

How to Complete the Checklist Challenge

✓ Level I

Checklist Challenge
Jonathan Goforth

S-by-S Outline Essay Over Given Material

Complete the Checklist Challenge by using these guides:

- Determine which check boxes apply to your level.
- Each box will indicate the number of changes that need to be completed (normally one box for each paragraph).

ALL LEVELS
 BASIC LEVEL only
 EXTENSION only
 OPTIONAL -- Your teacher will decide whether you should complete this task or not, based on your grammar/language level.

Tip: Read your essay to your teacher or an older sibling. Together, listen for sentences that sound unclear. Be sure to read aloud. You will "hear" errors you would otherwise not find. Place a check mark in each CC box with a pen or pencil when this step is completed. Focus on content errors at this time.

Tip: Circle each verb in each paragraph with a light colored highlighter. This will make it easier to change your verbs and to add adverbs (if words) as further directed. "Code" the CC box(es) in the same way that you coded your located verbs in your paper.

Be sure to circle all of the following verbs:

- Action verbs-show what the subject does
- Be a Helper, Link verbs (BVL)-being, helping, and linking verbs (is, am, an, was, were, has, had, do, does, etc.)
- Infinitives-to + verb (to +action verb on to + BVL verb)

Be sure you circle the verbs in your writings, as this step is crucial later in the Checklist Challenge. However, do not get discouraged if you miss one. You do not need to labor over each word, fearful of missing a verb. The more you look for the verbs, the better you will get at finding them-and the better you will get at the verb-related CC items.

Tip: Change one of the "boring" verbs in each paragraph to a "strong" verb. You may select one from the list below or choose one of your own. "Code" the CC box(es) in the same way that you coded your added verbs in your paper.

Instead of	Use	Instead of	Use	Instead of	Use
found	discovered	looking	like	appearing	run
coming	visiting	at	approaching	run	sprint
go	hasten to	asked	requested	lay	communicate
said	announced	wrote	integrated	lay	revolve
look	examine	answered	per	play	decide
walk	stroll	reacted	responded	talk	proclaim
let	authorize	become	stretch out	work	toil
look	scan	see	develop	work	proclaim
help	assist	see	determine	work	toil
		teach	instruct	add	enhance

Be sure you add or delete words in the sentence when inserting your new verb, as needed for clarity.

98 Checklist Challenge for Week 4: Sentence-by-Sentence Outline Over Given Material

99 Checklist Challenge for Week 4: Sentence-by-Sentence Outline Over Given Material-Jonathan Goforth

Donna Reish

Learn-for-a-Month Publisher, imprint of Character Ink Press

@All rights reserved. Permission to print given to those who purchased (family or group level).

Last printing 2020.

Fort Wayne, Indiana

Contact via email: characterinklady@gmail.com

About How to Complete The Checklist Challenge Level I

How to Complete the Checklist Challenge—Level I is a downloadable e-book that walks students (and teachers!) through the first three-fourths of Donna Reish's effective Checklist Challenge (CC).

The Checklist Challenge is a challenging checklist of tasks that help students go through their writing, one task at a time, and revise, edit, add to, embellish, and improve.

The CC accompanies nearly all of the writing projects in Donna's one hundred-plus writing books, which is why this how-to guide is such an asset to those using any Character Ink Press or Learn for a Month writing book; it is also an effective addition to any writing book or project as it teaches students how to edit/improve their writing in a step-by-step manner.

This thirty-four-page document has a lengthy teaching video that can be used by the teacher to prepare to teach this product or by the student(s) without a teacher's instruction.

Meaningful Composition: How to Use MC Books

The *Meaningful Composition* (MC) series was designed for home schools, co-ops, and Christian schools who want their students to learn to write compositions of many types that are meaningful, as opposed to typical “What I Want to Be When I Grow Up” types of essays and reports with little instruction in how to actually plan and write. It was designed to teach the entire writing process from thinking to researching (when needed) to outlining to writing to revising. **It is written in Character Ink’s “Directed Writing Approach.”** That is, there is **no guess work as to what to write, how many paragraphs to write, how many sources to use, how to outline, or how to revise.** It is **all laid out for the student step-by-step** within these pages.

***Meaningful Composition* may be used over one semester or an entire school year, depending on your school calendar and time allotted for composition.** (The elementary books are set up in a day-by-day format. The middle school and high school books are set up in a weekly or two week format.) It is recommended that each of the 2 through 4 books not be spread out over the school year but rather over one semester.

MC may be used as a stand-alone English curriculum for the student who has already mastered spelling and vocabulary studies and has a fundamental knowledge of grammar. It may be combined with a grammar program if your student is still in the grammar-learning stage. (It is not recommended that you add another grammar program while doing the second and third grade books as these introduce many grammar items throughout the writing instruction, and an additional grammar program simultaneously may confuse the young writer.)

The MC books are also ideal co-op, small group, or Christian school writing books as they give each teacher confidence to teach with CI’s step-by-step Directed Writing Approach. MC teachers may also desire to schedule a teacher or student writing workshop taught by one or both of the MC authors.

To use *Meaningful Composition* as a one-semester, stand-alone English curriculum, you may simply start at the beginning of the book and spread the compositions out over the time recommended. (There are sixteen weeks worth of assignments in each *Meaningful Composition* book as a stand-alone curriculum book for one semester of instruction. This is shown in the layout of each book.) Your student will need to look up any grammar concepts that he is told to include in his compositions (colons, semicolons, etc.) if he is unfamiliar with writing with them. For the student who has already had the fundamentals of grammar study, ***Meaningful Composition* becomes the application of those grammar skills via the provided Checklist Challenge** that the compositions have applied to them. (You, as the writing teacher, may desire to secure the *Character Quality Language Arts Teacher’s Guide* since it is a writing handbook with most of the skills in this book and our Grammar Cards with grammar skills laid out in alphabetical order.)

The method of instruction in most of the *Meaningful Composition* books will require one or two one-hour meetings each week with the teacher to discuss the assignments, introduce the outlining technique, check the student’s rough draft, review his Checklist Challenge (CC), and grade his final composition. In addition, the student will need to work approximately 20 to 50 minutes (depending on level of book) a day four days a week by himself in *Meaningful Composition* in order to complete all of the assignments contained herein during a one-semester period of time. (Again, the time and teacher assistance needed in each book will vary according to whether the student is learning to write sentences or multiple paragraph compositions [as well as whether he is in the early or latter parts of the book].) It is recommended that you start out working together and see which areas your student is able to work alone and which areas he needs your assistance.

(continued on next page)

To use a *Meaningful Composition* book as a full-year curriculum along with a fundamental grammar course (such as *Easy Grammar* for middle school students or *Jensen's Grammar* or *Analytical Grammar* for high school students), you simply need to double the amount of time that each essay or report has allotted. (For example, if an assignment says two weeks for its time allotment, your student would complete all of the components of that assignment in four weeks instead.) In this "slower" way, your student will eventually learn all of the grammar concepts he is asked to apply in the Checklist Challenge via his grammar program during the course of the academic year while he is writing compositions. Using this approach, your student would need to work out of *Meaningful Composition* fifteen to twenty minutes per day, which leaves time for him to complete grammar studies simultaneously. The optimal way to learn grammar and composition is to combine the two and be sure that grammar application is included in the compositions, which is why *Meaningful Composition* (and our complete language arts program, *Character Quality Language Arts* [CQLA] and our ebook series, *Really Writing* [RW]) contains the Checklist Challenge for nearly every composition written. (An elementary student using any of the levels 2* or 3* MC books will not need an additional grammar course.)

All *Meaningful Composition* books have two skill levels within each level: Basic and Extension. These two levels provide two different skill levels of writing and revising for students in each book. Thus, a younger student using this book would not do as many paragraphs and revisions as an older (or more advanced) student using the same book.

The composition in all of MC (and all of CQLA, CI's complete language arts program) is dependent upon a student at least understanding the fundamentals of sentence structure (and these are introduced and built upon in the MC 2, 3, and 4 books). Students will be able to complete the Character Ink Outlines much more effectively if they understand the functions of subjects and verbs. Students will be able to insert the CC revisions into their writings much more easily if they understand how to do the revisions (how to combine sentences, how to add sentence openers, how to write SSS5's, etc.). The groundwork for many of those skills is laid out in Books 2, 3, and 4 -- for beginning students as well as for older students who need instruction in those fundamentals. (Also first semester books, in addition to being grade-level appropriate, are strong remediation books with specific instruction in "How to Create and Write From a Sentence-by-Sentence Outline" and "How to Complete the Checklist Challenge"--see the complete list of essay and report types and skill lessons provided in **each** MC book at the end of this "How to Use This Book" section.)

Note that MC books are not necessarily grade level specific (especially the second semester, type-specific ones). The books are labeled with numbers that approximate the grade level of the projects. However, writing is extremely subjective. An advanced seventh grader (with years of writing experience) may do great in one of the MC 10 books (*Essays Only* or *Four Research Reports*) whereas a seventh grader without much writing experience may be more comfortable going to the 4 I or 4 II for what a sentence or paragraph contains and how to put paragraphs together for essays and reports. Check out the samples at our blog to find the right fit for your student(s).

If your student has little grammar background and still needs instruction in spelling and vocabulary (as well as comprehension), you may want our full language arts curriculum, *Character Quality Language Arts* (CQLA). It is a complete language arts program for grades two through twelve and teaches the four major language arts skills--vocabulary, spelling, grammar, and composition--using character materials and topics as its subject matter. (It also incorporates study skills and comprehension-building throughout.) You can find out more about all of our programs, including CQLA, by accessing our blog at characterinkblog.com. You may also print off one full month of CQLA for each child to use free of charge and view the Tables of Contents and two weeks of sample lessons for each *Meaningful Composition* book at the same link.

Note: Character Ink now has non-religious composition books in e-book format called Write On (WO). The *Write On* series is Character Ink's "secular" writing program (though the projects are still meaningful and enjoyable). The *Write On* composition books each contain three or four detailed projects from start to finish. They are appropriate for public school classrooms, Christian schools, homeschools, co-ops, and private tutoring/after school supplementing.

Write On is based on Character Ink Press' new BookMovieBook (BMB) line up. The BMB products are books and curricula that are based on original books from long ago that have been made into movies (B→M)—and we are taking them back to "book" (BM→B) forms. Check our store for availability of our BMB First Readers, BMB First Chapter Books, BMB Coloring Books—as well as other upcoming *Write On* titles, such as *Write On, Peter Pan*; *Write On, Mowgli*; and more!

Choosing the Right *Meaningful Composition* Book(s) for Your Students

The *Meaningful Composition* series is a multi-level writing program for students in grades two through twelve who desire to use character-based (and sometimes biblically-based) materials, themes, and subject matter, including, but not limited to, character stories, biographies, science and weather/nature topics, animal information, Bible stories, and much more. (You may see the types of papers and assignments and content by looking at the two-week samples of each book at our blog: characterinkblog.com.)

Additionally, MC uses many of our original methods that we have tested with one hundred to two hundred students every year for the past ten years. These methods work—whether they are Directed Brainstorming and Scene-by-Scene development for Story Writing or Outlining Cards and Bibliography Cards for Research Report writing or the Three P's of Persuasion for Essay Writing. We take students by the hand and leave nothing to chance! (These methods can also be found in our samples.)

Here are some details that you might want to know about MC and choosing the book(s) for your student(s):

1. While MC has grade levels assigned to each book (2 I for first semester; 2 II for second semester; 3 I for first semester, etc.), those are simply designated for general leveling. As you can see by the boxes that follow, a student in fourth grade does NOT have to do a Level 4 book—you may pick and choose according to your child's strengths and interests. (Again, the boxes that follow will help you see this, as will viewing/printing off/trying our free samples.)
2. If your student is new to CI's writing approaches, we recommend that you try a first semester book close to your student's grade level (or below it) for one semester. The first semester books from grades four through (and including) grade nine all teach our beginning methods of "How to Do a Sentence-by-Sentence Outline Over Given Material" and "How to Complete the Checklist Challenge," etc.
3. Once a first semester book is completed, your student may desire to do a more type-specific book from our second semester ones (i.e. Creative Writing in 3II, 5II, 7II, 9 II, or 11 II; essay writing in 4 II, 6 II, 10 I, and 11 I; Research Report writing in 8 II, 10 II, and 12 II). If you are teaching a group of students and you do not want just one type of writing, you will want to do any first semester book up through (and including) 9 I.
4. Again, please feel free to print off some samples and even use them with your student(s) before purchasing. The lessons will not be sequential like they are in a complete book, but if you print off four to six weeks of lower level lessons and work through them with your student (two weeks from two or three different books), you will get a good feeling for how he will do with the book that you think is more at his grade level.

*See our blog for availability of these levels of all books: characterinkblog.com and characterinkstore.com.

1. Remediation for Middle Schoolers Who Have Very Little Writing Experience

MC 4 II: *Put Those Paragraphs Together!*⁺

MC 5 I: *Writing For Real!**

MC 6 I: *Long and Strong*

⁺Optional: May not be needed. See Samples at CI blog.

*Highly recommended for remediation. Check availability at our blog.

2. Remediation for High Schoolers

MC 7 I: *Reports and Essays Galore*

MC 6 II: *Junior High Essays*

MC 8 II: *Junior High Research Reports*

MC Bonus Book: *Jump Start* *

*Highly recommended for remediation. Check availability at our blog.

3. Creative Writing for Junior High School Students and High School Students

MC 5 II: *Creative and Clever*

MC 6 II: *Junior High Essays*⁺

MC 7 II: *Completely Creative*

MC 9 II: *High School Creative Writing*

MC 11 II: *Story Writing* *

⁺Optional: May not be needed. See Samples at CI blog.

*Check availability at our blog.

4. Essay Writing for Junior High and High School Students

MC 5 I: *Writing For Real!*⁺

MC 6 II: *Junior High Essays*

MC 10 I: *Essays Only*

MC 11 I: *Timed Essays and Three P's of Persuasion*
(very advanced)

⁺Optional: May not be needed. See Samples at CI blog.

5. Research Report Writing for Junior High and High School Students

MC 8 I: *Bridging the Gap*⁺

MC 8 II: *Junior High Research Reports*

MC 10 II: *Four Research Reports*

MC 12 II: *The BIG Research Paper* (very advanced)

⁺Optional: May not be needed. See Samples at CI blog.

Note: See the following pages of skills and composition types for each book to see availability of each MC level. The entire MC program (twenty-eight books) is scheduled to be done by the end of the 2016 calendar year.

How to Complete the Checklist Challenge

Checklist Challenge Over Miner Essay

Overview of Checklist Challenge Lesson

You will complete a step-by-step lesson this week on “How to Complete the Checklist Challenge.” The Checklist Challenge is a “challenging checklist” of editing items that you should do to your paragraphs to make them better.

You will learn step by step how to do each of these items by doing them to paragraphs provided for you in this lesson (or by doing the revisions to your own report from Week Two).

I. TOPIC OF ESSAY

You will be completing a Checklist Challenge via a “How to Checklist Challenge” lesson on your previous essay (or given one).

III. OPENING PARAGRAPH

You will **not** complete the Checklist Challenge over an Opening Paragraph.

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY

All students will complete the Checklist Challenge on **3 paragraphs** for the body (P’soB).

IV. CLOSING PARAGRAPH

You will **not** complete the Checklist Challenge over a Closing Paragraph.

Note: The CC provided in this lesson has three check boxes for items done one time per paragraph since the essay provided contains three paragraphs.

Note: This Overview Box, which is provided at the beginning of each project, is here to give students (and teachers) an at-a-glance look at the entire composition assignment. Each step of each lesson is assigned and detailed throughout the week(s).

Teacher’s Note: This weekly lesson is not divided up into mini-lessons (numbered one, two, three, etc). It flows better as one unified lesson. You may complete it however you desire over the course of one week.

Note: If you have completed some earlier *Meaningful Composition* books, you may have already done this lesson. If you have already completed this assignment in a previous book, do the items given here for the report you wrote in Week One (or the given report. (You may or may not need to complete this lesson, if you have been doing MC books for awhile).

If you have done any MC books prior to this one, you have been learning to write many things, but writing paragraphs and essays is only half of the writing process. The other half---which is just as important as writing---is editing. You must learn how to check your own work, look for errors, correct errors, add words and sentences that make things clearer and more interesting, and many more editing and revising items.

You already know how to edit more things than you may realize. Think back to the last time you wrote something and read it aloud for your teacher or family. While you were reading it aloud, did you see an error and want to just “correct it real quick”? Did mistakes stand out to you while you were sharing your writing? Then you are already an editor-in-training!

If you learn how to edit and correct your own work, you will become a better writer. You will not need to rely on your teacher or others to find your errors; you will be able to find them yourself. You will also do better on most English testing situations if you learn how to edit.

There are a few key things that you must always do when you write sentences, paragraphs, or essays. These items will improve your writing dramatically.

In a few weeks, when you write essays and reports containing a few paragraphs, you will need to know many editing skills. You will learn these over the next week by learning how to complete what is called the Checklist Challenge. Sometimes this book will call the Checklist Challenge CC for short.

The Checklist Challenge is a challenging checklist of editing items that you should do to your paragraphs to make them better. You will learn step by step how to do each of these items by doing them to paragraphs provided for you in this lesson (or by doing the revisions to your own report).

<> 1. Week 3: Choose one essay or report that you have already written (or use the one provided), and pull it out of your notebook (or photocopy it), so you can make changes to it with the Checklist Challenge provided throughout this weekly lesson. (Be sure the paper you choose is double-spaced in order to insert the CC changes.)

Checklist Challenge Coding

Your teacher may desire for you to code your CC for her so that she can grade it/check it more easily. The following steps will help you learn to code your CC for your teacher. For more help on this, see the Suggested CC Coding Chart in the back of this *Meaningful Composition* book.

1. Use **colored pencil** or **colored pens** or **highlighters**.
2. **Print off your** double spaced **rough draft report or essay** (or use your handwritten rough draft).
3. **With your CC on one side and your paper on your dominant side** (right hand side for right handed students), complete the first CC task.
4. **Place a check mark in the check boxes for the items that say "read" or "look for errors,"** etc., with a pen as you complete them.
5. For items that involve inserting things or omitting something and adding something else, code in one of two ways:
 - a. **Insert the change or addition with a pen or pencil on your paper and use a highlighter to mark it in your paper** in a distinguishing way--highlight the addition with an orange highlighter, circle the change with blue highlighter, double underline the title with a pink highlighter, etc. (choosing whatever colors you desire without repeating the exact same marking). **OR**
 - b. **Insert the change or addition with a colored pencil or colored pen** (choosing whatever colors you desire without repeating the exact same marking). (In this method, you will eventually need to add the change AND circle it or underline it so that your exact same marking is not repeated. For example, you might add verbs with a blue pen but add the title with a blue pen and underline the title with that same blue pen--two different markings, one written in blue pen and one written in blue pen *and* underlined with the blue pen.)
6. **Whatever you do to the insertion on your paper should be done to the CC check boxes for that item.**
 - a. For example, if you highlight your new verbs with an orange highlighter in your paper, you will color in the check box with orange highlighter.
 - b. If you underline your title with purple highlighter in your paper, you should underline the check box with purple highlighter.
 - c. If you write your new verbs in green colored pencil in your paper, make a check mark in the check box with that same green colored pencil.
7. **If your teacher gives you permission to skip a CC task** (or you and she do not think a change will improve a paragraph), **place an NC (no change) in the check box for that paragraph**, so your teacher will not look for it.
8. If you skip a task altogether (without your teacher's permission), place an X in the task box(es), so your teacher will know not to search for the revisions. Obviously, it is always preferred that you do all of your assignments, but it would be better to indicate that you skipped something than to leave the box(es) blank.

The point is that **the coding you put into the paper copy of your composition should be identical to what you do to (or above, beneath, around, etc.) the CC check boxes for that task.** This method will allow your teacher to have your CC chart on one side and your "colorful paper" (with the CC revisions inserted with colors) on the other. She can check at a glance to find your new insertions, title, Thesis Statement, and more.

Note: Some students prefer to do the CC on their paper on the electronic document on the computer with the colored shading tool provided in word processing programs. This is fine, too, but the student should still do the same marking/coding on the CC chart as he did on the electronic document--or write beside the tasks what color each task is. For example, if the student shades the verbs he replaced in pink shading, he should write PINK beside the CC task for the verbs on the chart. Then when he prints this "colorful" version, the teacher can still check his revisions easily.

Once outside the mine, the miner headed for the nearest seaport. When he reached the city, he showed the diamond he had unearthed to a ship captain. The two agreed to share the profits they would get when the gem was sold in a faraway land.

Soon after departing from the shore, the captain spoiled the plan. He betrayed the miner and threw him overboard. Then this "deceiver" sold the diamond to an Indian merchant for five thousand dollars. This buyer went straight to Sir Thomas Pitt who purchased the diamond from the merchant for one hundred thousand dollars.

Sir Thomas then secured a diamond cutter who used his skill to make the diamond into a beautiful, precious, and costly gem. The finished product was so magnificent that the Duke of Orleans bought it from Sir Thomas for six hundred thousand dollars. This Duke was the French Regent. Thus, this stone became known as the Regent Diamond, one of the most notorious diamonds in the world.



Read your composition to your teacher or an older sibling. Together, listen for sentences that sound unclear. **Be sure to read aloud.** You will “hear” errors you would otherwise not find. **Place a check mark in each CC box with a pen or pencil when this step is completed.**

☞ Focus on content errors at this time.

The first item of the CC has to do with **listening for errors**. When you read your writing “in your head,” you often miss errors because you read what you think you wrote, not what is really there. You may skip errors that you would find if you were reading it aloud. Thus, the first item in the CC is to **read your composition aloud** (hopefully to someone else) and **listen for things that do not sound correct**.

You may also see errors at this time--maybe something that needs capitalized or something that is misspelled--and that is fine (correct those!), but the real focus of this item is to **hear** mistakes. You will be surprised how many errors can be **heard!**

<> 2. Week 3: Do the first task (reading aloud and listening for errors) with your teacher for the paper you have chosen to edit in this lesson. Place check marks in the boxes with a pen or pencil when you have completed it.

Note: The CC provided in this lesson has three check boxes for items done one time per paragraph since the essay provided contains three paragraphs. If you did an Opening Paragraph and Closing Paragraph (or you are using a longer essay or report), you will have more paragraphs than three. Just go ahead and do the CC over three of the paragraphs of the body of your paper (even if the body of your paper is longer) for this week's assignments.

AI Check every sentence in one paragraph (or more, according to the check boxes) to make sure that each one is a complete sentence--**CAVES**. **Place a check mark in each CC box with a pen or pencil when this step is completed.**

- **C**apital at beginning
- **A**ll make sense
- **V**erb
- **E**nd mark
- **S**ubject

You have probably learned earlier in your language arts studies what a sentence must contain in order to be a sentence. **To help you remember what a sentence contains, Character Ink uses CAVES.**

When you are first learning to write, it is good to check your sentences sometimes to be sure they are real sentences. You can do this easily if you use CAVES from the box above.

<> 3. Week 3: Check the sentences of one of your paragraphs for CAVES, and check off the box with a pen or pencil when you are finished. Be sure to change any sentences that are not real sentences to make them into sentences.

AI1

Check to make sure one paragraph (or more, according to the check boxes) contains all five parts of a paragraph--OCCTI. Place a check mark in each CC box with a pen or pencil when this step is completed.

- Opening sentence
- Closing sentence
- Content is all the same
- Three or more sentences
- Indented

OCCTI will help you learn what a paragraph contains. When you are first learning to write, it is good to check your paragraphs sometimes to be sure they are real paragraphs. You may use OCCTI to help you do this.

A paragraph is said to be a “real,” complete paragraph when it has the five elements of OCCTI:

- Opening sentence
- Closing sentence
- Content is all the same
- Three or more sentences⁺
- Indented

⁺If a paragraph is **dialogue**, it may not contain three or more sentences. Remember, **in dialogue, each time the speaker changes, a new paragraph is begun**--regardless of how many sentences were spoken.

<> 4. Week 3: Check one of your paragraphs using OCCTI, and check off the box when you are finished. If something is wrong, be sure to change anything that keeps your paragraph from being a real paragraph.

All All All

Circle each **verb** with a light colored highlighter. This will make it easier to change your verbs and to add adverbs (*ly* words and others) as further directed. **“Code” the CC boxes in the same way that you coded the located verbs in your paper.**

Be sure to circle all of the following verbs (not just the sentence’s main verb):

- Action verbs--show what the subject *does*
- Be, a Helper, Link verbs (BHL)--being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
- Infinitives--to + verb (to +action verb [to run] or to + BHL verb [to be])

☞ **Be sure you circle the verbs in your writings as this step is crucial later in the Checklist Challenge. However, do not get discouraged if you miss some. You do not need to labor over each word, fearful of missing a verb. The more you look for the verbs, the better you will get at finding them--and the better you will get at the verb-related CC items.**

Memorize the Be, a Helper, Link verbs song (to the tune of the Alphabet Song):

ABCDEFG

Be, a Helper, Link verbs,

HIJKLMN

Is, Are, Am, Was, & Were.

QRSTU

Be, & Being, Been, Become,

WXYZ

Has, & Had, & Have are ones.

Now I said my ABC's

Can, Could, Shall, Should—they are fun

Next time won't you sing with me?

Will, Would, Do, Did, Does, & Done

ABCDEFG

May, Might, Must—they are some as well,

HIJKLMN

Appear, Look, Seem, Remain, Taste, Feel, & Smell

Box 5b-3

When you are studying verbs, you have to remember that **anytime you see a verb with a *to* in front of it, it is still a verb.**

When you do this CC item, do not worry about finding every verb---or accidentally marking a word as a verb when it is not one. This task is not a “test” to see if you can find all verbs. It is an exercise that will help you later. **The more verbs you find and circle, the easier it will be to complete other CC items.**

At first it may be hard for you to find the verbs---especially the BHL (Be, a Helper, Link) verbs. (These are being, helping, and linking verbs.) Do not let that bother you. Just find as many as you can. You will get better and better at this as you complete the CC on your compositions.

Note: Be sure you circle (not highlight) and use a light color for verbs in this task. When you complete the entire Checklist Challenge, you will have many words, phrases, and sentences coded. If you highlight all of your verbs (instead of circling them), your additions will be difficult to see when you put them into your final copy due to too much highlighting (and your paper will look too “cluttered” for your teacher to check quickly).

⇔ **5a. Week 3: Complete the “circling verb” task from above. It might be easier for you to have your teacher read your essay aloud, and you stop her when you hear a verb (or the other way around). It also might be easier for you if you do all of the action verbs first, then do the BHL verbs. You may want to look back in the BHL verb song for help. Be sure to “code” the CC boxes and the additions(s) in your paper.**

⇔ **5b. Week 3: Optional- -Memorize Being, Helping, and Linking verbs by learning the BHL verb song provided in the box (Box 5b-3).**

All All All

Change one of the “boring” verbs in each paragraph to a “strong” verb. You may select one from the list below or choose one of your own. “Code” the CC boxes in the same way that you coded the added verbs in your paper.

<u>Instead of</u>	<u>Use</u>	<u>Instead of</u>	<u>Use</u>	<u>Instead of</u>	<u>Use</u>
found	discovered	looking	appearing	run	sprint
coming	visiting	sit	recline	talk	communicate
go	hasten to	asked	interrogated	lay	recline
said	announced	write	pen	lie	deceive
look	examine	answered	responded	play	frolic
walk	saunter	lie	stretch out	talk	proclaim
list	enumerate	become	develop	work	toil
look	scan	see	determine	add	enhance
help	assist	teach	instruct		

☞ Be sure you add or delete words in the sentence when inserting your new verb, as needed for clarity.

Sometimes we get stuck in “writing ruts.” We just keep using the same words over and over again without thinking of any new words. This item will get you thinking about new words!

Verbs are the forward motion of your sentences. Verbs make your sentences sing. If you have all boring verbs in your paragraph, your paragraph will be boring!

For this revision, you will look at those verbs you circled earlier and try to find a boring one to change to something more interesting. One way to do this is to say the sentence containing your boring verb aloud. Then try some other verbs that mean the same or almost the same---also reading it aloud with those in place of the boring one. See which one sounds best and means what you wanted your sentence to mean. You may also refer to a thesaurus for this item, if desired.

<> 6. Week 3: Do the “change the boring verb” task. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.

All All All Add an **adverb** (*ly* word or other) to each paragraph. You may select one from the list below or choose one of your own. **“Code” the CC boxes in the same way that you coded the added adverbs in your paper.**

Examples

only	totally	joyfully	willingly	completely	never
practically	significantly	closely	finally	diligently	seldom
cheerfully	carefully	laboriously	gladly	slowly	later
extremely	gratefully	curiously	sometimes	always	tomorrow
fully	thoughtfully	interestingly	apparently	cautiously	repeatedly

☞ An adverb is a describer that describes or modifies a verb, adjective, or other adverb. An adverb tells *where, when, how, or to what extent*.

Adverb has the word **verb** in it, so what kind of word do you think an adverb describes? If you said verb, you are right!

An adverb describes a verb. It tells *how, to what extent, when, and where*. You can usually place an adverb before your verb or after your verb. Read your sentence aloud with your chosen adverb before it, then after it. See which one sounds better.

<> **7. Week 3: Do the adverb task. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.**



Add one descriptive **adjective** to each paragraph. You may select one from the list below or choose one of your own. **“Code” the CC boxes in the same way that you coded the added adjectives in your paper.**

Examples

stringent	gracious	lengthy	trusted	courteous	infallible
meek	meager	valiant	understanding	trustworthy	horrendous
courageous	fulfilling	preoccupied	horrific	incapable	significant
presumptuous					

🔑 **An adjective is a describer that describes a noun or a pronoun. It tells *whose, which one, how many, or what kind*. You should add descriptive adjectives--those that tell *what kind*.**

Is your paragraph starting to sound more interesting?

Besides adverbs, you have probably also learned about another describer called adjectives. Adjectives describe nouns.

Adjectives tell *what kind, how many, and which one*. The best kind of adjectives to use are the ones that tell **what kind**. These are more interesting adjectives.

<> 8. Week 3: Do the adjective task. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.

All

Create a **title**, and put it at the top of the your paper. *If you have already done this, you should still “code” the CC check box and the title in your paper as directed by your teacher.*

Consider the following ideas:

- Something catchy
- Something comical
- Something bold
- A song title or line
- A Scripture
- Something biblical
- Something about character
- Something informative
- Other

☞ **Tips:**

- **Center your title at the top of the first page of your composition.**
- **Capitalize the first letter of the first and last word.**
- **Capitalize all the words within the title that are important--but not three-letter-or-fewer articles, pronouns, or prepositions.**
- **Do not italicize your title, though you may treat it like a minor work and surround it with quotation marks (regular ones, not single ones), if desired.**

When you write longer essays and reports---and even oftentimes when you write one paragraph compositions, you will want your writings to have titles. A title tells the reader what he will be reading. It whets his appetite to read the entire paper. It makes the writing sound interesting to others. Titles are fun!

Making up titles for your compositions is an activity many students like. It is fun to call your paper whatever you want--and whatever you think will best interest your readers.

You can think of various categories of titles by looking at the list provided below. For example, for the miner's report, you could possibly give it one of the titles listed below:

- Something catchy: **“Dangerous Diamond”**
- Something comical: **“Stoney Story”**
- Something bold: **“Betrayed!”**
- A song title or line: **“More beautiful Than Diamonds”**
- Something biblical: **“Worthy Stone”**
- Something about character: **“Greed”**
- A Scripture: **“Love of Money”**
- Something informative: **“Costly Diamond”**
- Other: **“The Regent Diamond”**

↔ **9. Week 3: Do the title task above. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item.**



From the **Banned Words List** below, select one word (or form of that word) that you have in one of your paragraphs, omit it, and substitute a similar, but stronger, word. **If you do not have any Banned Words, just “code” the CC check box(es) as directed by your teacher (or place a check mark in each one that represents a paragraph with no Banned Words).**

Banned Word List

very	big	really	good	great	fine	slow
say	bad	little	want	see	look	such
ask	lot	find	walk	said	go	become
sit	think	soft	fast	many	find	

*like (*Like* is only banned when it is a verb. When used as a preposition, *like* often creates a simile--and is not a Banned Word.)

☞ **Advanced students should omit as many Banned Words as possible throughout all paragraphs.**

You have already learned how to change your boring verbs into stronger verbs. Besides weak verbs, you might have other words in your writing that are also boring and could be changed.

The next item you will be doing in the Checklist Challenge is looking for a word that is called a Banned Word. Banned Words are words that you should try not to use in your writing because people use them too much. You should also try not to use them because they are boring!

To do this item, you will need to look through your paragraph carefully to see if you have any of the words that are “banned” in your paragraph. If you find more than one, just choose the one that you think is the most boring (or the easiest to change), and change it.

<> 10. Week 3: Do the Banned Word task above. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.

All Add a sentence to the beginning of your paper that describes the whole piece. This is called the **Thesis Statement**. *If you have already done this, you should still “code” the CC check box and the Thesis Statement in your paper as directed by your teacher.*

Examples:

- Report about raccoons: Ever wonder how that furry bandit known as a raccoon manages to get into your coolers while you sleep in your tent at night?
- Essay about an experience: When I just turned thirteen years old, I found out the challenging way how important siblings truly are.

☞ Tips

- Write a sentence that describes your paper without telling the reader exactly what it is about.
- Do not say: *In this paper you will learn about . . .*
- Be sure this Thesis Statement is truly representative of the content of your *entire* composition.
- Your Thesis Statement is your commitment to write about that topic. It should cleverly introduce your composition's subject.
- Do not italicize your title, though you may treat it like a minor work and surround it with quotation marks (regular ones, not single ones), if desired.

In the essay you are editing today, a Thesis Statement might already be present. However, if you do not feel that a sentence within the first paragraph tells the reader exactly what your entire report contains, you may want to add a new thesis statement. Remember, the Thesis Statement is a sentence or two in your first paragraph that tells your readers what your essay is about.

<> 11. Week 3: Do the Thesis Statement task. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item or if you already have one in your paper.

All Add a sentence to the very end of your writing that **restates your Thesis Statement** in some way. This is called the **Thesis Statement “Reloaded”** and should conclude your paper. ***If you have already done this, you should still “code” the CC check box and the Thesis Statement “Reloaded” as directed by your teacher.***

☞ You may choose to include Thesis Statement “Reloaded” that restates the title of your paper rather than the Thesis Statement--this would be the Title “Reloaded.”

If you are not assigned a Closing Paragraph (or if your Closing Paragraph is not on that “wraps” up your essay, but more of a continuing paragraph), you will want to add a closing statements (or statements) to your essay.

You do not want your reader to be left hanging--wondering where the ending to your essay is. One way you can add a closing statement that is a lot of fun--and brings your report back around to the title--is to somehow restate the title in it.

For example, if your title was “Betrayed,” you could close your essay with a sentence like the following: *In the end, the betrayed miner had lost his possible fortune as well as his life.*

<> 12. Week 3: Do the closing sentence task from above. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item (or if you already have one in your paper).



Add one **word you have never used before in writing** (or more than one, according to your level), if you and your teacher think it is appropriate. ***If you have already done this, you should still “code” the CC check box(es) and these words in your paper as directed by your teacher.***

☞ **A word you have never used in writing might be one you use in speaking but not in your compositions. Do not be afraid to use words you cannot spell! Use spell check on the computer or a dictionary to spell these challenging words that will add more depth to your writing.**

While writing is just the spoken word written down, we sometimes need to change how we speak or write---expand our vocabulary in speech and writing so that we are not always using the same words over and over again. This CC item will force you to think about words that you might use when you speak but that you have never used in writing.

Maybe you use bigger, more interesting words when you speak than you do when you write because you do not know how to spell those longer words. Maybe when you write, you are just focusing on getting your thoughts down so much that you do not think of other words you could use. This item will help you overcome either of those “writing ruts.”

<> **13. Week 3: Do the “add a word you’ve never used before” task from above. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.**

All Check each paragraph carefully to be sure that your **transition from one paragraph to another** is smooth. If not, add transition sentences as needed. ***If your transition sentences are adequate, you should still “code” the CC check box(es) and the transition sentence(s) in your paper as directed by your teacher.***

☞ Your transition from one topic to another topic may come at the end of a paragraph (telling the next paragraph’s topic) or at the beginning of a paragraph (telling that paragraph’s topic).

When you write multi-paragraph compositions, you will want to be sure that each paragraph is about one topic (OCCTI). Even though a paragraph is a unit of thought, and one paragraph should contain sentences all about the same thing, you will learn soon that an essay or report is also all about one topic--and each paragraph in that paper is about a different aspect of that topic.

That presents a little bit of a problem when you put paragraphs together for a multi-paragraph composition. You do not want a longer writing to seem like it is just several paragraphs one after the other, but not related to each other. You want to connect or link your paragraphs to each other. This is where a transition sentence comes in.

You can use transition sentences at the end of a paragraph to introduce the next paragraph or at the beginning of the next paragraph to introduce that paragraph.

For instance, in the sample essay you were given to use in this CC lesson. There is a transition sentence already in place from paragraph one to paragraph two: *Soon after departing from the shore...*

<> 14. Week 3: Do the “transition sentence” task above. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item.

All Add one **SSS5—Super Short Sentence** of five words or fewer. *If you have already done this, you should still “code” the check box and the SSS5 in your paper as directed by your teacher.*

Examples:

- They display extraordinary stealth.
- Then, they are trapped!
- And soon it happened.

You learned earlier in this book about writing SSS5's. While writing longer, more interesting sentences is good, it is also good to have sentence variety.

This means that you will have variety in your paragraph. All of your sentences will not be the same length. They will not all sound the same. SSS5's help you make your sentences varied.

<> 15. Week 3: Do the “add an SSS5” task from above. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item.

All All All

Using a thesaurus, if needed, change one word in each paragraph to a **more advanced or distinct word**. ***If you and your teacher feel that your vocabulary is advanced and sophisticated enough, you should still “code” the CC check box(es) and the advanced words in your paper as directed by your teacher.***

Instead of:

tree

kind

grass

Use:

maple

compassionate

blades

Instead of:

deep

turn

loud

Use:

bottomless

swerve

obnoxious

☞ **This may be any type of word--noun, verb, describer, etc. When choosing the new word, select one that paints a more vivid picture, gives better detail, is more distinct, etc. Do not just randomly select a word. Your new word choice should be *intentional*.**

A thesaurus is a book of words, sort of like a dictionary. While a dictionary lists words and their spellings and definitions, a thesaurus lists words and their synonyms. A synonym is a word that means the same or almost the same. You need to learn how to use a thesaurus well because it will help you in your editing and revising.

When you cannot think of a better verb for one of your paragraphs, just look up the verb you have circled in your thesaurus and you will find words beneath that one that mean the same or almost the same as the one you are looking up. You can just choose the one you like the best that fits in your paragraph.

In this editing item, you will look for *any* kind of word in each paragraph that is weak. This could be a describer, like *wonderful*, or a verb, like *show*.

Then you can look in the thesaurus and find that instead of *wonderful*, you could use *stupendous*, *terrific*, *awesome*, *incredible*, etc. Instead of *show*, you could use *display*, *instruct*, *teach*, *demonstrate*, etc. The thesaurus should be the writer's best friend!

When you come to this item in a Checklist Challenge, you will stop and think about the words you used in your essay. For instance, instead of the word *wonderful*, you could use the word *splendid*. Instead of the word *very*, you could use the word *extremely*. This will make your writing sound much better.

<> 16. Week 3: Do the “change one word” task above. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.

All Add an **adverb** (*ly* word or other) that does **not modify a verb**. ***If you have already done this, you should still “code” the CC check box and the adverb in your paper as directed by your teacher.***

Example:

- Modifies an adjective: Some **uncharacteristically** *sneaky* predators use subtle methods.
- Modifies an adverb: Some predators are **actually** *more* subtle

☞ An adverb will modify an adjective or another adverb and will answer the question *To what extent?*

In this item, you will add an adverb that does *not* modify a verb but modifies another word---either an adjective or another adverb. When an adverb modifies an adjective or another adverb, it usually answers the question to *what extent*.

The problem with an adverb that modifies an adjective or another adverb is that people get in the rut of using the adverb *very*. While *very* is an adverb that tells to what extent, there are many stronger and more precise adverbs you could use instead of *very*, such as *extraordinarily*, *extremely*, *supremely*, *uncharacteristically*, etc.

☞ **17. Week 3: Complete the “adverb that does not modify a verb” task from above. Be sure to code” the CC box and the addition(s) in your paper when you have completed this item.**

All All All

Check each paragraph carefully to be sure that your **transition from one paragraph to another** is smooth. If not, add transition sentences as needed. ***If your transition sentences are adequate, you should still “code” the CC check box(es) and the transition sentence(s) in your paper as directed by your teacher.***

☞ Your transition from one topic to another topic may come at the end of a paragraph (telling the next paragraph's topic) or at the beginning of a paragraph (telling that paragraph's topic).

When you write multi-paragraph essays and reports, especially those not from given material, you want to be sure that each paragraph contains information that supports the topic sentence for that paragraph. In addition to this, you want to be sure you have smooth transitions from one paragraph to the next--transitions that link the previous paragraph to the next paragraph.

This can be accomplished through transitional phrases, such as *Sir Thomas then secured a diamond cutter...* It can be accomplished by putting a transition at the end of the previous paragraph or the beginning of the next paragraph.

Notice that the given essay has a transition sentence at the beginning of each of the paragraphs (two or three):

- *Soon after departing from the shore, the captain spoiled the plan.* The previous paragraph told how the men had agreed to share the profits after they sold the diamond in a faraway land; this transition tells the reader how they proceeded with the plan.
- *Sir Thomas secured a diamond cutter* -- the previous paragraph told how the diamond was purchased; this transition tells the reader that this paragraph will have information about what Sir Thomas did with the diamond after he purchased it.

<> 18. Week 3: Complete the “transition from one paragraph to another” task from above. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.

All All All

Choose a word (or forms of a word) that you used more than one time within each paragraph. If the word sounds **redundant**, change that word, at least once, to a word with a similar meaning. **If you do not have any redundancy, just “code” the CC check box(es) as directed by your teacher.**

Examples:

- If *joyful* is redundant, substitute *elated* the next time.
- If *drove* is redundant, substitute *careened* the next time.
- If *answered* is redundant, substitute *retorted* the next time.

Note: Advanced students should omit as much redundancy as possible throughout all paragraphs.

☞ **Do not change insignificant words such as *was, it, and, etc.***

Redundancy is one of the most common writing errors people make. Redundancy especially happens when you are writing about a certain topic for which there are not many synonyms. You may find yourself saying *the bear over and over again*, for instance, in an essay about a bear.

You need to get creative to avoid redundancy! For example, in the miner essay, you may substitute any of the following for the word *captain*: *cap, head shipman, sailor boss, nautical head*, etc.

<> 19. Week 3: Complete the “redundancy” task from above. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.

All All All

Add different sentence openers (also known as **introductory material or non-essential information**). *If you have already done these*, you should still “code” the CC check boxes and the sentence openers in your paper as directed by your teacher.

Examples:

- A subordinate clause opener: **When the spider’s victims are in these challenging positions**, those critters are dinner for sure! (**Sub Clause + Subordinator + subject + verb**)
- A prepositional phrase opener: **From these traps and snares**, their prey seldom escape.
- An *ing* opener: **Acting via traps and snares**, spiders trap prey easily.
- An *ed* opener: **Designed individually for each family of spider**, a web is truly a work of art.
- A short PP that requires a comma: **From this**, the prey cannot get loose.
- A transition word or phrase: **Next**, the spider designs a temporary spiral of non-sticky silk to act as basting.
- An *ly* word (adverb): **Amazingly**, the spider produces silk threads from special glands in its abdomen.
- An *ly* phrase or clause followed by a comma: **Slowly backtracking**, the spider creates a spiral of sticky silk.
- A conjunctive adverb: **Henceforth**, the victim cannot escape.
- An interjection: **Yes**, the spider is a stealthy creature.
- Other non-essential material of your choice: **Once there**, the “dinner” has no way of escape.

⇒ **Upper level students should choose various ones – preferably without much repeating.**

In grammar, you may have learned about sentence openers.

The CC item listed above has all of the sentence openers that you will be asked to add to your compositions in *Meaningful Composition*. Sentence openers add variety to your sentences that you do not have when you just use a subject-verb pattern.

The length of sentences containing sentence openers also adds rhythm to your writings so that all of your sentences do not sound alike. (The same is true of SSS5's.)

Two of the most important things to remember in adding sentence openers include the following:

1. A sentence opener is not needed to make a sentence a sentence. If you have completed MC 4 II, you know the five things a sentence must contain in order to be a sentence. A sentence opener is added on to a complete sentence to make it more interesting, but the sentence is a sentence even before the sentence opener is added.
2. You usually hear a pause after a sentence opener (before the real sentence begins). This is where you put the comma in.

<> 20. Week 3: Add one of the sentence openers listed in the box above to each paragraph. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.

All Add one **coordinating conjunction** (cc) with a complete sentence on both sides (or more than one, according to your level). Be sure to put a comma before the cc. ***If you have already done this, you should still “code” the CC check box(es) and the CS, cc CS in your paper as directed by your teacher.***

Examples:

- Some predators do not catch their prey by assailing them directly, **for** these sneaky ones use far more subtle methods. (CS , cc CS)
- It steps into the trap, **for** the trap was hidden from view. (CS , cc CS)

☞ A “comma cc” in the middle of two complete sentences (CS) is one way of creating a compound sentence--two sentences joined together as one --CS , cc CS). When you are instructed concerning this compound sentence creation, you may see this combination as CS, cc CS (Complete Sentence “comma coordinating conjunction” Complete Sentence).

You probably already combine two sentences into one when you write quite often. The above CC item tells you one method for doing this.

When you have two sentences you want to combine into one, you may do so by putting a comma-coordinating conjunction in between them. This will result in a compound sentence--two sentences joined into one.

You need to know the seven coordinating conjunctions in order to be able to do this. You will remember them better if you remember this acronym taught by a wise grammar teacher: FANBOYS. FANBOYS are cc's!

For
And
Nor
But
Or
Yet
So

You may use any of those FANBOYS to combine two sentences into one. Just put a comma before the coordinating conjunction, and be sure you begin the second half of the sentence with a lower case letter.

<> 21. Week 3: Add a coordinating conjunction to your paragraph. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item.

All Combine two related complete, sentences (CS) with a semicolon. *If you have already done this, you should still “code” the CC check box(es) and the CS ; CS in your paper as directed by your teacher.*

Examples:

- Some predators do not catch their prey by assailing them directly; these sneaky ones use far more subtle methods. (CS; CS)
- They act via traps and snares; they put their victims in challenging positions. (CS; CS)

⇒ **A semicolon in the middle of two Complete Sentences (CS) is one way of creating a compound sentence--two sentences joined together as one. When you are instructed concerning this compound sentence creation, you may see this combination as CS ; CS (Complete Sentence semicolon Complete Sentence).**

This item is another way to combine two sentences into one. A semicolon indicates that the second half of the sentence is also a sentence in itself. You need to remember that you cannot combine two sentences into one with a comma (unless you use a comma-coordinating conjunction like *and*). You can only combine two sentences into one with a semicolon alone--a coordinating conjunction (FANBOYS) needs a comma before it.

<> **22. Week 3: Combine two sentences into one in your paragraph using a coordinating conjunction or semicolon. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item.**

All Add one set (or more according to check boxes) of **descriptive double adjectives** separated with *and* or a comma. ***If you have already done this, you should still “code” the CC check box(es) and the double adjectives in your paper as directed by your teacher.***

Examples:

- Joined by *and*: The **crafty** and **ingenious** spider nearly always catches its prey.
- Joined by a comma: The **crafty, ingenious** spider nearly always catches its prey.

☞ Remember, double adjectives need *and* or a comma between them if they can be placed in reverse order and still sound correct (i.e. *crafty and ingenious* or *ingenious and crafty*; *crafty, ingenious* or *ingenious, crafty*). Another bench mark for comma use with two adjectives is if you could place an *and* instead of a comma--and your adjectives still sound correct--use a comma.

In addition to adding adjectives to your writing, you may also add two adjectives at the same time. This is called a double adjective. You should separate any two descriptive adjectives (those that tell what kind) with a comma.

You will know that you need to put a comma between your describers when you could put an *and* between them and the phrase sounds correct: the beautiful, expensive picture. (You could write the *beautiful and expensive* picture, so put a comma between beautiful, expensive.)

<> **23. Week 3: Complete the double adjective task above in your paragraph. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item.**



Edit each paragraph with your teacher, and correct any **usage or spelling errors**. Place a check mark in each **CC box** with a pen or pencil when this step is completed.

Lastly, you should edit your paper with your teacher. You do this last so that if you made any errors when you added words, phrases, and sentences through the Checklist Challenge, you can correct those too.

You may not be able to find many mistakes at first, but you will get better and better at it. Editing and revising are important skills to have.

There are other CC items that you may have in your CC in MC 5 I. You may skip any that you do not know how to do (with your teacher's permission), or you may learn more about how to do these items in a grammar handbook.

Also, if you are doing a grammar program at the same time as this composition program, you will learn those items throughout the school year. Eventually, you will know how to complete many difficult, interesting CC items.

<> 24a. Week 3. Edit each paragraph of your essay. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item.

<> 24b. Week 3. Write a final copy of the Miner paragraphs with all of your CC revisions/ additions put into this clean copy.

Teacher Tips & Free Resources



Get your EIGHTEEN free teaching products (including teaching videos and full writing lessons!) TODAY!
And....grammar, spelling, and writing tips galore!
Sign up [here!](#)

Learn How I Teach...language arts, writing, usage, and more at my weekly videocast/podcast,
How I Teach...With Language Arts Lady!

Click on My Other Products!

Grades 2nd, 3rd & 4th

Copy and Learn Sperm Whales 1 of 2

Language Arts Lady

Teacher Text

Grades 4th, 5th, 6th, & 7th

Tricky Tricks to Help It Stick Posters

Language Arts Lady

Reference Ring

Grades 2nd & 3rd

Write-for-a-Month - Writing From Given Source

Language Arts Lady

Mowgli

8 Parts of Speech Posters

Grades 4th, 5th, 6th, & 7th

Language Arts Lady

Articles Poster Set

Grades 3rd, 4th, 5th & 6th

Beginning Think Fast Grammar Quiz

Language Arts Lady

Grammar Quiz and Answer Key

Grades 4th, 5th & 6th

Write-for-a-Month - Writing From Given Source

Language Arts Lady

Peter Pan

Write-for-a-Month - Writing From Given Source

Grades 4th, 5th & 6th

Language Arts Lady

Beauty and the Beast

Write-for-a-Month - Writing From Given Source

Grades 6th, 7th & 8th

Language Arts Lady

Mowgli

Color and Read, Mowgli!

the ABC Sounds Song Packet

Baby Shark Plays by Donna Reish

Twice-Told Tales

Classic Stories

With Spin Off Versions for Read Aloud or Read Alone Fun!

FOLLOW ME

(click on the logos to visit our social media and stores)



Teaching Services



Donna Reish, mother of seven grown children and thirty-two year homeschool veteran, is a prolific curriculum writer, blogger, and teacher from Indiana. She graduated from Ball State University with a degree in Elementary Education and did master's work in Reading Specialist following that. Donna began writing curriculum for a publisher out of Chicago specifically for homeschoolers twenty years ago. Following the completion of those thirty books

over ten years, she and her husband started a small press publishing company writing materials for homeschools and Christian schools. With the surge of digital products, Donna now writes curriculum books that are digital downloads (both secular and faith-based products), bringing her total curriculum products to 120 books of 50,000+ pages. Donna tests all of her books with 50-80 in-person students each year locally before they are published--and this is her real love: Seeing the faces of students who achieve language arts goals that they never thought were possible using her creative, incremental approaches and materials. Donna teaches parents, teachers, and teacher parents, about grammar, language arts, writing, reading, learning, and more at her teaching website, *Language Arts Lady Blog*, and through her videocasts/podcasts, *How I Teach*.

Want to know how to get up to three FREE teaching products per week from various TPT sellers? Want to be a part of a community of homeschoolers who love great deals, free products, and sound advice? Join me over in my FB group, [Homeschoolers Love Teachers Pay Teachers!](#)

Terms of Use

You MAY NOT

- Claim this work as your own, alter the files in any way, or remove copyright / watermarks.
- Sell the files or combine them into another unit for sale / free.
- Post this document for sale / free elsewhere on the internet (this includes Google Doc links on blogs).
- Making copies of purchased items to share with others is strictly forbidden and is a violation of the TOU / law.

You MAY

- Use free and purchased items for your own classroom students, or your own personal use.
- Reference this product in blog posts, at seminars, professional development, workshops, or other such venues, **ONLY** if both credit is given to myself as the author, and a link back to my TpT store is included in the presentation.
- Purchase licenses at a great discount for other teachers to use this resource.

© Language Arts Lady. All rights reserved. Purchase of this unit entitles the purchaser the right to reproduce the pages in limited quantities ***for single classroom use only***. Duplication for an entire school, an entire school system or commercial purposes is strictly prohibited without written permission from the publisher. Copying any part of this product and placing in on the internet in any form (even a personal/classroom website) is strictly prohibited and is a violation of the Digital Millennium Copyright Act (DMCA). These items can be picked up in a Google search and then shared worldwide for free without meaning to.

Thank You!

Thank you for your purchase! Your business means a lot to me. I hope you and your students enjoy using this product. If you have any questions, please email me at languageartsladymail@gmail.com. If purchased on TpT, please remember to leave feedback so you will earn TpT Credits, which may be applied to your future purchases.



More Info Here...

Get Free Information and Content at These Two Websites (*click on logos*)



Teaching Services

Thank you to the following artists and font specialists for helping to improve the look of this product. If you are ever in need of a clip artist or font specialist, please don't hesitate to look them up!

