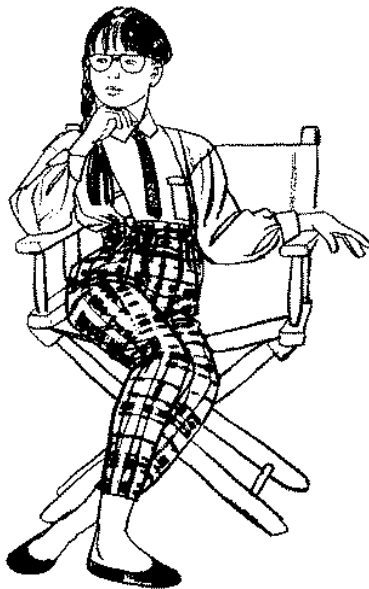


Claudia Kincaid,
straight-A student,
sixth grade,
the only girl with three younger brothers
the subject of injustice. . .

One brother has money and a transistor radio,
the perfect partner for the adventure she has planned
at
the Metropolitan Museum of Art in New York City. . .

Then
an unexpected mystery complicates matters,
and the search begins for an answer

that can be pulled only
from the mixed-up files of Mrs. Basil E. Frankweiler.



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From the Mixed-Up Files of Mrs. Basil E. Frankweiler

By E.L. Konigsburg

A Novel Teaching Pack

By Margaret Whisnant

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An Introduction to **Your Novel Teaching Pack. . .**

Goals

To . . .

- Offer a teaching guide with a full spectrum of learning experiences that flow from **basic knowledge** to **higher-level thinking skills**.
- Provide **classroom-ready** materials that **motivate** and **instruct**.
- Create **novel-specific activities** that require careful reading, help develop comprehension skills, and challenge the thinking process.
- Accommodate a wide variety of student **ability** and **interest**.
- **Support teachers** by providing a practical teaching resource that saves preparation time.
- Include **cross-curricula activities** as an integral part of the novel study.
- Correlate to various state **education standards and requirements** for language arts.

The Seven Components. . .

1. Summaries

Written in present tense, the chapter-by-chapter summaries are more detailed than those found in most teachers' guides or other sources. Important points of the plot, character motivation and development, and story clues are all included. For quick reference, the summaries are presented in bulleted format. These synopses are a valuable resource for

*quickly becoming familiar with a title when time is limited
managing a reading program that involves multiple titles/reading groups
facilitating independent study
refreshing memory when using a novel from year to year.*

2. Before You Read

In this component, the focus is on sparking student interest. Each teaching pack includes both an **independent activity** and a series of **whole-group/small-group discussion** or **research topics**, written as open-ended questions.

At least one **bulletin board idea** is included. In some cases, activities in the **Think, Write, Create** component also involve the creation of a bulletin board or classroom display.

3. Vocabulary

One of the many advantages of literature-based reading instruction is the opportunity to observe vocabulary in action! It is this circumstance that drives the vocabulary portion of the novel teaching packs.

Word Choices. . .

The words lifted from the novel for focused study are chosen based on one or more of the following criteria:

<i>their level of difficulty</i>	<i>their frequency of use in children's literature</i>
<i>their importance in comprehending the story</i>	<i>their value as useful composition vocabulary</i>
<i>the probability that they will be encountered across the curriculum</i>	<i>unique meanings, spellings, pronunciation, etc.</i>

Word Lists and Definitions. . .

For teacher convenience and reference, word lists with definitions are included. The selected words are arranged in story order, complete with page numbers so they can be spotted easily and studied in their "natural habitats." For clarity, the definitions are paraphrased to match the word's tense, number, part of speech, etc. rather than cross referenced as in a standard dictionary. The major resource of this information is www.dictionary.com.

Dictionary Activities. . .

Long word lists are divided into chapter sets of workable numbers and presented as **Dictionary Digs**—sometimes given a slightly different name to correspond with the theme of the novel. In this introductory stage, students use a dictionary to answer a series of multiple choice questions about word meanings, usage, unique characteristics, etc.

Using the Words. . .

Other activities, which pull terms from the lists in random order, lead students through a variety of word studies which include

<i>sentence usage</i>	<i>word types (acronyms, onomatopoeia, etc.)</i>
<i>word forms</i>	<i>scrambled sentences</i>
<i>synonyms and antonyms</i>	<i>analogies</i>
<i>anagrams</i>	<i>whole-class/group games</i>
<i>categories</i>	<i>etymologies</i>
<i>word groups/connections</i>	

4. Assessment

The two sections in this portion of the teaching pack offer a wealth of materials designed to build a strong **foundation** for student progression to higher level thinking skills. The operative phrase is **basic comprehension**.

Short Answer Questions

Short answer questions for each chapter (or groups of chapters) are the first available assessment tools. The items encourage (and check) careful reading. Some require the reader to recognize a major event or idea while others involve finding a minor detail. The questions are in *sequence* with the pages they cover, but they are **not** designed to call attention to plot construction or other story elements.

The short answer questions can be used as

<i>student reading guides</i>	<i>discussion groups guides</i>
<i>pop quizzes</i>	<i>conferencing with individual students</i>

Objective Tests

The objective tests have multiple functions. In addition to their obvious application, they also serve as tools that can *improve **comprehension skills** by providing practice in understanding plot structure and recognizing important story elements.*

Rationale:

Focus on the Plot. . .

Whether they are aware of their ability or not, all good readers sense the **rhythm** of the **connected** events that compose the plot of a novel, and consequently **comprehend** the story. They are in tune with cause and effect, behavior and consequence, sequence—the heartbeat of the narrative.

This “plot rhythm” forms the framework for the objective tests. The chain of events that tell the story have been pulled from the novel and reformatted into a series of sequential questions, none of which require **interpretation**. They are intended to **draw student attention to the fact that something happened**, not to what the incident means. That comes later.

In addition to their testing function, teachers may use the pages to strengthen their students’ ability to **Summarize**: With only the questions as a guide, have students write a summary of the chapter. For a set of ten questions, limit the number of sentences they may write to seven or fewer. When they work with twenty or more questions, allow no more than twelve sentences.

Report the News: Ask your students to write a newspaper article based on the events identified in a set of questions and the *who, what, when, where, why* elements. Some information needed to complete this assignment may be located in previous chapters.

Twist the Plot: Choose one or two questions from each chapter and change its answer—true to false, no to yes, etc.—to demonstrate how changing a single (or several) events would (or would not) change the story. This process can be used to help students become proficient in distinguishing major plot movers from minor story details.

The Characters. . .

Too often, when they are asked to describe a story character’s personality, the only answer many students can muster is “nice.” This portion of the Novel Teaching Pack, coupled with related activities from **Think, Write, Create**, is a well of opportunities for those teachers who wish to eradicate “nice” from their students’ vocabularies!

Questions that identify a character’s personality and/or motivation are purposely and carefully included with the plot movers. Again, the questions do not require **interpretation**. They simply establish that someone did or said something—knowledge that is invaluable when character analysis is required.

Implied Meaning and Story Clues. . .

The objective tests include items that establish the existence of story components carrying ***implied meaning***. ***Story clues*** that tantalize the reader with hints of future events also appear as question. At this point in the novel study, as before, **interpretation** is not the goal. **Awareness** of the **facts** is the target.

Developing/Improving Listening Skills. . .

Listening skills are rightfully included on every list of state competency requirements. Rather than always requiring students to answer test questions on a printed page, why not surprise them occasionally by doing the test orally and meeting competency goals at the same time?

Discussion Guide Capability. . .

The objective tests are helpful discussion guides. Use individual items on these pages to draw student attention to sequence, cause and effect, story clues (foreshadowing), character traits, recognizing and interpreting implied meanings, etc. These “thinking out loud” sessions are an **important building block** for the next learning phase.

5. Think, Write, Create

In this section, students pack up what they already know about the novel and go exploring into its every nook and cranny. Some activities require the simplest interpretation or application, while others will challenge the most proficient thinkers. There is a high probability that young scholars, even reluctant ones, will label some of the selections as ***fun***.

Rationale:

Guidelines. . .

Most of the items in this section are based on the skills presented in the ***Taxonomy of Educational Objectives (Bloom’s Taxonomy)***. There are two reasons for this choice. First, it mirrors the Novel Teaching Pack’s primary purpose of building a variety of sophisticated thinking skills on a foundation of basic knowledge. Second, in following the taxonomy guidelines, activities that correlate with many state educational standards emerge automatically.

Organization. . .

Chapter-specific activities are grouped and presented according to their corresponding sets of **Short Answer Questions** and **Objective Test** page(s). Having led students through the basics for each chapter (or selected section), teachers may shop in this section for in-depth activities to optimize student understanding and interest. Armed with a firm grasp of each successive chapter, students are more likely to anticipate, embrace, and enjoy the next section. By repeating the process, students are also mastering concepts and intricacies connected to the **whole** novel

The **Whole Book Activities**, as their name indicates, require a grasp of the theme(s), characters, implications, etc. as they apply to the full novel. These pages are a teacher’s smorgasbord of culminating possibilities. In some cases, the choices are outgrowths of concepts that students have dealt with in a previous activity. In others, students are encouraged to look at the novel from a new angle.

Levels of Difficulty. . .

A broad spectrum of **difficulty levels** to accommodate the needs of individual students, including the gifted, is an integral part of **Think, Write, Create**. However, **all** items from this section are intended to **challenge** and **sharpen** thinking abilities.

Activities. . .

Every novel teaching pack includes activities that require students to choose and use precise, appropriate, and meaningful **vocabulary**. These exercises involve choosing a group of words to describe a character’s personality or behavior. The following example is from ***Charlotte’s Web***.

Eight-year-old Fern cried and begged her father not to destroy the runt pig. She sealed the little animal’s fate by asking her father if he would have killed her if she had been born very small.

- Which **two** of the following words do you think **best** describe the way Fern’s father behaved during this episode? Explain your choice. Include the definitions of the words you selected in your answer.

<i>practical</i>	<i>sensitive</i>	<i>loving</i>	<i>cruel</i>	<i>considerate</i>
<i>realistic</i>	<i>flexible</i>	<i>callous</i>	<i>compassionate</i>	<i>logical</i>

- Choose **two** words from the list below that you believe **best** describe Fern’s behavior. Explain why they are the appropriate words. Use the definitions of your choices as part of your explanation.

<i>impulsive</i>	<i>compassionate</i>	<i>assertive</i>	<i>tender-hearted</i>	<i>hysterical</i>
<i>undisciplined</i>	<i>naive</i>	<i>juvenile</i>	<i>humane</i>	<i>empathetic</i>

In each case students work with a given collection of terms, all of which can be correctly applied to the character(s) in question. However, the individual words have strengths of meaning. It is the student's task to analyze both the character's behavior and the words, make choices, and then cite events from the story to support his/her selection.

Teachers may opt to narrow the choices to fewer words, choose words for individual students, divide the class into groups and offer a specific set of words to each group, or use the assignment as it is written. Whatever the technique, it is here that the word **nice** can be knocked off the shelf, shattered on the floor, and swept out the door. No longer necessary. Useless. Gone!

Other items in this section challenge students to . . .

*write for self expression, for communication, and
for entertainment
form opinions and theories
cite "evidence" from the story to support their
explanations and opinions
connect personal experience to story situations
analyze story characters and events
make predictions based on given facts
imagine*

*think about social issues
create drawings, diagrams, photos, maps,,
models, recordings, films, etc.
categorize
engage in research and data gathering
become familiar with and identify literary elements
recognize and perceive story theme(s)
understand point of view*

Cross Curricula. . .

Think, Write, Create takes full advantage of opportunities to connect both major themes and the smallest story detail to other realms of the curriculum. In **Charlotte's Web**, for example, students may apply their calculation skills to a page of "Spider Math." In the **Holes** teaching pack is a challenge to create a game that utilizes a "saved" group of Camp Green Lake's holes.

Options, options, and more options. . .

Think, Write, Create is purposely bulging at the seams to give teachers **pick-and-choose options** for
*individualizing assignments
group work
whole class activities*

*homework
short-term and long-term projects
differentiating assignments for two or more classes
capitalizing on student interest*

6. Graphic Organizers

Ideas for the graphic organizers are pulled from the chapter or whole book activities and expanded into a writing assignment. Priority is given to those topics that allow a student to relate personal experiences, make choices, empathize with a story character, and/or imagine.

Structure. . .

The organizers do not repeat a set pattern of circles, squares, lines, etc., prescribed for a particular type of writing. Each one is tailored to a **specific idea** pulled from the novel. **Structured directions** for organizing the topic support the student at this stage of the process so that **writing** is the major focus.

Non-writing Organizers. . .

Sometimes, students are enticed to stretch their imaginations by filling out "forms" or writing "diary entries." One graphic organizer from **Hatchet**, for example, allows students to assume the persona of the pilot who rescued Brian by writing three entries into his log—the day before the rescue, the day of the rescue, and the day after the rescue. In the **Holes** Novel Teaching Pack, students become detectives and conduct a "background check" on Mr. Sir, recording their findings on the provided "official form." In these cases, composition skills take a back seat to **imagination, empathy, and pure enjoyment**. Teachers may wish to capitalize on student enthusiasm by asking for a written "report" based on the information entered on the forms.

7. Answer Keys

Keys for **all items that require a specific answer** are included in this section.

A final note from the author. . .

It is my personal wish that when the last page has been read, the last activity completed, and the last idea discussed, at least one of your students will ask, "What are we going to read next?"



Margaret Whisnant

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Chapter Summaries

The Letter and Chapter 1

- In a letter that she writes to Saxonberg, her lawyer, Mrs. Basil E. Frankweiler explains that she is making certain changes in her last will and testament, which he will understand after reading the account being delivered by her chauffeur.
- Mrs. Frankweiler also suggests that Saxonberg would almost be a fascinating person if he had some interest other than law, taxes, and his grandchildren.
- Because she doesn't like discomfort, Claudia Kincaid decides not to run away the old fashioned way. She chooses instead to run away to the Metropolitan Museum of Art in New York City, a comfortable, indoor, beautiful place.
- Claudia selects Jamie, her second youngest brother as her companion, because he can keep quiet and he is rich.
- It's the injustice of being the oldest child and the only girl that prompts Claudia to run away. Mrs. Frankweiler thinks the fact that she is bored with being straight-A's Claudia Kincaid is another reason for her decision.
- Claudia, one month away from being twelve, gives up hot fudge sundaes for more than three weeks to save money for train fare from Greenwich to New York City. She must also cover her intended return trip.
- Claudia loves New York City. She studies maps and pamphlets about the museum to prepare herself. Planning long and well is one of her special talents.
- In addition to having money, Claudia's brother Jamie also has a transistor radio, which Claudia thinks they will probably need.
- While performing her assigned chore of emptying wastebaskets, Claudia finds a ten-ride train pass with one unused pass—two half fares for her and Jamie. She decides they will leave on Wednesday.
- On Monday, Claudia instructs Jamie to sit with her on the bus so she can tell him something important. Jamie wants to sit with his buddy Bruce and play their continuing card game of *war*. He is angry with Claudia and complains that she should pick on somebody else.
- Claudia corrects her brother's use of words and then invites him to accompany her on the greatest adventure of their lives.
- Claudia explains that they will pack clothes in their violin and trumpet cases. Jamie is to bring his transistor radio and his money, which amounts to an astounding twenty-four dollars and forty-three cents. The fortune is the result of playing cards with Bruce for money.
- Jamie refuses to tell Claudia why he is confident he can win enough money from Bruce to make the total twenty-five dollars, if she will wait until Friday.
- Claudia is certain she has chosen the correct brother as a partner. She is cautious and poor; he is adventurous and rich. They compliment each other.
- Claudia intends to give Jamie written details of her plan, which he is to memorize and then destroy. Jamie says he will eat his copy because he likes complications.

Chapter 2

- Claudia leaves Jamie's instructions under his pillow pinned to his pajamas. He gives up on eating the note after two bites, tearing it into pieces and throwing it into the trash.
- Claudia and Jamie ride the bus to school as usual but hide, crouched in the back until everyone leaves. They remain hidden as the driver moves the bus to the lot where it will be parked during the day. After the driver leaves, they wait seven minutes and forty-five seconds before they raise their heads.
- As Jamie walks down the aisle of the bus, the twenty-four dollars and forty-three cents in change in his pocket makes an awful racket and it's pulling his pants down.
- Jamie has also brought a compass to use in the woods where he believes they will be hiding. The two of them argue over the use of the phrase *hide out in*.

Word Lists with Definitions

(Arranged in Story Order)

Some words may appear on more than one page.

Part One: Chapter 1 through Chapter 4

- chauffeur** A person employed to drive a private automobile or limousine for the owner or for paying passengers; to transport by car. (*The Letter*)
- metropolitan** Of or pertaining to a large city, its surrounding suburbs, and other neighboring communities; descriptive of a person who has the sophistication, fashionable taste, or other habits and manners associated with those who live in large cities. (p. 5)
- suburbs** The usually residential region surrounding a major city. (p. 6)
- commuting** Traveling regularly over some distance, as from a suburb to a city and back; changing a penalty, such as a sentence of death, to a less severe one. (p. 7)
- ventured** Participated in an undertaking involving uncertainty as to the outcome, especially a risky or dangerous one; embarked upon an adventure; risked; took a risk or a dare. (p. 7)
- jostling** Bumping, pushing, shoving, brushing against, or elbowing roughly or rudely, as in passing or in a crowd; existing in close proximity with each other; crowding; joggling; (p. 7)
- Neanderthal** An unenlightened or ignorant person; an extinct human species that once existed throughout most of Europe, parts of Asia and northern Africa, named after the *Neanderthal Valley* in Germany, near Düsseldorf, where evidence of its existence was first found. (p. 13)
- obvious** Easily seen, recognized, or understood; open to view or knowledge; evident. (p. 13)
- mutual** Possessed, experienced, or performed, etc., by each of two or more with respect to the other; shared; common; associated. (p. 13)
- tyrannies** Arbitrary or unrestrained exercises of power; despotic abuse of authority; undue severity or harshness. (p. 15)
- extravagant** Spending much more than is necessary or wise; wasteful; excessively high; exceeding the bounds of reason. (p. 28)
- fatigue** Weariness from bodily or mental exertion. (p. 29)
- mimicked** To imitate or copy in action, speech, etc., often playfully or derisively; imitated; parroting; impersonating. (p. 30)
- inconspicuous** Not readily noticeable; concealed; hidden; camouflaged. (p. 30)
- matinee** An entertainment, such as a dramatic performance or movie, presented in the daytime, usually in the afternoon. (p. 31)
- elegant** Tastefully fine or luxurious in dress, style, design., etc.; excellent; fine; superior. (p. 36)
- canopy** A covering, usually of fabric, supported on poles or suspended above a bed, throne, exalted personage, or sacred object; the part of a parachute that opens up and fills with air; the transparent cover over the cockpit of an airplane. (p. 36)
- ornately** Done in an elaborate or sumptuously adorned manner, often excessively; elaborately; flamboyantly; lavishly; opulently. (p. 38)
- fussbudget** A fussy or needlessly fault-finding person; nitpicker. (p. 38)
- corridors** Narrow hallways, passageways, or galleries, often with rooms or apartments opening into them; tracts of land forming passageways, such as one that allows an inland country access to the sea; thickly populated strips of land connecting two or more urban areas. (p. 40)
- essence** A perfume or scent; the indispensable properties that identify or characterize something; the most important ingredient. (p. 44)
- sarcophagus** A stone coffin, especially one bearing sculptures, inscriptions, etc., often displayed as a monument. (p. 44)
- urn** A large decorative vase, especially one with an ornamental foot or pedestal; a vase for holding the ashes of the cremated dead; a large metal container with a spigot, used for making or serving tea or coffee in quantity. (p. 45)

Dictionary Discoveries

(Part One: Chapter 1 through Chapter 4)

Use a dictionary to answer the following questions about some challenging words from the first four chapters of *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*. Write the letters of the correct answers in the blanks to the left.

- _____ 1. In addition to **fussbudget**, what is another word that can be used for a person who likes to find something wrong with everything? (A) nitpicker, (B) imposter, (C) chiseler.
- _____ 2. **Neanderthal** is both the name of a valley in Germany and the name of (A) an ancient city found buried in the valley, (B) a type of art that originated in Germany in the 17th century, (C) an extinct human species that once existed throughout most of Europe and parts of Asia and Africa.
- _____ 3. How is a **sarcophagus** different from other coffins? It (A) is larger and reserved for royalty or important leaders, (B) made of stone and usually bears sculptures or inscriptions that serve as a monument, (C) was made of a particular type of stone and used only by the ancient Egyptians.
- _____ 4. Which word is an *antonym* of **mediocre**? (A) average, (B) superior, (C) uninspired.
- _____ 5. **Fatigue** is a sophisticated word for (A) obesity, (B) tiredness, (B) uncertainty.
- _____ 6. Which of the following is **not** a correct definition of the word **commuting**? (A) traveling regularly over a distance, as to one workplace and back home, (B) changing a penalty imposed by a court of law to a less severe one, (C) finding the value of a group of numbers by using a commutative process.
- _____ 7. Two of the following phonetic spelling for the word **chauffeur** are correct. Which one is **incorrect**? (A) shō'fər, (B) shō'.fēr, (C) shō.fūr'
- _____ 8. Which word correctly completes the following sentence:
The absence of _____ evidence prompted the judge to dismiss the charges.
(A) **conclusive**, (B) **inconspicuous**, (C) **perilous**
- _____ 9. Which of the following would **not** likely be described as **outrageous**? (A) high prices placed on shoddy merchandise, (B) a small house in the country, (C) taking part in a loud argument in a public place.
- _____ 10. **Tyrannies** are usually committed by (A) large groups of people, (B) people suffering from oppression, (C) people in a position of power or authority.
- _____ 11. Which word or phrase can be substituted for the word in bold print in the following sentence without changing its meaning?
*The three children in the back seat passed time by **jostling** each other.*
(A) arguing with, (B) bumping against, (C) ignoring
- _____ 12. Areas known as **suburbs** are located near (A) a waterway or the shore of a large body of water, (B) large industrial areas, (C) a major city.
- _____ 13. If a group of friends attended the **matinee** performance of a play, what time of day would they most likely be together? (A) in the afternoon, (B) after eight o'clock in the evening, (C) around noon.
- _____ 14. **Vain, vein, and vane** are homophones. The correct spelling for the word that means *a device that indicates the direction of the wind* is (A) vain, (B) vein, (C) vane.
- _____ 15. A *synonym* for **imposter** is (A) enabler, (B) charlatan, (C) professional.
- _____ 16. A **perilous** journey is one that (A) offers pleasant surprises at every turn, (B) requires more than a few days of travel, (C) involves the risk of danger or hazards.

Short Answer Questions

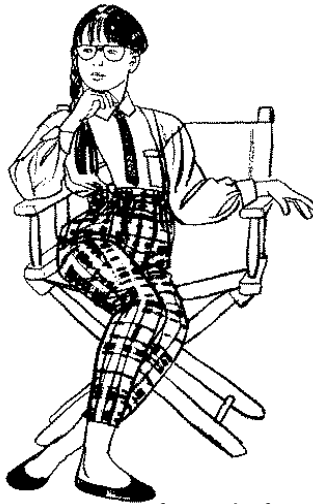
The Letter—Chapter 1

1. Who was Saxonberg?
2. In Mrs. Frankweiler's opinion, what were the three things that interested Saxonberg?
3. Why did Claudia choose the Metropolitan Museum of Art in New York City as the place to run away to?
4. What was Claudia's reason for running away? What did Mrs. Frankweiler suspect as another reason?
5. What were the three reasons Claudia chose her brother Jamie as a running away partner?
6. Of what use was the train pass that Claudia found in the wastebasket?
7. Why was Jamie angry with Claudia for wanting to talk with him instead of allowing him to sit with his friend Bruce on the school bus?
8. What was special about Wednesday that made it Claudia's choice as the day to leave?
9. Explain how, on an allowance of twenty-five cents, Jamie had been able to amass a fortune of twenty-four dollars and forty-three cents?
10. Why did Jamie intend to eat the page of detailed plans that Claudia expected him to memorize?

The Letter and Chapter 1
Pages 5-18

Write the **letter** of the correct answer in the space before each question.

- _____ 1. Who was Saxonberg? (A) Mrs. Frankweiler's lawyer, (B) the Kincaid's family butler, (C) Mrs. Frankweiler's son.
- _____ 2. Who told this story? (A) Claudia, (B) Claudia's father, (C) Mrs. Frankweiler.
- _____ 3. Why did Claudia not want to run away in the heat of anger? (A) She knew she would be caught. (B) She didn't like discomfort. (C) The weather was not suitable.
- _____ 4. Where did Claudia plan to go when she ran away? (A) to an abandoned house just outside New York City, (B) to the Metropolitan Museum of Art in New York City, (C) to an art museum in Greenwich.
- _____ 5. How many brothers did Claudia have? (A) three, (B) two, (C) four
- _____ 6. Why did Claudia choose Jamie as the brother to run away with? He (A) had a lot of money and a transistor radio, (B) was the oldest brother, (C) wanted to run away as well.
- _____ 7. Which of the following was **not** one of the reasons Claudia decided to run away? (A) She was the only girl and subject to a lot of injustice. (B) She was bored with simply being straight-A's Claudia Kincaid. (C) Her parents ignored her.



- _____ 8. How did Claudia manage to save money for train fare? (A) She picked up loose change she found around the house. (B) She skipped hot fudge sundaes. (C) She did some babysitting for the neighbors.
- _____ 9. What did Claudia plan to do after everyone had learned a lesson in "Claudia appreciation"? (A) go live with an aunt, (B) make her parents sign a contract, (C) return home.
- _____ 10. How did Claudia feel about New York City? (A) She knew it was dangerous. (B) She loved it. (C) It wasn't far away from home, but it would have to do as a running-away destination.
- _____ 11. Where did Claudia find the train ticket? (A) in a trash can, (B) in her father's coat pocket, (C) lying on the floor near a trash can.
- _____ 12. Which of the following was a clue that Claudia's family was **not** poor? (A) A cleaning lady came in twice a week. (B) Her father worked in New York City in a private office. (C) Claudia and Jamie were taken to school by a chauffeur.

- _____ 13. Why was Jamie upset when Claudia wanted him to sit with her on the bus? (A) His friends would laugh at him. (B) He wanted to play cards with Bruce, (C) Claudia was too bossy.
- _____ 14. Claudia had a habit of (A) interrupting Jamie, (B) bossing Jamie, (C) correcting Jamie's grammar.
- _____ 15. Why did Claudia choose Wednesday as the day to run away? (A) They could use their musical instrument cases as suitcases. (B) Their parents would be home late. (C) It was Labor Day vacation.
- _____ 16. How much money did Jamie have? (A) ten dollars, (B) almost twenty-five dollars, (C) over one hundred dollars.
- _____ 17. Where did Jamie get part of his money? (A) He gambled when he played cards. (B) He sold part of his lunch. (C) He was paid to look after his younger brother.
- _____ 18. Jamie asked Claudia to wait until Friday because he (A) didn't want to miss his music lesson, (B) needed more time to pack, (C) wanted to win more money from Bruce.
- _____ 19. Jamie agreed to eat Claudia's note because (A) he was afraid his parents would find it, (B) he liked complications, (C) Claudia said it was necessary.
- _____ 20. What did Claudia have to do when she got off the bus? (A) carry Jamie's books, (B) make a phone call, (C) take care of her little brother Kevin.



Think, Write, Create

Chapter Activities

Chapter 1

Claudia's notion was that she needed to run away because, as the oldest child and the only girl, she was the subject of injustice, and her family needed a lesson in Claudia appreciation. Mrs. Frankweiler speculated that running away came into Claudia's mind because she was bored with being straight-A's Claudia Kincaid.

- Do you believe Claudia actually *was* treated unfairly and had good reason to run away? Why or why not?
 - Were Claudia's parents doing the right thing by expecting her to do chores? Explain.
 - What things in Claudia's life could possibly have been boring? Do you think Mrs. Frankweiler was correct in suspecting that *sameness* was one of the things that motivated Claudia to plan a disappearing act? Explain your thinking.
 - If you are the oldest child in a family, do you feel you have more responsibilities than your younger sibling(s)? Explain yourself. If you are a younger child, do you think your older sibling(s) have an unfair advantage and possibly too many privileges? Explain your position.
 - What are some of the merits of being an only child? What are some of the disadvantages?
-
- How was Claudia's running away plan unusual compared to the way it's commonly done? Find at least four differences.
 - Claudia's story took place in 1967. If her story were taking place in the current year, do you think Claudia would consider running away as an option for solving her problems? Explain your answer.

What clues from the first chapter indicate that Claudia's family was wealthy?

Planning long and well was one of Claudia's *special talents*. She chose to use her unique ability by developing a strategy for running away.

Eliminating the **usual** ones such as sports, music, art, etc., what would you say are **your** special talents? Like Claudia, do you *make good plans*? Are you known for *always being on time, being neat, making the best possible grades, creating unusual hair styles, spending money wisely, helping settle arguments*. . . ?

List your **three** top specialties and explain how you use your abilities in **positive** ways so that both you and those around you reap the benefits. Write a composition about **Special Talents at Work**. (See **Graphic Organizer #1**)

One of the many injustices heaped upon Claudia Kincaid was the amount of her allowance. She complained that it was probably the smallest in her class.

- Do you believe that allowances should be a right extended to all young people under the age of sixteen? Why or why not?
 - In your opinion, what is the *fairest* way parents can determine the amount of allowance they give their children?
 - Do you get an allowance? How do you feel about your situation? Do you, like Claudia, feel you are short-changed in this department, or are you able to live comfortably on your allowance? Explain.
-

Think, Write, Create

Whole Book Activities

Jamie was adventuresome, liked complications, cheated at cards, and hoarded his money. Claudia was certain she had chosen the correct brother to share her great adventure.

- Explain why Jamie, who obviously had his own ideas about things, fell under Claudia's spell so quickly and then stayed through the whole experience.
 - If you were planning a secret (but *legal*) endeavor, what characteristics would you require in a possible partner? Explain why you would need this type of person. Would any of Jamie's traits be acceptable? Why or why not?
-

When it came to money, Jamie Kincaid was *frugal* and Claudia was *extravagant*.

- Cite three events from the story to prove that the above statement is true.
 - How do you think the story would have taken a different turn if Claudia had been the treasurer instead of Jamie?
 - Who do you think you are most like in the way you handle money? Are you a Claudia or a Jamie? Explain your choice.
-

The commonly used sentence, *It depends on how you look at it*, ranks high on the list of life's important lessons. Claudia, a straight A student, tripped over this truism several times but didn't comprehend its meaning. For example, she thought too much fuss was being made by everyone over her six-year-old first grade brother. Her parents, as she remembered, hadn't made her anyone's special charge when she was in first grade except that her *mother had simply met her at the bus stop every day*.

- Explain how Claudia's *view* of her brother's treatment and her own treatment as first graders distorted the truth. How do you suppose her mother would describe the same two events?
 - Find **two** other examples in the story in which Claudia's *point of view* added a different twist on the situation.
 - Though Claudia was a gifted student, do you think it would also be fair to say that she was *immature*? Would *self-centered* be too harsh? Explain your thinking.
-

Mrs. Frankweiler observed that Claudia and Jamie became a team when they complimented each other on their choice of the large murder bed as their sleeping place.

- Search the story for **three** other accomplishments that you think were the result of brother and sister teamwork.
 - How would Claudia's great adventure have been diminished without Jamie's presence?
-

Claudia and Jamie's adventure required a combination of realistic and imaginative thinking.

- Which partner do you see as the realistic one? Who was the most imaginative? Did each child prove to be both realistic and imaginative? Explain your answer choices with actual events from the story.
 - Would the children have had the opportunity to live in a museum for a week and to meet Mrs. Basil E. Frankweiler without Claudia's unique way of looking at things? Why or why not?
 - Could Claudia have brought her plans to a satisfactory conclusion without Jamie's involvement? Explain his role.
-

Four Dollars and Fifty Cents

Paying four dollars and fifty cents for empty space (the post office box) had been hard on Jamie. Today it would be *difficult* to purchase anything of value for the same amount of money, but it would not be an *impossible* task. Suppose you had four dollars and fifty cents in your pocket. . .

How would you put the cash to good use? What *food* could you buy? Why not spend it for *entertainment*? What article(s) of *clothing* could you purchase? Is it possible to add to a *collection* with less than five dollars to spend? Is *recreation* a good choice? Look at all the possible acquisitions and choose the one that you think is the **best** use of your bankroll. Use the organizer below to gather your ideas. Write a composition about **Four Dollars and Fifty Cents**.

\$4.50 worth of **food**. . .

Entertainment for less than \$5. . .

Cheap but fashionable **clothing**. . .

Financing a **collection** or a **hobby**. . .

Recreational possibilities for \$4.50. . .

Another potential purchase. . .

My final decision is . . .