own portmanteau, write a definition of it, and compose an interesting sentence using it. Each can then write his or her word on a chart, and then read the sentence aloud to the rest of the group. Looking at the word and listening to the sentence for content clues, figure out what two words were joined together and what the new word means.

Create Your Own Portmanteau

Make up your own portmanteau, merging two words.

EXAMPLE:

NEW WORD: SNOUGH or SNOUGHING.

SENTENCE: When I had a bad cold, I couldn't stop snoughing.

DEFINITION: A sneeze and a cough, done at the same time.

_____ + _____ = _____

My new word is: _____.

Write a definition of your new word:

Now write an interesting sentence using your new word so people can figure out what it means.

Correlates to Common Core State Standards for English Language Arts in Language: Vocabulary Acquisition and Use, L.1.4–4.4 and L.1.5–4.5; Reading Literature: Key Ideas and Details, R.L.1.1–4.1, and Craft and Structure, R.L.1.4–4.4; and Speaking and Listening: Comprehension and Collaboration, S.L.1.1–4.1.

Margaret's Side of the Story

DISCUSSION POINT

- We see this story of Clementine's "not so good of a week" from her point of view. What about Margaret? How do you think she feels about everything that has happened with Clementine all week? Why does she allow Clementine to keep "working" on her hair?

WRITING PROMPT

- Put yourself in Margaret's place and recount the events of the week from her point of view.

Correlates to Common Core State Standards for English Language Arts in Language: Reading Literature: Key Ideas and Details, R.L.1.1–4.1, Craft and Structure, R.L.1.4–4.4 and R.L.1.6–4.6, Integration of Ideas, R.L.1.7–4.7; Speaking and Listening: Comprehension and Collaboration, S.L.1.1–4.1; Writing, Text Types and Purposes, W.2.3–4.3.

Clementine's Voice

"Okay, fine," as Clementine would say. You can't find a more apt example of why Voice is such an important trait in 6-Trait writing than Clementine's narration. She is the soul sister to characters like Beverly Cleary's Ramona and Barbara Parks's Junie B. Jones, with whom students can compare and contrast personalities.

DISCUSSION POINTS

- What is special and unique about Clementine's observations and point of view? What makes her different from other characters you have met in books?
- What other book characters might Clementine invite to her house for a birthday party?
- Which book character would be her best friend or worst enemy?
- How are you like Clementine? Would she be your friend? Why or why not?



Asking Questions

Clementine asks questions:

- “Which are smarter? Chimpanzees or orangutans?” (*The Talented Clementine*)
- “What is the difference between *smashed* and *crashed*?” (*The Talented Clementine*)
- “If a teacher can have a substitute teacher, how come a kid can’t have a substitute kid?” (*The Talented Clementine*)

DISCUSSION POINT

- Make a list of questions about subjects that interest you. How might you find the answers?

Correlates to Common Core State Standards for English Language Arts in Language: Vocabulary Acquisition and Use, L.1.5–4.5; Reading Literature: Key Ideas and Details, R.L.1.3–4.3, and Craft and Structure, R.L.1.6–4.6; and Speaking and Listening: Comprehension and Collaboration, S.L.1.1–4.1.

Clementine’s Memorable Lines

Clementine notices everything. Look for some of her unforgettable quotes and write them down. Here’s an example:

“But this year I am in the gifted class for math. And here is the bad surprise—so far, no gifts.” (*Clementine*)

DISCUSSION POINT

- In class or in a written exercise, discuss why you find the quotes memorable.

Correlates to Common Core State Standards for English Language Arts in Reading Literature: Craft and Structure, R.L.3.4–4.4, and R.L.3.5–4.5; Speaking and Listening: Comprehension and Collaboration, S.L.1.1–4.1; and Writing: Text Types and Purposes, W.2.1–4.1.



Clementine's Drawings

Clementine says, "When I draw things, everyone knows what they are. Even grown-ups."
(*The Talented Clementine*)

Look through the Clementine books and examine her drawings. What kinds of things does she draw? (See her picture of Margaret with her hair chopped off, looking beautiful, like a dandelion, on page 10 of *Clementine*, for one.)

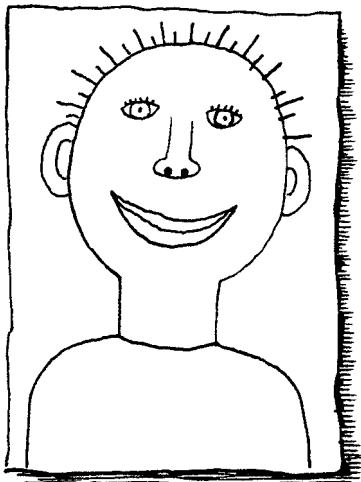
DISCUSSION POINT

- What kinds of things do you like to draw?

ACTIVITY

- Hand out small pocket mirrors to your students and have them make self-portraits, as Clementine does of her mad face (*Clementine*), or pair them up and have them draw each other's portraits.

Correlates to Common Core State Standards for English Language Arts in Reading Literature: Key Ideas and Details, R.L.1.1–4.1, and Integration of Knowledge and Ideas, R.L.1.7–4.7; Speaking and Listening: Comprehension and Collaboration, S.L.1.2–4.2, and Presentation of Knowledge and Ideas, S.L.1.5.



Spectacularful Ideas

Clementine says, “Thursday morning I woke up with a spectacularful idea. I am lucky that way—spectacularful ideas are always sproinging up in my brain. The secret thing I know about ideas is that once they sproing into your head you have to grab them fast, or else they get bored and bounce away.” (*Clementine*)

DISCUSSION POINT

- Which of Clementine’s spectacularful ideas have been good ones and which have not worked out so well?

WRITING PROMPT

- What spectacularful ideas have sproing up in your brain lately? What did you do with them and how did they work out?

Correlates to Common Core State Standards for English Language Arts in Reading Literature: Key Ideas and Details, R.L.1.1–4.1, R.L.1.3–4.3, and R.L.1.4–4.4; Speaking and Listening: Comprehension and Collaboration, S.L.1.2–4.2; and Writing: Text Types and Purposes, W.1.3–4.3.

Having Empathy

On page 36 of *The Talented Clementine*, Clementine’s dad tells her, “You’re the most talented person I know!” One of the attributes on his list for Clementine is that she is very empathetic.

DISCUSSION POINTS

- What does it mean to be empathetic?
- How is Clementine empathetic? What are some of the things she’s done that show empathy?
- How have you been empathetic?

Correlates to Common Core State Standards for English Language Arts in Reading Literature: Key Ideas and Details, R.L.1.1–4.1, R.L.1.3–4.3, and R.L.1.4–4.4; Speaking and Listening: Comprehension and Collaboration, S.L.1.2–4.2, and Presentation of Knowledge and Ideas, S.L.1.4–4.4.

Building Stories

On a sketch pad, Clementine writes the first sentence of a new story she calls “The Building Manager—By Dad.” Her first sentence is “Once there was a building manager.” Her dad writes underneath, “He was extremely handsome and he had the strength of TEN OXEN.” Over the course of the book, she and her dad alternately write new sentences of the story. (*The Talented Clementine*)

INTERACTIVE WRITING ACTIVITY

- Have students form groups and then have each group think up a simple first sentence of their own.
- For an interactive writing activity, have the children contribute sentences one at a time, while you write them down.
- Another option is to have your students work in pairs to write the rest of the story, alternating sentences. Or have them bring home their story starters and write a story with a parent, grandparent, or older sibling.

Correlates to Common Core State Standards for English Language Arts in Reading Literature: Key Ideas and Details R.L.1.1–4.1, R.L.1.3–4.3, R.L.1.4–4.4, and R.L.1.6–4.6; Speaking and Listening: Comprehension and Collaboration, S.L.1.1–4.1 and S.L.1.3–4.3; and Writing: Text Types and Purposes, W.1.2–4.2. and W.1.3–4.3.



Moron-Villain-Pest Abbreviations and Acronyms

Margaret’s older brother, Mitchell, has six baseball trophies, each labeled *M.V.P.* On page 6 of *Clementine, Friend of the Week*, Margaret tells Clementine the letters stand for “Moron-Villain-Pest.” As Clementine finds out later, that’s not true. An abbreviation is a shortened form of a word or phrase that makes it faster and easier to say or write (such as *MVP*, for Most Valuable Player). An acronym, a type of abbreviation, is a made-up word, usually written in capital letters, that is created by using the initial letters of a group of words or parts of words (such as *AWOL*, for Absent WithOut Leave).

ACTIVITIES

- Do you know what these letters stand for? Fill in each abbreviation or acronym below with its full phrase.

PB&J = _____

TV = _____

PTA = _____

NFL = _____

IQ = _____

TTYL = _____

MPH = _____

NASA = _____

SCUBA = _____

POTUS = _____

- Make up your own acronym. Write the acronym and the words it stands for below. Try it out on others to see if they can figure out what it means.

_____ = _____

Correlates to Common Core State Standards for English Language Arts in Language: Vocabulary Acquisition and Use, L.1.4–4.4; Reading Literature: Key Ideas and Details, R.L.1.1–4.1 and R.L.1.2–4.2; Speaking and Listening: Comprehension and Collaboration, S.L.1.1–4.1, S.L.1.2–4.2, and S.L.1.3–4.3; and Writing: Research to Build and Present Knowledge, W.1.8–2.8.

An Interview with Sara Pennypacker



© Jerry Bauer

1 How did you come to write the Clementine books?

Clementine is a phoenix—she arose from the ashes of another character. I had been writing about a boy, Stuart, who worried about everything when he shouldn't have. The series ended, and I needed a new character, so just as a starting point I wondered about the opposite: a girl who worried about nothing . . . when she should have. Right away I knew I'd like this girl. No, right away I loved her.

2 Readers feel they know Clementine. Her voice is so well defined, and her observations and questions are so fresh and beguiling. How did you develop her character?

I looked to my own two children to form Clementine. My first child, my daughter, seemed to fit naturally into school—as if schools had been invented for her—and so she was very confident. My son . . . not so much. He is an artist, a dreamer, and had some trouble paying attention. When I combined the two of them, there Clementine was. Of course she's part me, too. But when I'm writing her, she seems like a real person, someone completely herself. I know it sounds weird, but when I'm writing her I almost feel she's right there in the room, talking to me.

3 What do your children think about the books and the character?

My kids keep reminding me I don't really write these books; I just remember things. But they're very proud. Last Mother's Day I got flowers from all three of my kids—they now consider Clementine their sister. I'm very grateful to them for helping me with this character, and one of the things I love best about writing the Clementine books is that I can include my favorite things that they did or said. It's a way of telling them how wonderful I found them.

4 Is Margaret based on anyone you know? How about Clementine's forbidding-looking but understanding principal, Mrs. Rice?

Mostly Margaret is a foil for Clementine. She's the opposite in many ways, which works to point up Clementine's character—it's the same as if you were drawing someone and you wanted to show how tall the person was; you'd draw someone really short beside him. Having someone be an opposite also produces tension (*opposite* comes from the

same root as *oppose*), and in books, we like lots of tension to keep things interesting. Mrs. Rice is a rock: She's dependable; she can't be shaken. Clementine tends to be a little unstable, to shake things up and to spin around, so she needs this. And Mrs. Rice listens, without trying to solve Clementine's problems. She is my gift to Clementine.

5 The Clementine books have been acclaimed by reviewers, both grown-ups and kids. Has this changed your life in any way?

Yes, it has. Absolutely. I deeply love kids like Clementine, kids who may have some trouble paying attention (or who pay attention to different things), and I am so happy and grateful to be able to speak for them. I'm so happy to be part of the larger conversation about how to value kids like this. But the best thing, I suppose, is that because the books have been successful, I get to be a writer without spending time working at other things. I love writing so much that this is a tremendous gift. Not many people get to do what they love most as a job, and I'm grateful for that.

6 Each book contains so many little revelations for readers and so many funny one-liners from Clementine. Do you keep a notebook of ideas, dialogue, and situations? How do you work as a writer?

I don't keep a notebook; I just try to remember things. But that's a good idea—I think I'll start. Mostly I work by getting into character: I'm always walking around pretending to be someone else, seeing how the world looks and wondering how life would be if I were this other person. Then I come home and write it down. I write a lot, by the way—nearly every day.

7 Do you have any advice for children as readers and/or writers?

My best advice: Just write a lot and read a lot. I don't know any writer who doesn't read a lot. And never mind what anybody else says! Writing is one business where you have to be able to listen to yourself and believe in yourself. It takes courage, but you need to do that. Good luck!

To learn more about the author, read Rick Margolis's interview in *School Library Journal*: “The Fruits of Her Labor: Author Sara Pennypacker Channels Third Grade in *The Talented Clementine*” (www.slj.com/2007/04/interviews/under-cover/the-fruits-of-her-labor-under-cover/#_)

An Interview with Marla Frazee



- 1 How did you come up with your depiction of Clementine, her friends and family, and especially her school principal? Are they based on people you know?

The first sketches I did of Clementine are very detailed and descriptive. I kept erasing and simplifying—the eraser is a very useful drawing tool. Principal Rice, though, just appeared in the first sketch looking exactly as she does now. I have no idea where she came from. Okay, I do . . . she’s actually based on my kindergarten teacher, Mrs. Mandel, who was a formidable woman.

- 2 Did you use a child as a model for Clementine? She has such personality. Children feel like they know her when they study each picture.

I did base Clementine on an eight-year-old friend of mine named Kate. Clementine doesn’t look that much like Kate, but they have similar personalities. I spent a morning with Kate and checked out her closet, her bookshelves, her clutter. I took pictures of her room and some of her favorite outfits, including her worn-out high-top Converse sneakers. Kate drew the illustrations that Clementine is supposed to have drawn in the first book. She came over to my house, and I gave her a big pad of drawing paper, a bunch of pencils, an eraser (of course), and a bowl of M&M’s. And she drew those awesome drawings in one afternoon. M&M’s are also a useful drawing tool.

- 3 As an artist, what drew you to the Clementine books?

When I first read the manuscript, I was captivated by Clementine’s personality. She is funny, real, honest, and good-hearted. She misbehaves, but with such good intentions. I felt as if I knew her. I also knew that she was skinny, had slouchy socks, messy hair, and could run really fast, even though Sara Pennypacker didn’t write about those specific things.

- 4 Your Clementine illustrations are reminiscent of the Louis Darling pictures in Beverly Cleary’s books about Henry and Beezus and Ramona. Is there any connection?

Oh, yeah! I adore those Louis Darling illustrations. He was brilliant. I looked carefully at his work before I started illustrating the Clementine books. I wanted the design as well as the illustrations of the Clementine books to harken back to that era. The text and display type, the margins, and the generous white space around each illustration were all done with a nod to that time in publishing.

- 5 How do you decide which scenes you are going to illustrate in the Clementine books?

First, I read it and take it in. Then I read it again and take notes to myself and jot down the moments that I think should be illustrated. After that I start making decisions about how the illustrations should be sized. I try to extend the emotional moments in the text—to show how characters are feeling, even though it may not be stated in the words.

- 6 The Clementine covers are done in orange and white. Is there a reason for this?

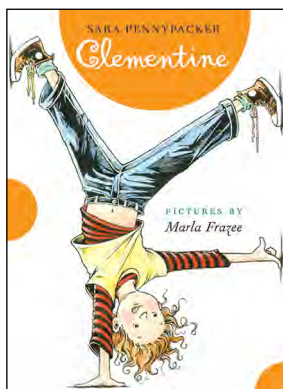
Well, yeah. Because a clementine, the citrus fruit that Clementine is named after, is orange! Aw, you knew that!

- 7 Do you collaborate with the author, Sara Pennypacker, while working on your illustrations?

Not really. Sara’s writing is so vivid that there aren’t many uncertainties or questions. A few surprises have popped up, though. I didn’t realize until I read the second book that Clementine lives in Boston and that Margaret’s bedspread has a poodle pattern on it. I went back into some of the illustrations in the first book and adjusted a few of those details. Pen and ink is a very unforgiving medium. If I make a mistake, I have to get a new piece of paper and start all over again. And I do that a lot. A big stack of extra paper is the most useful drawing tool of all.



Books in the Clementine Series



CLEMENTINE

Hardcover

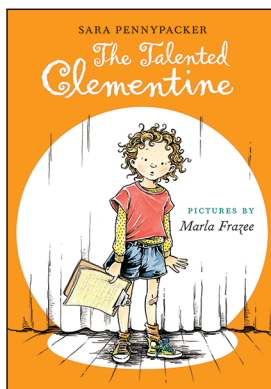
978-0-7868-3882-0

Paperback

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THE TALENTED CLEMENTINE

Hardcover

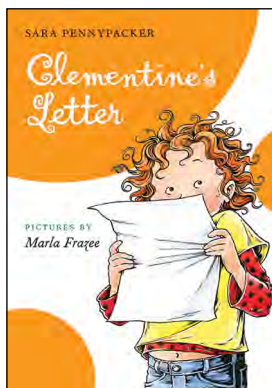
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eBook

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CLEMENTINE'S LETTER

Hardcover

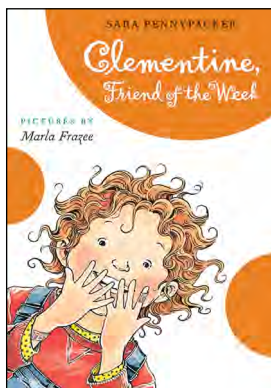
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CLEMENTINE, FRIEND OF THE WEEK

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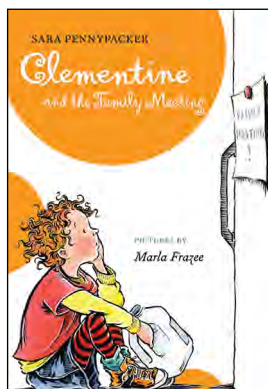
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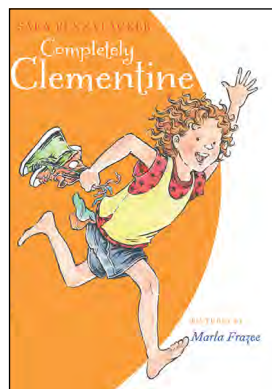
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Guides for *Clementine*, *The Talented Clementine*, *Clementine's Letter*, and *Clementine, Friend of the Week* were written by Judy Freeman (www.JudyReadsBooks.com), a well-known consultant, writer, and speaker and a visiting lecturer at the School of Information and Library Science at Pratt Institute in New York City. Judy's book *Once Upon a Time: Using Storytelling, Creative Drama, and Reader's Theater with Children in Grades PreK–6* won the 2009 Anne Izard Storytellers' Choice Award. Her mega-books, *Books Kids Will Sit Still For: The Complete Read-Aloud Guide* and its popular companions *More Books Kids Will Sit Still For*, and *Books Kids Will Sit Still For 3* are indispensable resources for literature-based classrooms and libraries. Judy's annual edition of *The Winners! Handbook*, in which she reviews her top 100 children's books of the previous year, is published each spring. You'll find hundreds of Judy's children's book reviews and related content on the award-winning website for parents, teachers, and librarians ReadKiddoRead.com.

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