



SERAFINA and the SEVEN STARS

ACTIVITIES Assignments & Quizzes

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COMMON CORE COMPATIBLE

Serafina and the Seven Stars and its educational materials are well suited for Common Core curriculum.

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Educational materials for *Serafina and the Seven Stars*:

- Questions for Discussion and Writing
- Activities, Assignments, and Quizzes
- Vocabulary

Go to robertbeattybooks.com/education/ for links to the PDF files, teacher testimonials, and other resources.

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Author's Craft: Signaling Symbols

Symbolism is a part of literary writing that can feel intimidating to interpret. When an author creates a symbol, he or she uses an everyday object or character in a way that suggests deeper meanings beyond the object or character itself.

For example, this object  is a flag. But for many people, this object suggests ideas and values beyond a piece of fabric with stars and stripes. Depending on people's experiences and points of view, they might have different ideas about what this flag symbolizes.

Two of the important symbols in *Serafina and the Seven Stars* are the angel and the panther. Notice how the author signals to the reader that these might represent more in the story than just a winged supernatural creature and a big cat:

"Serafina was...so stunned that the angel had actually looked at her and touched her, she could not move. Finally, she gathered up her courage... turned toward the angel. **Who are you?** She was about to ask. *What is your name? Why have you helped me*" (p. 304)?

"And sometimes, more and more when she was in her human form, it felt as if her senses and her brain, and even the core of her body, were changing in **dark and primal ways, like she was becoming less human and more panther** every day" (p. 22).

"She **didn't fit in among these people** laughing and smiling at the colonel's stories. She was a **creature of the night**. A **slinking**, clawing animal with the **soul of a panther**" (p.91).

In the passage about the angel, the main character herself signals to us that this angel is something more than just a statue of an angel, when she asks, "Who are you? Why have you helped me?" Throughout the book, the need to get to the Angel's Glade is repeated. The repetition indicates that the angel is likely a symbol of something important. Repetition is one of the main ways an author signals that something is a symbol.



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Signaling Symbols

In the two passages about the panther, the author creates a strong contrast between the panther and things associated only with humans—such as laughter and smiling. The author also uses words like “primal” and “dark” to describe being a panther. These words start to give us some clues as to what “panther” or a “panther soul” might symbolize, in contrast to a human soul.

Now it’s time to try it yourself. Below are a list of common categories of things from which authors choose symbols. Pick one, and write a short scene or poem that uses a symbol. Remember, you’ll have to signal to your reader that something is functioning as a symbol, and give your reader a sense of how to interpret your symbol. For example, let’s say you choose a mountain as a symbol. You can’t just repeatedly refer to the mountain without giving some description that might clue your reader in about what the mountain likely symbolizes. Is the mountain supposed to symbolize protection and safety? Or does it symbolize potential danger? You could use a mountain to symbolize any of these, but you’ll need to give your readers some hints to help them interpret the symbol.

Here are some categories of things that authors often use as symbols:

- Colors (such as red symbolizing anger or love)
- Animals (such as a wolf symbolizing solitude, or danger)
- Geographic or natural features (such as rain symbolizing cleansing)

Think about how you will signal to your reader the possibilities for what your symbol might mean. You can do this through repetition, contrasting your symbol with another, the words you use to describe a symbol, or the way characters talk about a symbol.



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Author's Craft: Playing With Tropes

A trope is a common theme or device that shows up in stories over and over again. For example, think of how often the good guys in movies wear white, and the bad guys wear black. From *The Lone Ranger* to *Star Wars*, this is a common trope. A trope might also be a character type—like an evil stepsister—or a plot device, such as a search for a magical object.

Tropes can make a story clichéd or boring if the writer doesn't handle them well. In *Serafina and the Seven Stars*, the author shows what tropes can do well for your writing: they link to something that people over and over again, around the world, have liked in their stories. One of the fascinating things about tropes is that the same ones will show up in stories from very different cultures that didn't have contact with each other. For example, in tales from many different cultures, the hero is always the youngest of three brothers. For whatever reason, that's a trope that appeals to people.

One trope that appears in *Serafina and the Seven Stars* is that of the doppelgänger: an exact duplicate to another character. This trope often shows up in the form of an “evil twin,” usually a person who looks exactly like someone else and uses that resemblance to commit evil. But in *Serafina and the Seven Stars*, the doppelgänger is not a person, but a statue. The “evil twin” has been in plain sight all along, but no one thinks that it could come to life. This is what a good author does: works with tropes, but gives them a twist.

The author also gives us a twist on the good-guy-wears-white trope. The white deer appears at first to be good—it's an innocent and threatened fawn when we first encounter it—but it turns out to be a source of destruction and disorder. By using a trope to set up our expectations, the author can create an even greater sense of surprise for us when the “good guy” turns out not to be so.



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Play with Tropes

Here are some very common tropes you might have encountered in stories before. Pick one or two, and use them to tell a story. Give one (or more) of your tropes a twist as you plan, write, and revise your writing. Playing with tropes can help you create a story that is compelling—the popularity of tropes means readers like them—but also offers a fresh take and a new way to think about a trope.

Trope	What "twist" might I put on this trope to make it different from the standard?
A small but clever character tricks a big, menacing, strong character.	
A main character is kind to someone early in the story, and that someone turns out to be a magical helper.	
An orphaned character suffers from a mean step-family.	
A character has been bewitched by a spell and turned into an animal.	
A character has to complete a seemingly impossible task in a short amount of time.	
A character discovers magical or other powers they didn't know that they had.	

Author's Craft: Dialect in Dialogue

Using a regional dialect in characters' dialogue can really capture a sense of place, time, and personality. In *Serafina and the Seven Stars*, the dialogue of Pa and Essie, in particular, captures the southern mountain dialect of the time.

To try using dialect in your own writing, you first need to know what a dialect is. It's a version of a language specific to a certain group of people. There are three things that mark a dialect as different from the "standard" language of which it is a part:

- **Sounds:** pronouncing words differently
- **Words:** special words and phrases, or using a word to mean something different than what it means in the standard language
- **Structures:** different grammatical patterns, which might look like "errors" in standard grammar

Here are example of these for southern mountain dialect in *Serafina and the Seven Stars*:

- **Sounds:**
 - "Aw, you really miss him **somethin'** awful, don't you?' Essie said" (p. 71).
 - "Oh, **yessin,**" Essie agreed. "And have **ya** heard about the thief in the house?" (p. 71).
- **Words:**
 - "White as a **haint** he was, and wants you up there **lickety-split,**' her pa said" (p. 60).
 - "**Tickled** fine to see you, Miss Serafina!' Essie said" (p. 69).
- **Structures:**
 - "I **can't hardly believe it none,** either,' Pa said" (p. 59).



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Use Dialect in Dialogue

You have to be careful when you try to capture a dialect in writing. It can be easy to stereotype a dialect and make those who speak it seem ignorant or as people to be looked down upon. Consider this example:

“I ain’t gunna no nothin’ ‘bout it ‘till tomorra.”

First, the attempt to write nearly every word in this sentence in a non-standard form makes it hard for a reader to read. But also, think about the way sounds are rendered here: is “no” really pronounced differently than “know”? Is there that much difference to be heard between “‘bout” and “about”? Does “tomorra” sound that different from “tomorrow”?

Here’s a re-write that still captures the dialect without seeming to make fun of it:

“I ain’t gonna know nothin’ about it ‘till tomorrow.”

Assignment: Write a two-person dialogue in which one character speaks in a distinctive dialect and the other does not. Use the chart below to select some features of the dialect and think about how you might show them in writing:

	Examples from the dialect	How I might show these in writing:
Sounds		
Words		
Structures		



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Literary Elements: Character Psychology

One of the ways we connect with a character in a story is through their psychology—the ways they think about themselves in the world, and how those fit into the character’s experiences and interactions with other characters. We enjoy reading a book when the psychology makes sense to us—when we can imagine ourselves thinking and feeling in similar ways to the characters if we went through the same things they experience.

Serafina is thirteen years old, an age at which many people experience some self-doubt, a lack of trust, and confusion about who they “really” are (or are becoming). Serafina exhibits all of these, and her story gives us a chance to investigate what kinds of things can positively or negatively shape the mental health of someone in this position.

On the following page is a chart **to fill out before you do the exercise below**. It will let you identify the moments in the story when Serafina’s psychological condition improves or becomes worse. When you’ve finished the chart on the next page, write below a psychology of self-confidence and trust based on what Serafina experiences in the novel. What does Serafina’s story demonstrate about the situations, interactions, and environments that positively or negative affect healthy psychological development?

Positive effects come from...	Negative effects come from...



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Tracking Character Turning Points

Character Name: Serafina	
Page # and Scene:	What happens in this scene to improve or worsen Serafina's self-confidence and trust?



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Literary Elements: Point of View

Although Serafina is not the narrator of *Serafina and the Seven Stars*, we do get most of the story filtered through her experience and point of view. The author does this by letting us inside Serafina's private thoughts, without doing this for the other character.

What's tricky for us as readers is that Serafina's point of view on what is happening in the story is not reliable. Serafina tells us this herself, when she repeatedly wonders whether she's losing her mind, imagining things, or in the process of losing her human capabilities and turning into a panther full-time, the way her mother did. Here is one scene that confirms that Serafina's point of view on what is happening at Biltmore is not something we can completely rely upon:

“Over the last year, she'd come up out of the basement, found her claws, and learned to fight. She had defeated all her enemies in battle. But she couldn't claw her way out of this. She wasn't even sure what the *this* was. She wasn't even sure if she could trust what she had seen with her own eyes, what she had heard with her own ears, or even what she herself had done.” (p. 175)

This scene shows us that even if we have read the previous Serafina books and come to trust her character's knowledge and perspective, something different is going on in this story.

When a character or narrator has an unreliable point of view, it invites us readers to question and evaluate that point of view. This means looking for evidence in the story that might contradict what the unreliable character or narrator thinks is going on. For example, Serafina wonders whether Mr. Vanderbilt really invited her to live upstairs, or if she imagined it. But Pa confirms that the interaction really did happen. The chart on the next page will help you consider Serafina's point of view as you read the novel, and note evidence for and against Serafina's perspective. Look at the example entry to get a sense of how to use the chart.



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Evaluating Unreliable Point of View

Serafina thinks...	Page # / Scene	Evidence for	Evidence against
<p><i>She might have imagined Mr. V asking her to live upstairs.</i></p>	<p>54-55</p>	<p><i>Serafina is more like a servant at Biltmore and only the family members and rich guests live upstairs.</i></p>	<p><i>Pa saw the whole thing and it is reasonable for Mr. V to ask this since Serafina is the guardian of Biltmore and there is danger around.</i></p>



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Literary Elements: Levels of Setting

When we think of “setting,” we tend to think of the time and place in which a story takes place. In the case of *Serafina and the Seven Stars*, this is in 1900 at the Biltmore Estate near Asheville, North Carolina.

But to really think about what setting means for a story, and how it can help us understand the story better, we need to break setting down beyond just “time” and “place.” We need to link these things to the larger context of the whole story. For example, what does “the year 1900” mean? Does it help us think about the story other than “a long time ago”? We need to know more about what was going on in the year 1900, and specifically, for characters like the Vanderbilts and Serafina at this time, and in this location. Similarly, we can dig a bit more into the place of the story beyond “a rich person’s house in the southern mountains.”

Michael Smith and Jeffrey Wilhelm, in *Fresh Takes on Teaching Literary Elements*, describe three different levels of setting to help us think about the contexts that affect the characters and plots in the stories we read. These are as follows:

- The **microsystem**: the most local context, such as the job roles, relationships, and realities of day-to-day life for the specific characters in the story.
- The **mesosystem**: the regional context, such as the setting of the southern mountains, the general relationships between mountain people and incomers such as the Vanderbilts, and the lore and history of the region.
- The **macrosystem**: the national/world context that might affect the specific characters and actions in the story. For example, in the U.S. at this time, kidnapping of wealthy children for ransom was much more common than it is today. This helps explain some of the characters’ anxiety about Baby Nell.

Literary Elements: Visualizing Plot

You've probably made or seen a standard plot diagram before, in which the entire plot of a story is charted from the first complication to the final resolution. But within an overall plot, there are also moments of "mini plot," when what happens in a particular scene, point by point, needs to be understood. This can be hardest to sort out when a part of the plot starts moving really quickly, as in an action scene:

She pounced onto the warrior's back and tore her clanking, metal-clad body tumbling to the ground. Leaping on top of her, Serafina clawed her and bit her, but she couldn't get through the warrior's armor plates. She scraped and scratched to no avail as the warrior pummeled her sides with her gauntleted fists.

Realizing that brute force wasn't going to work, Serafina extended the claws of her right paw, hooked them on to the warrior's uppermost shoulder plate, and pulled it back to expose the warrior's neck. Then she slammed her fangs into the warrior's throat and clenched her panther jaws.

With her full weight holding the warrior down, and her teeth clamping the warrior's throat, she sensed her enemy's death was near. Even as the warrior began to die, she kept fighting Serafina, kept trying to do as much damage as she could. But the truly disturbing thing was that she wasn't fighting to *live*. She wasn't fighting to *breathe*. There was no last-second burst of strength to escape, no all-consuming instinct to survive. Just as with the lions, it was as if killing was primary, and living was secondary.

As Serafina held the warrior's windpipe clamped shut, she felt the warrior's lungs begin to deflate, her heart stop beating, and her blood stop flowing.

Finally, the warrior was dead. (p. 233)

In an exciting scene like this one, the action can move so fast that the reader doesn't fully understand how Serafina came to defeat an armed warrior (as well as two lions, which she was fighting at the same time). One great way to dig into the plot details of an action scene is to storyboard it. Imagine you're making a film of *Serafina and the Seven Stars*, and you're planning how to shoot this action scene. What camera angles would you use? What would the sequence of images be?



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Storyboarding Plot

Even if you're not an artist, you can still sketch out a storyboard for an action scene in *Serafina and the Seven Stars*. Choose one of the action scenes in the novel and storyboard the action below. Each square in the storyboard highlights a key moment of action in the plot of the scene. For example, here are captions for part of one possible storyboard for the scene above, at the moment when Serafina figures out where to attack the warrior:

<i>Panther getting pummeled</i>	<i>Close up of claw on armor</i>	<i>Zoom back to teeth on neck</i>
<i>(include a rough drawing)</i>	<i>(include a rough drawing)</i>	<i>(include a rough drawing)</i>

Now choose a different scene to work with, and storyboard it below:

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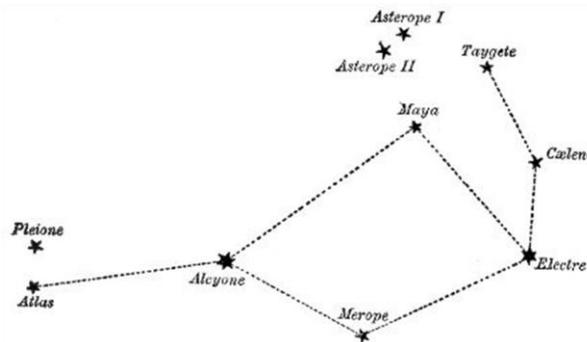


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Astronomy & Folklore

Astronomy is a science and folklore are made-up stories that even their tellers and listeners often know are fiction. But for thousands of years, people of many different cultures have invented stories to go with what they scientifically observed in the sky. As *Serafina and the Seven Stars* tells us, one of the constellations about which many stories have been told, and which many people have noticed in the sky, is the Pleiades, also known as the Seven Sisters:



The most well-known stories about the Pleiades come from Greek mythology, but in *Serafina and the Seven Stars*, it is a Celtic myth that holds the key to the mystery. Since we've adopted Greek myths to name the constellations, it can be easy to overlook other fascinating cultural stories about the stars.

There are so many stories about the Pleiades from around the globe because unlike many other constellations, the Pleiades are visible from almost every place on earth, except for an area around the South Pole. The Chinese describe the Pleiades as early as 2350 BCE. They are referred to in the famous Greek texts the Iliad and the Odyssey, and in the Hebrew and Christian bibles. In many stories, the Pleiades are described as sisters, but they are also imagined as orphaned boys, doves and even piglets.



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Research Project: The Pleiades

First, investigate one of the myths told about the Pleiades. The links below are some good places to start:

The Pleiades in Mythology: http://www.pleiade.org/pleiades_02.html

EarthSky: <https://earthsky.org/space/myth-and-science-of-pleiades-star-cluster>

Wikipedia: https://en.wikipedia.org/wiki/Pleiades_in_folklore_and_literature

GreekMythology.com: https://www.greekmythology.com/Myths/Figures/The_Pleiades/the_pleiades.html

Next, research the actual science about the Pleiades. It turns out, for example, that there are many more than seven stars. How do astronomers describe the Pleiades? Here are some links to begin your research:

EarthSky: <https://earthsky.org/favorite-star-patterns/pleiades-star-cluster-enjoys-worldwide-renown>

Arecibo Observatory: <https://www.naic.edu/~gibson/pleiades/>

Sky & Telescope: <https://www.skyandtelescope.com/astronomy-news/many-pleiades-can-see10222014/>

NASA: <https://www.nasa.gov/feature/goddard/2017/messier-45-the-pleiades>

As a possible extension activity, write a new myth about the Pleiades based on current astronomical knowledge about the constellation.



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Mythology & Art

Artistic images of gods and goddesses from Greek and Roman mythology always include symbols so you can figure out which god or goddess you are looking at. For example, here is the statue of Diana (Artemis) that is at Biltmore:



Notice her hunting dog at her side, and the strap across her chest that holds her quiver of arrows. These are signals that she is goddess of the hunt.

Compare this statue to the one below.



Here we see Artemis in the act of pulling an arrow from her quiver. At her side is a deer, whom she seems to be protecting, rather than hunting. On her head is a crescent crown, signifying that she was also considered goddess of the moon.

[Statue of Artemis and a deer \(Geneva, 2004\).jpg](#)

Wikimedia Commons, labeled for re-use.

Each statue suggests different qualities of Artemis's personality, even though they both show her as goddess of the hunt.



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Research Project: Mythology & Art

Choose a god or goddess from Greek/Roman mythology, and find at least three different artistic depictions of them. Based only on what you see in these images, what seem to be the qualities, attributes, and powers of this character? Write your notes below:

After you've closely analyzed the artistic images you find, research your god or goddess from at least two different sources, and read at least two different myths about them. How do the information and tales that you found match—or not—with what you saw in the artistic depictions? Write your notes here:



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Research Project: History of Hunting

In chapter 6 of *Serafina and the Seven Stars*, we learn about poachers and also the code of honor of deer hunters. Because the men hunting the white deer break this code, Serafina assumes they were poachers—law-breakers—and not the Vanderbilts’ guests.

Hunting has taken many different forms and had many different rules of conduct through history, depending on who was doing the hunting, and why. Research the nature of hunting around the time of *Serafina and the Seven Stars* (late 19th and early 20th century) for two different groups: those who hunted for sport, like the Vanderbilts’ friends, and those who hunted for food, such as the settlers or Native Americans who lived in the southern mountains.

Below are some links to get you started. Take notes on the similarities and differences of the methods and rules for hunting among these two groups.

- Encyclopedia Britannica: <https://www.britannica.com/sports/hunting-sport>
- Sociological Images: <https://thesocietypages.org/socimages/2015/12/29/a-short-history-of-trophy-hunting-in-america/>

Hunting for Sport	Hunting for Food



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Research Project: Psychology of Trauma

There are a number of young adult novel series in which young characters fight against tremendous evil, often coming close to death and losing family and friends in the process. *Serafina and the Seven Stars* asks us to think about the consequences of those experiences after they are over. Just because the bad guys are defeated doesn't mean the good guys live happily ever after.

In this novel, Serafina exhibits many of the traits of someone who has been through traumatic experiences. Research the psychology of trauma starting with the links below. Take notes on what you find that connects to Serafina's ways of thinking, feeling, and acting in *Serafina and the Seven Stars*:

- <https://www.psychologytoday.com/us/blog/think-act-be/201609/21-common-reactions-trauma>
- <https://www.psychologytoday.com/us/blog/the-path-passionate-happiness/201606/how-trauma-can-lead-positive-change>

Traits of someone who has been traumatized	Examples from <i>Serafina and the Seven Stars</i>

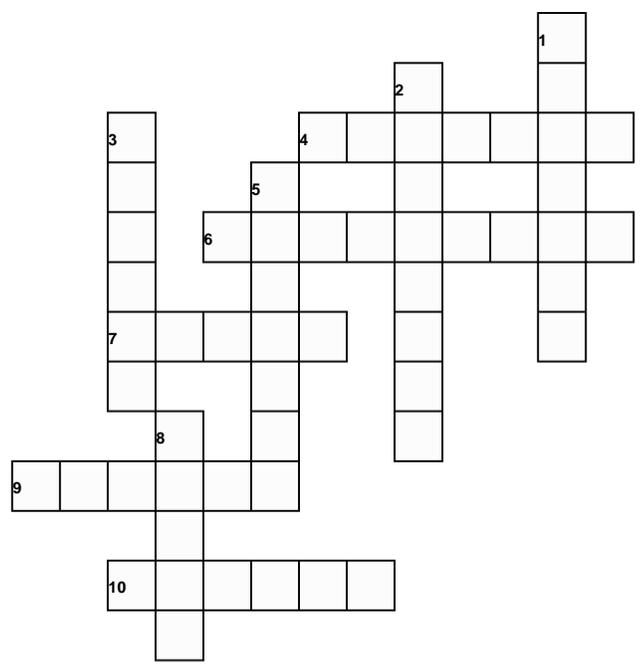


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Crossword Puzzle: Gods and Monsters

Created using the Crossword Maker on TheTeachersCorner.net



Down

- 1. A fire-breathing monster that is part lion, goat, and snake.
- 2. Monster with the body of a man and the head and tail of a bull.
- 3. Monster with the head of a woman, body of a lion, and wings.
- 5. Evil half-bird, half-woman creatures from Greek mythology.
- 8. Half-man, half-goat creatures.

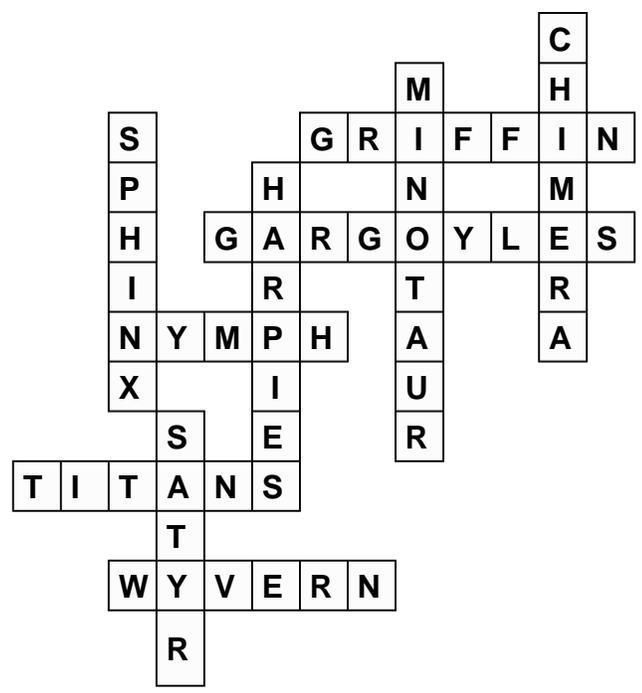
Across

- 4. Monster that is half-eagle, half-lion.
- 6. Mythical creatures carved in stone that decorate buildings.
- 7. A nature goddess from Greek mythology.
- 9. A family of giants in Greek mythology.
- 10. A type of dragon with two legs.



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Crossword Puzzle Key



Down

1. A fire-breathing monster that is part lion, goat, and snake.
2. Monster with the body of a man and the head and tail of a bull.
3. Monster with the head of a woman, body of a lion, and wings.
5. Evil half-bird, half-woman creatures from Greek mythology.
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Quiz #1

Chapters 1-10

1. With whom is Serafina playing at the beginning of the book?
2. Who is Diana, of whom there is a statue at Biltmore?
3. Where is Braeden as the book opens?
4. How old is Serafina in this book?
5. How does Braeden get back to Biltmore?
6. What have the visitors at Biltmore come for?
7. What is special about the deer Serafina and Braeden see?
8. What happens to the deer?
9. Why does Mr. Vanderbilt come to the basement to talk to Serafina and Pa?
10. What does Essie tell Serafina has been disturbing Biltmore?



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Quiz #2

Chapters 11-20

1. Why is Serafina unsettled by Jess?
2. How does Lieutenant Kinsley ask the Biltmore guests to hunt?
3. Why do the dinner guests dislike Colonel Braddick?
4. How does Colonel Braddick really plan to find a mountain lion to shoot?
5. Who tells Serafina about Colonel Braddick's real plan?
6. What is Jess's relationship to Colonel Braddick?
7. How did Jess become so observant?
8. Why does Colonel Braddick think Jess is a bad shot?
9. What happens to Colonel Braddick on the mountain lion hunt?
10. Who does Serafina think might have killed the hunters?



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Quiz #3

Chapters 21-30

1. What mission does Mr. Vanderbilt send Mr. Doddman and Lieutenant Kinsley on?
2. Whom does Serafina go to find first after Mr. Doddman and Lieutenant Kinsley are sent out?
3. When Serafina hears a scream outside her room and goes to investigate, what does she find?
4. What attacks Serafina's cat, Ember?
5. When Serafina wakes Mr. Vanderbilt and takes him to what made the scream, what do they find?
6. Whom does Serafina see in the kitchen attacking the cook?
7. What does Pa not yet know about Serafina?
8. What does Pa tell Serafina that faith is?
9. Why does Serafina not want to see Mr. Vanderbilt when he is looking for her?
10. Where does Serafina run to, to feel safe and understood?



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Quiz #4

Chapters 31-40

1. What does Serafina find scratching at the nursery door?
2. How do the creatures try to get into the baby's nursery?
3. What does Serafina do to save the baby?
4. Who chases Serafina and waves a stick at her when she is trying to save the baby?
5. Who helps Serafina after the carriage crash?
6. What does Mrs. Vanderbilt think Serafina has done with the baby?
7. What is Lieutenant Kinsley carrying when Serafina and Braeden see him from the carriage?
8. What does Jess confess she did to Colonel Braddick's gun?
9. Whom does Jess blame for her father's death?
10. Who attacks Kinsley, Jess, Serafina, and Braeden?



SERAFINA and the **SEVEN STARS**

ACTIVITIES
Assignments & Quizzes

Quiz #5

Chapters 41-51

1. Where does Serafina realize that all the attackers are coming from?
2. Who was the medieval warrior that Serafina killed in the fight with the lions?
3. What's missing from the Diana statue?
4. What's the connection among all the people who have been killed?
5. Why does Serafina hug Mr. Vanderbilt when she sees him, when she was scared of him a few chapters before?
6. What does Serafina tell Mr. Vanderbilt to do to save the people at Biltmore?
7. Which constellation do Serafina and Braeden connect the mystical events to?
8. Where do Serafina and Braeden go to figure out what has been causing the events at Biltmore?
9. Who saves Braeden from the doppelgänger?
10. What does Serafina save Pa from?



SERAFINA and the **SEVEN STARS**

ACTIVITIES
Assignments & Quizzes

Quiz #6

Chapters 52-64

1. How do Serafina and Braeden escape the gargoyles?
2. Where does Serafina want the white deer to chase her to?
3. Who does Serafina think can defeat the white deer?
4. What creature grabs Braeden and carries him off?
5. What does the angel do that she has never done before?
6. What happens to the white deer in the final battle?
7. What does the angel do to Serafina?
8. How does Serafina free Braeden from the stone talon?
9. Whom do Serafina and Braeden find alive at Biltmore when they return from the final battle?
10. What is missing from the new Diana statue?



SERAFINA and the **SEVEN STARS**

ACTIVITIES
Assignments & Quizzes

Quiz Keys

Quiz #1 Chapters 1-10

1. With her mountain lion/catamount/panther brother and sister.
2. The Roman goddess of hunting.
3. He has been sent North/to New York to go to school.
4. Thirteen.
5. He jumps off the train, buys a horse, and rides back.
6. The hunting season.
7. It's all white.
8. It gets shot, and Braeden heals it.
9. To ask Serafina to move upstairs and watch over the baby.
10. A thief.

Quiz #2 Chapters 11-20

1. Because Jess keeps staring at/watching her.
2. With honor and respect.
3. He brags, is loud/rude, and tells lies.
4. He has hired a local guide to find one.
5. Jess.
6. She is his daughter.
7. She learned it hunting with her father.
8. She purposely shoots at trees (instead of animals).
9. He is killed.
10. Herself.



SERAFINA and the SEVEN STARS

Date: _____ Name: _____

ACTIVITIES

Assignments & Quizzes

Quiz Keys

Quiz #3 Chapters 21-30

1. To find Jess and kill whatever animal(s) killed the hunters.
2. Her panther brother and sister.
3. One of the guests (Mr. Kettering) lying dead on the floor.
4. The white deer.
5. Nothing.
6. Mr. Vanderbilt.
7. That she can turn into a panther.
8. Something that you know is true.
9. She thinks he is a murderer.
10. To the Angel's Glade.

Quiz #4 Chapters 31-40

1. A mysterious creature that looks part dog, part lizard (a gargoyle).
2. Through the air shafts/the ceiling.
3. She takes the baby and runs out of the nursery, and takes the baby away from Biltmore in a carriage.
4. Mr. Vanderbilt.
5. Braeden.
6. Kidnapped her.
7. Jess.
8. Adjusted the gun sight so he couldn't hit what he was shooting at.
9. Herself.
10. Two lions and a medieval warrior.



SERAFINA and the SEVEN STARS

Date: _____ Name: _____

ACTIVITIES

Assignments & Quizzes

Quiz Keys

Quiz #5 Chapters 41-51

1. The statues at Biltmore coming to life.
2. Joan of Arc.
3. The white deer.
4. They are all hunters.
5. She realizes that the Mr. Vanderbilt she saw kill the cook was a statue come to life, not the real Mr. Vanderbilt.
6. To leave/to abandon Biltmore.
7. The Seven Stars (the Seven Sisters).
8. To the library.
9. Jess.
10. The falling chandelier.

Quiz #6 Chapters 52-64

1. Jess shoots the gargoyles.
2. The Angel's Glade.
3. The angel.
4. A wyvern/dragon.
5. Comes to life.
6. It explodes.
7. Kisses her.
8. She breaks it with a piece of the wyvern's stone wing.
9. Smoke the cat, and a horse.
10. The white deer, and/or her bow.