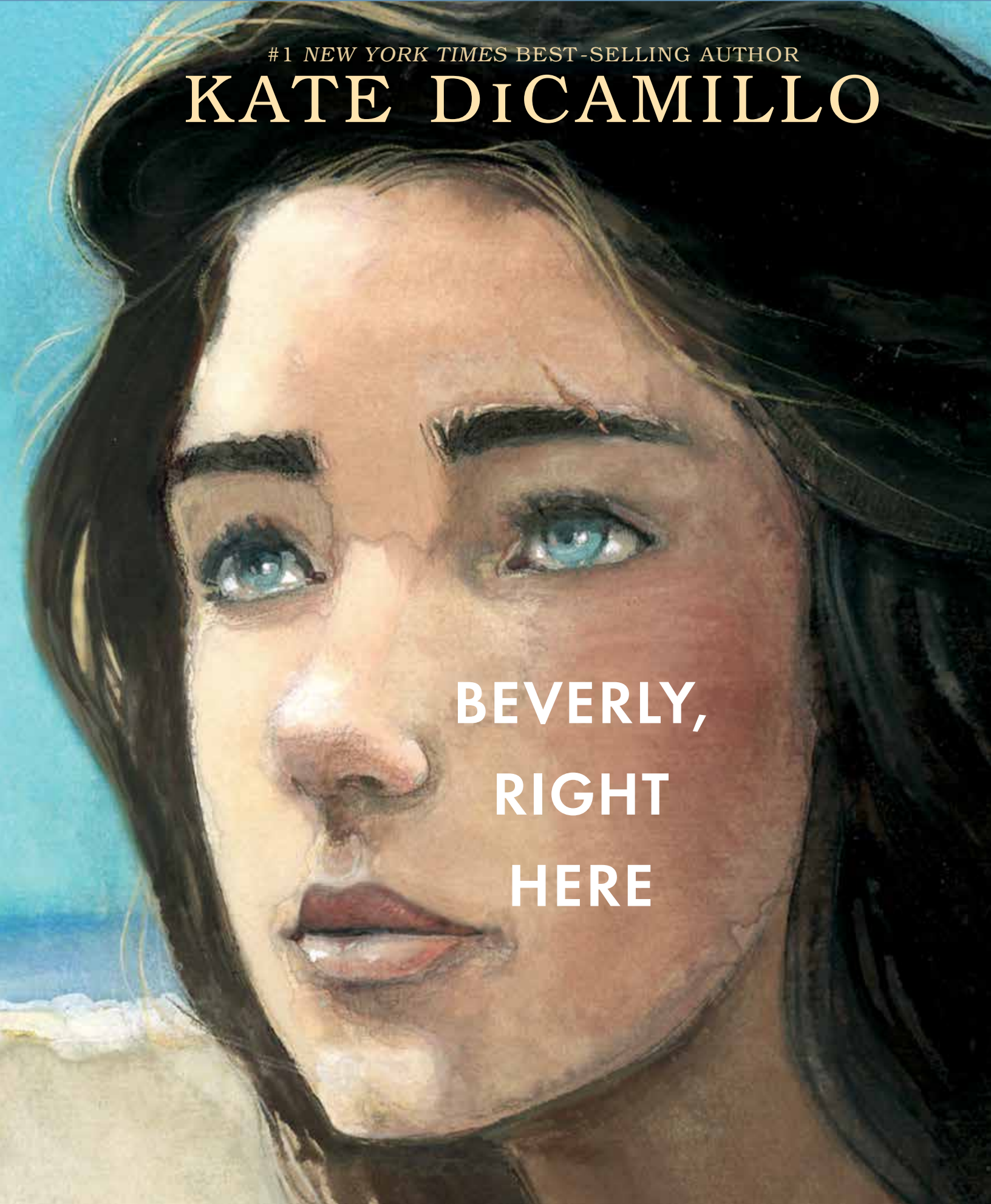


CANDLEWICK PRESS TEACHERS' GUIDE

#1 NEW YORK TIMES BEST-SELLING AUTHOR

KATE DICAMILLO

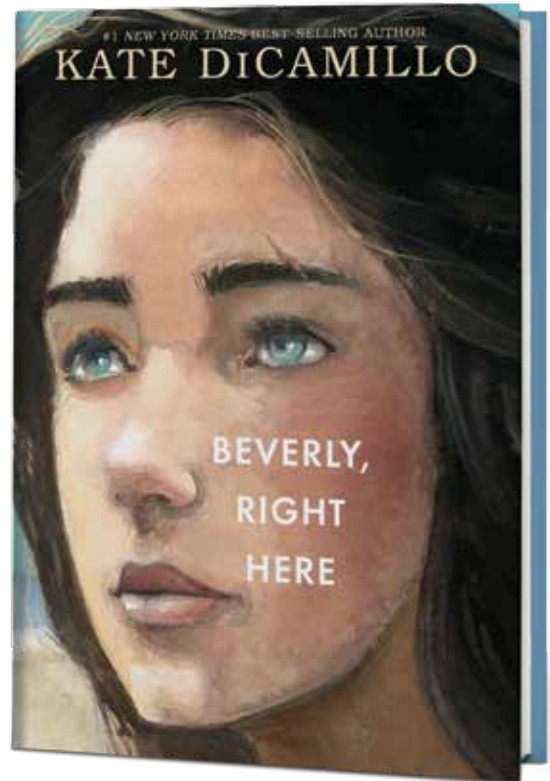
**BEVERLY,
RIGHT
HERE**



ABOUT THE BOOK

Beverly Tapinski has run away from home plenty of times, but that was when she was just a kid. By now, she figures, it's not running away; it's leaving. Determined to make it on her own, Beverly finds a job and a place to live and tries to forget about her dog, Buddy, now buried underneath the orange trees back home; her friend Raymie, whom she left without a word; and her mom, Rhonda, who has never cared about anyone but herself. Beverly doesn't want to depend on anyone, and she definitely doesn't want anyone to depend on her. But despite her best efforts, she can't help forming connections with the people around her—and gradually, she learns to see herself through their eyes.

In a touching, funny, and fearless conclusion to her sequence of novels about the beloved Three Rancheros, #1 *New York Times* best-selling author Kate DiCamillo tells the story of a character who will break your heart and put it back together again.



HC: 978-0-7636-9464-7

Also available as an e-book

ABOUT THE AUTHOR



Kate DiCamillo's writing journey has been a truly remarkable one. She grew up in Florida and moved to Minnesota in her twenties, when homesickness and a bitter winter led her to write *Because of Winn-Dixie*—her first published novel, which became a runaway bestseller and snapped up a Newbery Honor. In 2016, she published her most autobiographical novel to date, *Raymie Nightingale*, which was a National Book Award finalist. And then, for the first time ever, she returned to the world of a previous novel in *Louisiana's Way Home* to tell us more about a character that her fans already knew and loved. That novel garnered seven starred reviews and was, like its predecessor, a #1 *New York Times* bestseller. And now Kate DiCamillo returns once more to complete the Three Rancheros' stories by writing a book about tough-as-nails Beverly Tapinski.

Kate DiCamillo's books' themes of hope and belief amid impossible circumstances and their messages of shared humanity and connectedness have resonated with readers of all ages around the world.

Born in Philadelphia but raised in the South, Kate DiCamillo now lives in Minneapolis.

COMMON CORE CONNECTIONS

The Common Core Standards push readers to look closer when reading a text, examining the author's craft and analyzing word choice and narrative elements. Kate DiCamillo's novel *Beverly, Right Here* includes complex characters, specific word choices, and a well-crafted plot that allow readers to delve deeply

into the text. This teachers' guide includes discussion questions and language arts activities to be used in grades 3–6 in conjunction with reading the book as a whole group, small group, or combination. This guide could also be modified for use with a student who is reading the novel independently.

Notes throughout the guide correlate the questions and activities with specific Common Core Language Arts and Mathematics Standards. For more information on specific standards for your grade level, visit the Common Core website at www.corestandards.org.

Photo by Catherine Smith Photography.

DISCUSSION QUESTIONS

Use these questions for reading check-ins, writing prompts, or classroom discussions.

1. Beverly's first impressions of the town are quite different from how she feels about it by the end. What were your first impressions of the town? How did these impressions change by the end of the book?
2. Why do you think Beverly is so afraid of staying with Iola? What does this fear of acceptance show us about Beverly's past?
3. When we first meet Jerome, he is described as looking like "a wolf in a cartoon" (page 77). How does he live up to this allusion? How was this statement foreshadowing for an event later in the book?
4. When a customer pinches Beverly's butt at work, Freddie says, "If you don't complain about him, he tips more" (page 75). What does this one quick scene in the book tell the reader about Freddie? What does it indicate about the environment Beverly is working in?
5. Iola automatically says she knows and understands Beverly and even stands up to her family about Beverly. Do you believe that you can know someone deep down without knowing them for a long time?
6. Nod accepted Beverly right from the beginning. Based on what you know about Nod and his distaste for most humans, what does this tell us about Beverly? Do you think Nod's acceptance helped Iola decide that Beverly was safe to have stay with her?
7. Mr. Larksong says he likes "anybody who doesn't claim to know the answers" (page 101). What does admitting you don't know the answers say about you as a person?
8. When Nod leaps onto the top of the refrigerator and stares at the wall, what do you think he is looking at?
9. Chapter fifteen is a turning point for Beverly. What changed for her? How does it affect her behavior?
10. Why does Elmer feel pressure to become an engineer if he loves poetry and art?
11. Beverly and Elmer both helped the little girl who wanted to ride the horse in the front of the store. Why do you think they helped her? What does it tell you about their characters?
12. When Doris and Charles start their strike, Freddie refuses to stand up for what is right. In doing this, she represents those who have refused to stand up to injustice in the past. Consider different time periods, such as the Civil War, World War II, and the civil rights movement; who might Freddie represent in each of these times?
13. Freddie focuses on the importance of having a dream. Everyone should have a dream and goal they are reaching for, but what are the dangers of having only one dream or one way into the future?
14. What does *Beverly, Right Here* teach us about finding true happiness?
15. Throughout the book, Beverly's tone could easily be defined as either sarcastic or sincere. Find different quotes of Beverly's and discuss whether she is being sarcastic or sincere.
16. How did Jerome's bullying in the past shape Elmer's present? Who gives power to bullies?
17. Iola lives by her own set of rules, and she generally trusts others until they give her a reason not to. How does this outlook on life affect her happiness?

COMMON CORE CONNECTIONS

These questions correlate to ELA Reading Standards for Literature: Key Ideas and Details RL.3-6.1, RL.3-6.3; Craft and Structure RL.3-6.6; and Range of Reading and Level of Text Complexity RL.3-6.10.

CLASSROOM ACTIVITIES

Use these activities to extend your students' experience with *Beverly, Right Here*.

VOCABULARY

Research shows that discussing vocabulary within the context of reading is one of the most effective ways to learn vocabulary, and Kate DiCamillo uses very specific word choices in *Beverly, Right Here*.

WORD MAP

After reading the novel, have your students look back at the vocabulary and choose five words they do not know. For each unknown word, have students create a word map. The map could include:

- the student's guessed definition based on context clues
- the dictionary definition
- what part of speech the word is
- one or two synonyms
- one or two antonyms
- the sentence from the book that the word appears in
- an illustration of the word
- the relevant word parts (prefixes, suffixes, roots)
- associations for the word

Word Map

sentence from the book:	dictionary definition:	
guessed definition:	word:	synonyms:
part of speech:	illustration:	antonyms:
prefixes, suffixes, roots:		associations:

Here are some examples of words that may be used and the page where they first appear in the novel. Note that some words may be in the text more than once.

agonized (page 115)	haughty (page 184)	relentless (page 19)
benefits (page 177)	idiotic (page 3)	remorseful (page 90)
capabilities (page 30)	incantation (page 120)	resenting (page 110)
catastrophe (page 28)	indispensable (page 47)	scraggly (page 110)
corrupt (page 69)	insistent (page 75)	spangled (page 100)
dappled (page 165)	kin (page 23)	spigot (page 22)
dazed (page 74)	louvers (page 39)	surly (page 31)
despair (page 79)	macadam (page 100)	threshold (page 77)
disdainful (page 184)	merciless (page 140)	trenches (page 195)
divine (page 114)	mislocated (page 30)	waggled (page 76)
equity (page 48)	mournful (page 42)	weary (page 112)
fiddling (page 181)	percolator (page 66)	
flank (page 83)	primed (page 78)	
flitted (page 166)	prospect (page 215)	
flouncing (page 183)	radiant (page 155)	

SYNONYMS

To further the discussion about the author's word choices, look at synonyms for the words Kate DiCamillo uses and have a discussion with your students about why she chose the word she did instead of one of its synonyms.

MOOD

Many of Kate DiCamillo's word choices evoke specific moods. Have your students look through the story and pull out words that convey a mood. Then the class can share the words they found and discuss how they evoke particular feelings.

Extension: Give students some words from the word list above and have them try to guess the mood at that point of the story based on the word choice. Then have them check their predictions.

COMMON CORE CONNECTIONS

ELA Reading Standards for Literature: Craft and Structure RL.3-6.4.

CONNECTING TO THE SETTING

In the first chapter, before the year is revealed, there are clues to when the story takes place. Have your students look through the chapter to find the hints that show the reader that it was 1979. Create a list of these clues as a class.

This same activity can be done for the story's location. There are two direct references to Florida and many allusions to it. Have your students find these clues that help to formulate the setting and create a list as a class.

Many things throughout the book show that it isn't set in the present day. Have students get into pairs and pick a section of the book that would be different if it took place in contemporary times. Have them rewrite the section for the present day.

Extension: Have students analyze the author's choice to set the book in 1979 in Florida. How does this setting impact the story? Have students answer in a written response with text evidence or have a discussion as a class.

FIGURATIVE LANGUAGE

Figurative Language BINGO!

As students read *Beverly, Right Here*, have them fill in a bingo card with figurative language from the book. Can your students cover all the spaces?

Some examples of figurative language in the text can be found on the following pages:

Idiom: pages 4, 16, 23, 77, 147

Imagery: pages 6, 17, 34, 35, 44, 125–126

Simile: pages 21, 38, 42, 50, 77, 93

Personification: pages 24, 39, 55, 66

Extension: Compile a list of all the examples of figurative language your students find. Then have each student choose four instances, one of each of the different kinds of figurative language. For each example, have them answer the following:

- Why do you think the author chose to use figurative language here?
- Without changing the meaning of the sentence, what words could replace the figurative language?
- How does the use of figurative language affect the meaning of this particular scene?

When they are finished, have students pair off and share their work.

COMMON CORE CONNECTIONS

ELA Reading Standards for Literature: Key Ideas and Details RL.3–6.1.

ELA Writing Standards: Text Types and Purposes W.3–4.1B.

Idiom:	Idiom:	Idiom:	Idiom:
PAGE:	PAGE:	PAGE:	PAGE:
Imagery:	Imagery:	Imagery:	Imagery:
PAGE:	PAGE:	PAGE:	PAGE:
Simile:	Simile:	Simile:	Simile:
PAGE:	PAGE:	PAGE:	PAGE:
Personification:	Personification:	Personification:	Personification:
PAGE:	PAGE:	PAGE:	PAGE:

Example of completed box:

Simile:

“The woman was like something that would spring out of a cuckoo clock, shouting her stupid greeting on the hour and the half hour.”

PAGE: 21

SYMBOLISM

The following four symbols represent Beverly's transformation throughout the novel. Assign each student a symbol and have them analyze the section(s) of the book containing their symbol. They should come up with a written analysis of what they believe it means where it appears in the novel, specifically in relation to Beverly. Then, as a class, complete the symbols graphic organizer.

- the bird building its nest in the VFW sign (pages 62+)
- the metal ride-on horse (pages 81+)
- the bird returning to its nest (page 200)
- the seagull that does not enter the kitchen while Beverly does (page 241)

Basic example and answer key for the graphic organizer:

Page	Symbol	Analysis	Relation to Beverly's Story
62+	the bird building its nest in the VFW sign	Home can be found in unusual places.	Beverly is searching for her home.
81+	the metal ride-on horse	Understanding that it goes nowhere symbolizes the end of childhood.	Beverly is only a child, but she has endured a lot. She has to find the joy of the ride-on horse again.
200	the bird returning to its nest	The bird represents Beverly going home.	Beverly is ready to leave.
241	the seagull that does not enter the kitchen while Beverly does	The seagull is an observer, but Beverly finally feels like a participant.	Beverly has found herself and her home.

Extension: Ask students why they think the author often uses a bird to symbolize Beverly throughout the book.

Extension: Ask students if there are any other symbols in the book.

COMMON CORE CONNECTIONS

ELA Reading Standards for Literature: Craft and Structure RL.5–6.4.

WHO ARE YOU?

When Iola's son asks who Beverly is (pages 222–224), Beverly thinks about the answer to his question in a few paragraphs that define her first literally and then figuratively.

Using this text as a mentor text, have your students create their own narrative answering the question “Who are you?” If students are struggling, start with asking them questions like *What do you look like? What is your most prized possession? How would others describe you? What is your deepest hope?* Have them quickly jot down answers, then use this prewriting to write their narrative.

MATH

When Beverly gets her job at Mr. C's, Doris explains to her that Freddie should be giving Beverly ten percent of the tips she receives (page 74). Have students figure out how much Beverly should receive from Freddie given different purchase amounts and tip percentages.

If customers come to Mr. C's during lunch and make the following purchases and leave these percentages in tips, how much does Freddie receive? How much should Beverly receive?

- Table 1 = \$20.74, 20% tip
- Table 2 = \$7.43, 15% tip
- Table 3 = \$32.01, 18% tip
- Table 4 = \$13.72, 22% tip
- Table 5 = \$27.19, 20% tip

On pages 75–76, Freddie gives Beverly five dollars as her ten percent. Assuming that Freddie is being honest, how much money did she make on tips that day?

ART AND POETRY

Appreciation for art and poetry are part of Beverly's story. Have your students consider these examples more deeply to see the role they play.

ART

The art that Elmer loves is there for Beverly when she needs it. Read the descriptions of each piece of artwork out loud for the class: *Annunciation* (pages 86, 88–89, and 108), *The Song of the Lark* (pages 105–106), and *Nighthawks* (page 137). Have students close their eyes and visualize each painting, then take notes about them and how they are described. While Kate DiCamillo invented *Annunciation* for this book based on many paintings of the same subject in Italian Renaissance art, *The Song of the Lark* and *Nighthawks* are actual paintings. Show these images to the class and discuss how the paintings look similar to or different from how they had imagined them. Then look at images of the annunciation in Italian Renaissance art and discuss what might have inspired the painting imagined for the story. Finally, have students write an essay about the impact each of the paintings had on Beverly's story.

COMMON CORE CONNECTIONS

Mathematics Standards:
Ratios & Proportional
Relationships 7.RP.A.3.

POETRY

Two of the poems quoted in *Beverly, Right Here* are “High Flight” by John Gillespie Magee Jr. (page 31) and “In Flanders Fields” by John McCrae (page 196). Divide the class into two groups and assign each one of the poems. Have them read and analyze it to determine its meaning, then make a comparison graphic organizer showing how *Beverly, Right Here* and the poem connect.

<i>Beverly, Right Here</i>		Poem
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NURSERY RHYMES

Throughout the book there are allusions to two specific nursery rhymes in the text: “There was a crooked man” (page 19) and “Wynken, Blynken, and Nod” (pages 163 and 172–175). Have your class read both poems and answer the following questions in a written response. Then discuss them as a class.

- How are these nursery rhymes connected to Beverly’s story?
- Why do you believe the author chose these two nursery rhymes specifically?
- Look through a nursery rhymes anthology; what other nursery rhymes could have worked?

Extension: Think, pair, share would also work well with these questions; just alter it to think, pair, write, share.

JUST FOR FUN: RECIPES!

Have your students try (and share!) fun recipes for some of the food cooked and described in *Beverly, Right Here*. Using family recipes, cookbooks from the library or home, or recipes on the Internet, try out tuna melts, homemade fish sticks, ambrosia, and other favorites from their own family celebrations.

Discussion Connections to *Raymie Nightingale* and *Louisiana’s Way Home*

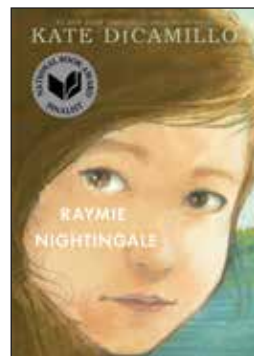
1. How have the three girls’ stories been similar in their journey?
2. Each story takes place two years apart (Raymie at age ten, Louisiana at age twelve, and Beverly at age fourteen). What do you think will be happening for the three girls two years from Beverly’s story?
3. How did each of the girls’ stories affect the others?

COMMON CORE CONNECTIONS

ELA Reading Standards for Literature: Craft and Structure RL.4–6.5.

National Core Arts Standards: Connecting Anchor Standard #11

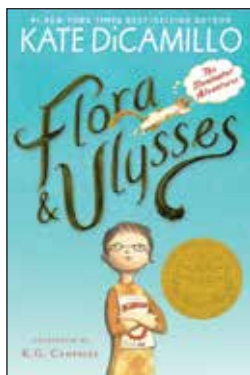
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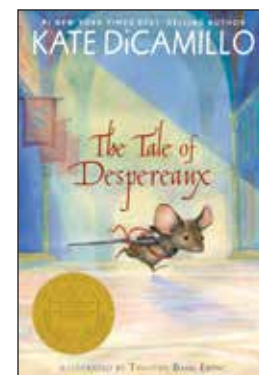
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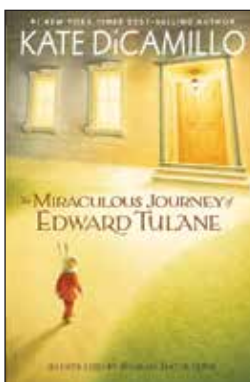
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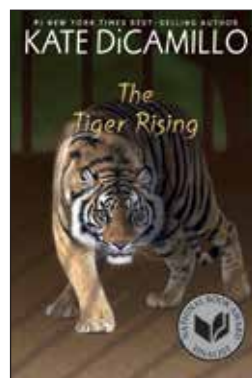
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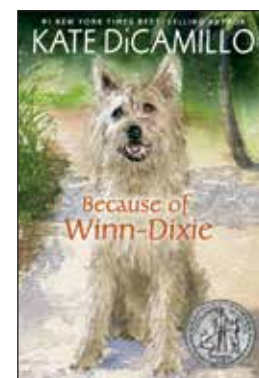
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