



Emily's Dream **Jacqueline Pearce**

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Consider the following question as you read *Emily's Dream*:

How does your sense of fairness influence your character?

Story

In this sequel to *Discovering Emily*, Emily Carr is determined to become an artist. But Emily's parents have died, and the iron-willed eldest, Dede, rules the household. Will Emily find a way to make her dreams come true?

Author

When Jacqueline Pearce was a child, her grandmother lived right around the corner from Emily Carr's house. Jacqueline used to wish that she had a pair of magic glasses that would show her what Victoria was like when Emily Carr was young. Now she has created a pair of books that provide child readers with much more than that. Jacqueline is the author of several books including *Discovering Emily* and *The Reunion*. She lives in Burnaby, British Columbia.

Curricular Connections

Emily's Dream is the sequel to *Discovering Emily*. See the guide to the first book on the Orca Book Publishers website at www.orcabook.com.

Language Arts

- Vocabulary: phaeton, halter, reins, sidesaddle, bridle and saddle are horse-related terms used in *Emily's Dream*. Create a picture dictionary for their meanings, as well as other words that relate to horse riding and horse care.
- Emily is a very strong character with a distinct purpose to her actions. Think about when she steals Mr. Piddington's cigarette case and write a letter that she might send to Mr. Piddington explaining why she stole it.

- Emily has matured since her appearance in *Discovering Emily*. Have students write a paragraph that compares and contrasts the younger and the older Emily.
- Standing up for oneself can be a challenging task. Emily takes a stand against Dede's unfairness when she grabs the whip from her (page 61). Have students brainstorm what it takes to stand up to unfair situations and how Emily felt as she grabbed the whip in midair. Use the information to write a paragraph explaining one way to face unfairness. (*BC IRP Connection: Social Studies—Rights and Responsibilities*).
- The Six Pillars of Character. (see address below). Divide the students into six groups, and give each group one of the pillars to use to describe a young Emily Carr.

History

- Many places in Victoria, British Columbia, Canada are mentioned throughout *Emily's Dream*. Some of these include the Gorge Bridge, Esquimalt Harbor, Butchart Gardens and Point Ellices Bridge. Research to find out more about these locations. Have students draw one of these in the style of Emily Carr.
- Places are often named after famous people or explorers. For example, Esquimalt Harbor was named by Spanish explorer Don Manuel Quimper, and James Bay was named in honor of Thomas James, a captain who sailed with explorer Henry Hudson. Have students find out how other places in *Emily's Dream* came to be named. You may extend this activity to include locations in your specific area as well.
- Following your dreams can be a daunting task. In *Emily's Dream* young Emily wants very much to live the dream she has in her heart. Many famous people have also followed their dreams. Some include Martin Luther King, Mother Teresa, Alfred Nobel, Florence Nightingale, Rick Hansen and Terry Fox. Find out more about these people to see how they followed their dreams. (*BC IRP Connection: Social Studies—Rights and Responsibilities*).

- Using the information from the activity above, write your own paragraph explaining how people follow their dreams, what your dreams are and how you plan to follow them.
- In the teachers' guide for *Discovering Emily*, the question of how art helps a society develop its culture is raised. You may want to pursue this with your class or extend this further by posing the question, how does art reflect a society? Use paintings by Emily Carr and the Group of Seven as a basis for discussion.

Art

- In *Emily's Dream* the trees in Emily Carr's work are a focal point. Emily used many other subjects in her work as well. For example, look at Big Raven, Chrysanthemums, Indian Raven, House in Brittany and French Lace Makers (Women of Brittany). Find these or other examples of her work and have students make subjective and objective observations of one of her pieces.
- Using pastels, have students create a picture of a raven in Emily Carr's style.
- Needlepoint uses a series of /s to create a picture. Have students create a small needlepoint project using graph paper and felt pens rather than wool and material.
- There is a horse in *Emily's Dream*. Have students draw a horse using Emily Carr's artistic style. Have them also draw a setting from the story in which the horse would be found.

Drama

- Emily Carr was committed to becoming an artist. Divide your class into groups of four to six students and have each group create a skit that demonstrates Carr's passion. You may suggest sections of *Emily's Dream* as guidelines. For example: in the art room (page 8), when Emily thinks about her desire to be an artist (page 32), or when she is struggling with her decision to go to school to become an artist (page 66). (*BC IRP Connection: Social Studies—Rights and Responsibilities*).

- Emily feels unfairly treated by Dede and by Mr. Piddington. She lashes out by taking revenge on both of them. Have students act out alternative ways that the following situations could be handled: “Emily grabbed her coat from its hook in the hallway outside the drawing room and paused in the drawing room doorway to put it on. Her eyes searched the room, unsure of what she was looking for. Then she saw it—Dede’s needlework.” (page 48) Or “‘How dare you look through my private book!’ she shouted, striding up to them and snatching the book from Mr. Piddington’s hands.” (page 33)
- How do you treat or respond to people who are not fair toward you? Have students share their ideas in groups and present the top three choices to the rest of the class in an interview format. (*BC IRP Connection: Personal Planning—Mental Well-being*).
- Seeing things from different perspectives often gives insight to a situation. Have students choose an event, location or situation from *Emily's Dream*. Then have students come up with a symbol or prop (glasses, for example) that they can put on when they are a character and take off when they are an onlooker. For example, at the beginning of chapter three, when Emily walks to her art lesson, a student would wear the glasses as Emily and share thoughts on her feelings about going to the art class. Then, taking the glasses off, the same student would reflect on the same situation as the art teacher or as an onlooker.

Suggested Resources

Fiction

Alma, Ann. *Under Emily's Sky*.

Cannon, Janell. *Stellaluna*. (respect)

Cohen, Barbara. *Thank you, Jackie Robinson*.

Henkes, Kevin. *Lilly's Purple Plastic Purse*. (responsibility)

Horne, Constance. *Emily Carr's Woo*.

Lawson, Julie. *Emily: Book One: Across the James Bay Bridge*.

Madonna. *Mr. Peabody's Apples*.

Pfister, Marcus. *Rainbow Fish*.

Spalding, Andrea and David. *The Lost Sketch*.

Sykes, Julie. *That's Not Fair, Hare!*

Vande Griek, Susan. *The Art Room*.

Wilkins, Celia. *Little City by the Lake*.

Wilson, Eric. *The Emily Carr Mystery*.

Nonfiction

(Dewey Decimal Classification numbers appear in parentheses where applicable.)

Bogart, Jo Ellen. *Emily Carr at the Edge of the World*. (759.11).

Brown, Deb Austin. *Growing Character*. (372.5).

Burg, Brad. *Outside the Lines*. (811.6).

Cressey, Judith. *Can You Find it, Too?* (750.1).

Debon, Nicolas. *Four Pictures of Emily Carr*. (759.11).

Lewis, Barbara A. *Being Your Best: Character Building for Kids 7-10*. (333).

Metropolitan Museum of Art. *Museum 1 2 3*. (513.2).

Newlands, Anne. *Emily Carr: An Introduction to Her Life and Art*. (759.11).

SanSouci, Robert D. *The House in the Sky: a Bahamian Folktale*. (398.21 SAN).

Shadbolt, Doris. *The Art of Emily Carr*. (759.11).

Online

“Character Counts—The Six Pillars of Character”

www.charactercounts.org/defsix.htm

“Good Character” www.goodcharacter.com/MStopics.html

“BC Archives Collection Emily Carr”

collections.ic.gc.ca/EmilyCarrHomeWork/gallery/bcarmain.htm

“Emily Carr” collections.ic.gc.ca/time/galler11/frames/carr.htm

“Virtual Tour of Emily Carr’s House and her Work”

collections.ic.gc.ca/EmilyCarrHomeWork/tour/tourmain.htm

“Emily’s Siblings”

collections.ic.gc.ca/EmilyCarrHomeWork/family/siblings.htm

“Esquimalt Harbour” www.lesleyquin.com/esquimalt.html

“Famous Bridges” school.discovery.com/lessonplans/programs/famousbridges/

A Few Words from the Author

Dear readers,

I’ve always liked Emily Carr’s art—partly because I grew up on Vancouver Island, just like Emily did, and she painted the forests I know and love. I was also intrigued by the books she wrote about her life (especially the stories she told about her childhood), which give readers a glimpse into the real person behind the famous artist. After reading about her life and looking at her paintings, I found it fascinating to visit her house (now a museum) and wander the streets of her old Victoria neighborhood, imagining what things must have been like when she was a girl. I felt almost as if I had known her. Through my novels, I wanted to help others get to know her too.

My first novel about Emily Carr’s childhood, *Discovering Emily*, talks about Emily’s earlier years when she first discovers she likes to draw. In *Emily’s Dream*, my second novel, Emily is now a young teenager, her parents have both died, and her oldest sister is in charge of the Carr house and children. It is a time of frustration for Emily, but also a time that helped define the kind of person and artist she would become.

Emily Carr didn’t write many details about this stage of her life. In her book *Growing Pains: An Autobiography* (published in 1946) she says that she and her younger brother, Dick, often got into trouble for “insubordination” toward Dede’s snobby English guests, and she says that she often escaped on the family’s old horse, Johnny, who took her to wild places off the beaten track. Other than the episode in which Mr. Piddington makes Emily seasick and she tells him off (which Emily mentions in *Growing Pains*), I had to imagine

the interaction between Emily and Dede's guests. She suggests in her writing that she and Dick were allies, but I had to imagine the particulars of their relationship and the kinds of things they might have done together.

To help me fill in the details of the story I did a lot of research. I went to the library to look through musty old books about etiquette for girls in the nineteenth century (including tips on how to ride a horse sidesaddle). I went on the Internet to search for pictures of the type of horse carriage the Carrs used and to check young ladies' hair fashions of the time. And I visited a barn to get a close look at real live horses to help me write more realistically about Emily's horse, Johnny. I even rode on a horse for the first time since I was a child (a very tall horse). One of the things that surprised me about horses is how soft their muzzles are, so this is something I wanted to mention in my story. Research is often one of the fun things about writing a book—especially if it gets me, the writer, out doing things I haven't done in years or have never done before.

Jacqueline Pearce, March 2005