

Meaningful Composition

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⁺**Reminder:** "First or Second Semester Book" is just the division for all MC books. First Semester Books for MC 2 through MC 9 are recommended for students who have not used CI books/methods before. Second Semester Books are usually specialized books. MC books do not have to be done in any certain order (once the CI methods are learned via one First Semester MC book or a CQLA* book). The Second Semester books for MC 2 through MC 9 and all other high school books are not specifically in order but are various types--research reports, essays only, and creative writing--at each grade level span. (*CQLA, *Character Quality Language Arts*, is our stand-alone language arts program for grades two through twelve.)

Character Ink Press offers a variety of writing and language arts projects for homeschools and brick and mortar schools. All full length books have two to four week samples at the characterinkstore. All shorter downloads have sample pages at the same place and at Teachers Pay Teachers. These products include:

1) Character Quality Language Arts--CQLA---our Christian-based complete language arts program for homeschools and Christian schools for 2nd-12th grades

2) *Meaningful Composition*--MC--our Christian-based writing program (with grammar applied to writing; not separate grammar lessons) for 2nd-12th grades

3) *Write-for-a-Month*-our monthly downloadable "writing-type" based programs for homeschools and brick and mortar schools for 2nd-12th grades (Easy Essays; Real Reports; Simple Stories; Basic Biographies; Twice-Told Tales; Daring Dialogues; Tricks and Tools (my approaches taught individually); and more

4) Write On!-our monthly downloadable books based on movies and books for 2nd-12th grades, including Write On, Mowgli; Write On, Peter Pan; Write On, Beauty and Beast, and more

5) Downloadable grammar and writing helps for homeschools and brick and mortar schools

All writing materials (including the composition portions of CQLA) use my Directed Writing Approach in which each step of the writing process is laid out for the students and teacher.

Donna also has online teaching options available, including complete language arts, composition, and private tutoring.

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Note: Character Ink (CI) was formerly known as Training for Triumph (TFT). See our Products and Services offered in the Appendix of this book.

Meaningful Composition: How to Use This Book

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 <u>not</u> 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 Cl'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 <u>application</u> 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 comprehensionbuilding 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 $(B \rightarrow M)$ —and we are taking them back to "book" $(BM \rightarrow B)$ 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.

 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 	 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 * 		
 Optional: May not be needed. See Samples at CI blog. * Highly recommended for remediation. Check availability at our blog. 	g. *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 Cl blog. 		
 5. Research Report Wr and High School Stu MC 8 I: Bridging the O MC 8 II: Junior High F MC 10 II: Four Resea MC 12 II: The BIG Re 	Idents Gap + Research Reports		
+Optional: May not be needed	ed. 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.

Meaningful Composition 2 I: Start Out Right

First Semester Book

This Book Contains the Following Skills and Projects:

- Copy Work: Sperm Whale
- Nouns
- There/Their (Wacky Words)
- Favorite Sentences
- Plural Animals
- Proper Nouns
- Copy Work: Tower of Babel
- Copy Work: Bees
- Notes/Writing Sentences from Notes
- Main Subject
- Synonyms
- Q & A Note Taking
- Sentence Writing
- Copy Work: Old Testament and New Testament
- Key Word Outline for Sentence Writing (Clara Barton)
- Copy Work: Clara Barton and the Red Cross
- Parts of a Paragraph (OCCTI)
- No/Know (Wacky Words)
- Their/They're/There (Wacky Words)
- Synonyms & Antonyms
- Copy Work: Alertness Helps
- CC Introduction--Adjectives
- Outline & Write Original Paragraph about Farm Equipment
- Opening and Closing Sentence
- Sentence-by-Sentence (S-by-S) Outline Over Given Material (Weasel)

- CAVES (Sentences)
- Say/Write a Sentence
- Copy Work: Sperm Whale
- CC Introduction--CAVES
- Copy Work: Tower of Babel
- To/Too/Two (Wacky Words)
- Say/Write a Sentence (Proper Nouns)
- Plural Nouns
- Copy Work: Bees
- CC Introduction--Redundancy
- Copy Work: Old Testament and New Testament
- Main Verbs
- CC Introduction--Change Verbs
- Copy Work: Clara Barton and the Red Cross
- Wood/Would (Wacky Words)
- Copy Work: The Weasel
- Be, a Helper, Link (BHL) Verbs
- Copy Work: The Weasel
- Prepositions
- Mowgli (from The Jungle Book) Writing Boxes
- Adjectives
- Copy Work: Plows
- Transition Words
- Copy Work: Amy Carmichael

*Prerequisite for MC 2 I & MC 2 II: The ability to read non-phonetically-controlled picture books and write sentences

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative

MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Meaningful Composition 2 II: Keep It Up Second Semester Book

This Book Contains the Following Skills and Projects:

- · Copy Work: David and Goliath
- Nouns
- Main Subject
- CC Introduction--CAVES
- S-by-S Outline Over Given Material & Sentence Writing--David & Goliath
- S-by-S Outline Over Given Material & Sentence Writing--William Penn
- Copy Work: Insects
- Main Verbs
- S-by-S Outline Over Given Material & Sentence Writing Insects
- Copy Work: Ants
- Ly Openers
- Then/Than (Wacky Words)
- CC Introduction--Circle & Change Verbs
- S-by-S Outline Over Given Material & Sentence Writing (Ants)
- CC Introduction--Adverbs
- S-by-S Outline Over Given Material & Sentence Writing--Horses
- S-by-S Outline Over Given Material & Sentence Writing--Hawk/Fox
- Copy Work: Wolves
- For/Four (Wacky Words)
- S-by-S Outline Over Given Material & Sentence Writing--Wolves
- Copy Work: Emperor Penguin
- Do/Due/Dew (Wacky Words)
- S-by-S Outline Over Given Material & Sentence Writing--Emperor Penguin
- Are/Our (Wacky Words)
- Copy Work: Police and Firefighters
- Some/Sum (Wacky Words)
- S-by-S Outline Over Given Material & Sentence Writing--Joe/Policeman
- Then/Than (Wacky Words)
- S-by-S Outline Over Given Material & Sentence Writing--William Borden
- Subjects and Verbs
- Introduction to the Sentence-by-Sentence (S-by-S) Outline
- Writing From a Sentence-by-Sentence Outline Over Given Material
- Original Informative Report--Angler Fish or Tiger or Hunting Dog
- S-by-S Outline Over Given Material & Sentence Writing--Police Dogs
 - *Prereguisite for MC 2 I & MC 2 II: The ability to read non-phonetically-controlled picture books and write sentences

Other Books in The Meaningful Composition Series

Bold Fonted Titles Above Are Currently Available as of Summer 2017. See blog for release dates of future books. ~All First Semester Books (I) for fifth through ninth grades may be used for remediation for older students too. ~(I) Designates First Semester; (II) Designates Second Semester—May Be Used In Order or Out of Order *Note: If your student has not used any CI books, you may desire to use a first sememster MC book first since these books (up to and including 9 I) teach how to do the S-by-S Outline Over Given Material and CI's Checklist Challenge. *MC 7's and 8's may be counted toward high school credits if student is twelve years or older and is writing at a high school level (according to the teacher's discretion)--as long as the student completes the Extension level assignments.

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 I: Long and Strong MC 6 II: Junior High Essays MC 7 I: Reports and Essavs Galore MC 7 II: Completely Creative

- Five Parts of a Sentence (CAVES)
- To/Too/Two (Wacky Words)
- Transition Words
- Copy Work: William Penn
- Proper Nouns
- CC Introduction--Redundancy
- Suffixes
- We're/Were (Wacky Words)
- CC Introduction--Change Verbs
- Antonyms/Opposites
- Be, a Helper, Link (BHL) Verbs
- Led/Lead (Wacky Words)
- Copy Work: Horses and Meekness
- Pronouns
- Copy Work: The Hawk and the Fox
- Planes/Plains (Wacky Words)
- CC Introduction--Banned Words
- CC Introduction--Adjectives
- Copy Work: Police Dogs
- Their/There/They're (Wacky Words)
- Parts of a Paragraph (OCCTI)
- Copy Work: Joe and the Policeman
- Adverbs
- Copy Work: Salt
- Adjectives
- Original Letter--Appreciation to Policeman
- Tract/Track (Wacky Words)
- Copy Work: William Borden
- Peter Pan Beginning Writing Boxes
- Rewrite Sentences
- Know/No (Wacky Words)
- Copy Work: Hyenas and Jackals
- · Copy Work: Pain
- Pain/Pane (Wacky Words)

Meaningful Composition: How to Use This Book

- MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 I: Essays Only MC 10 II: Four Research Reports MC 11 I: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Meaningful Composition 3 I: Sentence and Paragraph Fun

First Semester Book

This Book Contains the Following Skills and Projects:

- · Copy Work: Dogs Have Good Memories
- Nouns
- · S-by-S Outline Over Given Material & Sentence Writing--Dogs
- Synonyms in Writing
- Pronouns
- S-by-S Outline Over Given Material & Sentence Writing--Kidneys
- Copy Work: Hornbill
- Comprehension Through Sentences
- · S-by-S Outline Over Given Material & Sentence Writing--Hornbill
- · Copy Work: Baby Alligator
- Main Verbs
- S-by-S Outline Over Given Material & Original Animal Report Original--Animal That Struggles in Nature
- · Copy Work: Waiting for Seeds to Grow
- See/Sea (Wacky Words)
- · Copy Work: Susanna Wesley
- Linking Two Paragraphs
- Outline & Write Journal Entry
- Prepositions
- CC Introduction--Adjectives & Transitions
- Copy Work: Gladys Aylward
- Threw/Through (Wacky Words)
- CC Introduction--Adverbs
- Do/Due/Dew (Wacky Words)
- Outline & Write Informative/Comparative Essay--Animals in Bible
- Son/Sun (Wacky Words)
- · Informative Report--Old or New Testaments
- Sequencing Words
- Three Types of Sentence
- When/Win (Wacky Words)
- Writing from a Sentence-by-Sentence Outline
- Introduction to the Sentence-by-Sentence (S-by-S) Outline Over Given Material

- Five Parts of a Sentence (CAVES)
- To/Too/Two (Wacky Words)
- Researching
- Copy Work: Kidneys
- Not/Knot (Wacky Words)
- CC Introduction--Redundancy
- Main Subject
- Are/Our (Wacky Words)
- A Walk Through the Checklist Challenge
- Transition Words
- Its/It's (Wacky Words)
- Paragraph House Outline & Write Biographical Report--Meek Person
- Be, A Helper, Link Verbs (BHL)
- CC Introduction--Circle & Change Verbs
- Transition Sentences
- Thesis Statement
- · Copy Work: The Pilgrims and the Mayflower
- Prepositional Phrases
- Than/Then (Wacky Words)
- Adjectives
- · Opening and Closing Sentences
- Copy Work: Samson
- Bee/Be (Wacky Words)
- Copy Work: John Adams
- · Copy Work: Jesus and the Pharisees
- In/Inn (Wacky Words)
- · Copy Work: Telemachus
- · Copy Work: Termites
- · Writing Boxes With Peter Pan Story
- Question & Answer Outline & Paragraph for Ship Report

*Suggested Prerequisite (if one is needed): MC 2 I: Start Out Right and/or MC 2II: Keep It Up

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 I: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start I

Bold Fonted Titles Above Are Currently Available as of Summer 2017. See blog for release dates of future books.

Meaningful Composition 3 II: Create!

Second Semester Book

This Book Contains the Following Skills and Projects:

- · Copy Work: Silver and Gold
- S-by-S Outline Over Given Material & Sentence Writing--Silver & Gold
- Copy Work: John Bunyan
- Thrown/Throne (Wacky Words)
- Copy Work: Poem--Melting Gold
- Four/For (Wacky Words)
- Writing Couplets
- S-by-S Outline Over Given Material & Sentence Writing--John Bunyan
- Outline & Write Original Book Report--Truthfulness
- Five Parts of a Sentence (CAVES)
- Copy Work: Eli, the Dog
- Hole/Whole (Wacky Words)
- Outline & Write Original Story--Animal Learning a Lesson
- When/Win (Wacky Words)
- To/Too/Two (Wacky Words)
- Outline & Write Original Allegory Story -- Pilgrim's Progress
- Report Over Given Material Using Writing Boxes--Dumbo
- Introduction to the Sentence-by-Sentence (S-by-S) Outline
- Report Over Given Material Using Writing Boxes-- The Jungle Book
- Transition Words
- Not/Knot (Wacky Words)
- Outline & Write Original Paragraph--Termites/Diamonds
- Original Creative Essay (Peter Pan Riddles)
- Were/We're (Wacky Words)
- Story Writing--Finish These Scenes--The Jungle Book

- Homographs
- Do/Dew (Wacky Words)
- Coordinating Conjunctions
- Adverbs
- Confusing Words
- Rhyming Words
- Copy Work: Lighthouse Children
- There/Their/They're (Wacky Words)
- · Copy Work: Waldensians Told People About Jesus
- See/Sea (Wacky Words)
- Proper Nouns
- Copy Work: John Wycliffe
- Synonyms and Antonyms
- Copy Work: Pilgrim's Progress
- Copy Work: Skin and Germs
- Know/No (Wacky Words)
- Creating an S-by-S Outline
- Writing from a Sentence-by-Sentence Outline
- Copy Work: Termites
- Nouns
- Copy Work: Mary Slessor, Missionary
- Possessive Nouns
- Researching
- Brainstorming

*Suggested Prerequisite (if one is needed): MC 2 I: Start Out Right and/or MC 2II: Keep It Up and/or MC 3 I: Sentence and Paragraph Fun

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Company Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative

MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 II: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start I

Meaningful Composition 4 I: Sentences, Paragraphs, and More

First Semester Book

This Book Contains the Following Skills and Projects:

Nouns

- Using Nouns and Pronouns Interchangeably--Dolphins & Skunks
- Action, BHL, and Infinitive Verbs
- · Sentences vs. Subordinate Clauses--Skunks
- Four Types of Sentences--Restitution and NT Bible Character
- Introducing the Five Parts of a Paragraph (OCCTI)--Describing Rooms
- Question and Answer Outline & Descriptive Paragraph
- Topic Sentences and Support Sentences
- Opening Sentences--Pruning Trees
- Paragraph House Outline Over Given Material--Descriptive Writing--One Animal
- Original Paragraph House Outline With Directed Writing
- Writing a Personal Paragraph--Fill-in-the Blank Outline
- Paragraph Writing from Mapping Notes--Personal Favorites
- How to Create and Write Using Writing Boxes--Dumbo
- Introduction to the Sentence-by-Sentence (S-by-S) Outline
- Checklist Challenge Revisions--Georgia
- Creating an S-by-S Outline Over Given Material
- Thesis Statement and Closing Sentences
- (Thesis Statement "Reloaded")

- Pronouns
- Main Subjects--Henri Durant
- Describers--Adjectives and Adverbs--Explorer Robert Scott & Volcanoes/Anger
- Five Parts of a Sentence (CAVES)
- Super Short Sentences (SSS5)
- Introducing the Paragraph--Penguins & Seals
- Introduce Topic Sentence
- Closing Sentences--Dolphins & Deer
- Paragraph House Outlining Technique
- Sentence-by-Sentence Outline and Essay Over Given Material--George Mueller
- Early Revising Skills
- Creating Mapping Notes
- Opening Thesis Statement-Plus
- Transition Sentences
- Writing From a Sentence-by-Sentence Outline
- Multiple Paragraph Essays--Describe Two Rooms
- Topic of Paragraph/Paragraph Division
- Strong Verb Use--William Penn

*Suggested prerequisite (if one is needed) —MC 2 I: Start Out Right (First Semester Book) orC MC 3 I: Sentence and Paragraph Fun (First Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 I: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 I: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Meaningful Composition 4 II: Put Those Paragraphs Together!

Second Semester Book

This Book Contains the Following Skills and Projects:

- How to Create and Write Using Writing Boxes
- Introduction to the Sentence-by-Sentence (S-by-S) Outline
- Writing Multiple Paragraph Sentence-by-Sentence Outline Essay--Dolphins Show Concern
- Sentence-by-Sentence Outline Essay Over Given Material--George Washington Carver
- How to Complete the Checklist Challenge--Miner Essay
- Narrative Essay Over Given Material--Peter Pan Story
- Writing Body Paragraphs Over Given Material
- Original Book Report--Book About Reconciled Characters
- Original Informative Essay--Pets and Responsibility
- Questions and Answers for Paragraph Preparation
- Original Informative Report--One Animal of the Jungle
- Outlining Cards
- Thesis Statement
- Paragraph Writing Via Sentence-by-Sentence Outline
 Over Given Material--Animal Paragraphs

- Creating an S-by-S Outline Over Given Material
- Writing From a Sentence-by-Sentence Outline
- Sentence-by-Sentence (S-by-S) Outline & Report--Skunk
- Sentence-by-Sentence Outline Essay Over Given Material--Clara Barton and Red Cross
- Opening Paragraph
- Closing Paragraph
- Writing With a Quote
- Semicolon Use
- Reading and Research
- Color-Coded Research
- Choosing Sources
- Quotation inclusion
- Thesis Statement "Reloaded"
- Animal Q & A Note Taking Card

*Suggested prerequisite (if one is needed) — MC 4 I: Sentences, Paragraphs, and More (First Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 I: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Meaningful Composition 5 I: Writing For Real!

First Semester Book

This Book Contains the Following Skills and Projects:

- How to Create and Write Using Writing Boxes
- Introduction to the Sentence-by-Sentence (S-by-S) Outline
- Sentence-by-Sentence (S-by-S) Outline--Miner
- Sentence-by-Sentence Outline Over Given Material--Jane Goodall and the Great Apes
- Quotation Use
- · Compound Sentences with Coordinating Conjunctions
- Semicolons Used to Create Compound Sentences
- Original Expository Essay--Reconciled Bible Character(s)
- Original Three Favorite Characters--Jungle Book Characters
- 1-3-1 Essay Approach ("Five Paragraph" Approach)
- Thesis Statement (without Opening Paragraph)
- Thesis Statement "Reloaded" (without Closing Paragraph)
- Personal Essay--What If? Do Good Unto Others Day
- Original First Person Essay--Peter Pan Character's View
- · Sentence-by-Sentence Outline Over Given Material--Guillemot
- Color-Coded Research
- Outlining Cards
- Animal Q & A Note Taking Card
- Original Informative Report--Animal That Does or Does Not Show Mercy

- Creating an S-by-S Outline
- Writing from a Sentence-by-Sentence Outline
- How to Complete the Checklist Challenge
- Sentence-by-Sentence Outline Over Given Material--Jonathan Goforth
- Opening Paragraph Biography Option
- Research
- Paragraph Division
- Quote Opening Paragraph
- · Quotation Punctuation and Capitalization
- Transitions
- Double and Triple Adjectives
- Third Person Writing
- First Person Writing
- Brainstorming Box
- Reading and Research
- Choosing Sources
- Thesis Statement
- Thesis Statement "Reloaded"

*Suggested prerequisite (if one is needed)—MC 4 II: Put Those Paragraphs Together! (Second Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 II: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Meaningful Composition 5 II: Creative and Clever

Second Semester Book

This Book Contains the Following Skills and Projects:

- Descriptive Writing--Fill-in-Blank Paragraphs About Two Rooms
- Similes--Comparisons Using the Word Like or As
- Metaphors--Comparisons That Do Not Use the Word Like or As
- Personification--Phrases That Give Objects Human Characteristic
- Alliteration--Phrases That All Begin With the Same Sound
- Sentence-by-Sentence Outline and Strong Verbs
- Original Creative Writing Essay--The Fish/Birds Speak
- Story Writing--Finish These Scenes From The Jungle Book
- Original Creative Writing Piggyback Story--Country Mouse, City Mouse
- 1-3-1 Essay Approach ("Five Paragraph" Approach)
- Thesis Statement "Reloaded" (without Closing Paragraph)
- Personal Creative Essay--Personal Time Capsule
- Sentence Structure (Advanced Checklist Challenge: Series of Three or More)
- Sentence-by-Sentence Outline Essay and Personification--China and Earthquakes

- · Adjectives That Tell What Kind
- Adverbs That Tell How
- Checklist Challenge
- Wrting From Given Notes
- Writing in the First Person
- Opening Paragraph Types
- Learning About Onomatopoeia
- Quotation Punctuation and Capitalization
- Original Expository Essay--Three Peter Pan Characters
- Transitions
- Thesis Statement (Without Opening Paragraph)
- Closing Paragraph Types
- Original Creative Writing Story--The Day My Possessions Revolted

*Suggested prerequisite (if one is needed)—MC 5 I: Writing for Real! (First Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 I: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 I: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Meaningful Composition 6 I: Long and Strong

First Semester Book

This Book Contains the Following Skills and Projects:

- Introduction to the Sentence-by-Sentence (S-by-S) Outline
- Writing from a Sentence-by-Sentence Outline
- How to Complete the Checklist Challenge (CC)
- Designing/Describing a Jungle
- Metaphors
- Personal Essay--Autobiography
- Original Instructional Essay
- Transitions/Sequencing
- Original Persuasive Essay--Three REASONS--Hook Good Villain or Peter Pan Good Hero
- 1-3-1 Essay Approach ("Five Paragraph" Approach)
- Thesis Statement (without Opening Paragraph)
- Thesis Statement "Reloaded" (without Closing Paragraph)
- Original Biographical Report--Three First Ladies
- Thesis Statement and Thesis Statement "Reloaded"
- Original Biographical Report--One First Lady
- Dissecting One Paragraph for Multi-Paragraph Writing
- One-Topic-per-Paragraph Method
- Determining Paragraph Topics
- Moving From One Topic per Paragraph to One Topic per Report

- How to Create and Write Using Writing Boxes
- Creating an S-by-S Outline
- Two Paragraph Original Description
- Brainstorming Senses
- Word Associations
- Active Verbs
- Closing Paragraph Types
- Strong Verbs
- Biographical Research Report Over Given Material--A Privilege and Misfortune
- Quotation Punctuation and Capitalization
- Transitions
- Opening Paragraph Types
- Piggyback Story--Prodigal Son
- Overview Source Outlining
- "Color-Coded Research"
- Outlining Cards
- Checklist Challenge Coding
- LINK Sentences

*Suggested prerequisite (if one is needed)—MC 5 I: Writing for Real! (First Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 II: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start I

Meaningful Composition 6 II: Junior High Essays

Second Semester Book

This Book Contains the Following Skills and Projects:

- S-by-S Outline Essay--3 Paragraphs (3 P'soB); 3 Topics--Three Zoo Animals Biogr
- The Topic Sentence/Opening Sentence
- Five Paragraph Essay Lesson-Train Analogy
- Original Five Paragraph Expository Essay
- 5 Paragraph Original Essay--Three Zoo Animals With Opening and Closing Paragraphs
- Original Expository Essay With Patterned Paragraphs
- One Animal 3 P'soB With Opening and Closing Paragraphs
- Moving From One Topic Per Paragraph to One Topic Per Essay
- Third Person Writing
- "Working" Thesis Statement
- Thesis Statement Template
- Thesis Statement
- Brainstorming
- Brainstorming and Research
- "Five Paragraph" Approach
- Quotation Use
- Determine Paragraph Topics
- Story Paragraph Opening
- Checklist Challenge (CC) Coding
- Paragraph Dissection
- Various Speech Tag Types and Placements
- Original "Biographical Essay"--One Person's Three Peaceable Acts
- The 1-3-1 Paragraph Approach
- Three Paragraph Book Review Essay Over Three Books From Given Material
- Reading With Purpose
- Writing About Literature--Main Ideas

- Biographical Essay vs. Biographical Report
- Opening Paragraph Types & Contents
- Closing Paragraph Types & Contents
- Learning About the Five Paragraph Essay Approach
- Transition Words and Phrases
- Directed 3 P's Brainstorming
- Quotation Punctuation and Capitalization
- Persuasive Essay Mapping
- Designing a Quote Opening Paragraph
- Essay vs. Report
- Understanding Paragraph Topics
- Quote Paragraph Template
- Five Paragraph Essays
- Thesis Statement "Reloaded"
- Minimal Research
- LINK Sentences
- Topic Sentences
- Patterned Paragraph Approach
- S-by-S Outline Essay-3 P'soB; 3 Topics-Three Presidents
- Patterned Paragraph Template
- Three Paragraph S-by-S Outline & Essay--Cyrus the Great's Three Peaceable Acts
- Original Five Paragraph Essay Over Novels
- S-by-S Persuasive Essay--Three Best Sports
- Three P's of Persuasion: POSITION, POINTS, PROOFS

*Suggested prerequisite (if one is needed)—MC 5 I: *Writing for Real!* (First Semester Book) and/or MC 6 I: *Long and Strong* (First Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Company Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 I: Essays Only MC 10 II: Four Research Reports MC 10 II: Four Research Reports MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start I

Bold Fonted Titles Above Are Currently Available as of Summer 2017. See blog for release dates of future books.

~All First Semester Books (I) for fifth through ninth grades may be used for remediation for older students too.

~(I) Designates First Semester; (II) Designates Second Semester—May Be Used In Order or Out of Order
 *Note: If your student has not used any CI books, you may desire to use a first sememster MC book first since these books (up to and including 9 I) teach how to do the S-by-S Outline Over Given Material and CI's Checklist Challenge.
 *MC 7's and 8's may be counted toward high school credits if student is twelve years or older and is writing at a high school level (according to the teacher's discretion)--as long as the student completes the Extension level assignments.

Meaningful Composition 7 I: Reports and Essays Galore

First Semester Book

This Book Contains the Following Skills and Projects:

- · How to Create and Write From a Sentence-by-Sentence Outline
- Sentence-by-Sentence Outline Essay Over Given Material-Come ten Boom "Before & After" Approach for Opening and Closing Paragraphs
- Reverse Chronology Approach for Opening and Closing Paragraphs Original Opening Paragraph
- Original Closing Paragraph
- Checklist Challenge (CC) Coding
- Original Informative Creative Essay--The Birds Speak
- Color-Coded Research
- Similies & Metaphors
- · Sentence-by-Sentence (S-by-S) Outline Expository Essay Over Given Passage--Benjamin West
- Piggyback Story--The Prince & the Pauper
- Essay or Report
- Original Informative Research Report--Three Plants
- Outlining Cards
- Choosing Sources
- First, Second, Third Person Writing
- Using Multiple Sources in Research Report Writing
- Five Paragraph Report with Train Analogy
- · Cover Page for Research Report
- Write On-Animal Movements
- Multi-Source Merging
- Brainstorming
- Creating Interesting Speech Tags
- · S-by-S Outline Informative Report Over Given Material--Three Poisonous Plants
- Thesis Statement Development for Research Paper
- Write On-Story Action
- Scene Development
- S-by-S Outline & Short Story—Gazelle Escapes From Cheetah

- Sentence-by-Sentence (S-by-S) Outline Symbols

- How to Complete the Checklist Challenge (CC)
- Write On-Nature Description
- Writing in the First Person
- Point of View
- Writing a Definition Opening Paragraph/Definition Template
- Quotation Inclusion
- "Story" Retelling
- Indirect Quotes
- Overview Source Method for Research
- Synonyms for Animals, Predators, & Prey
- Write On-SSS5
- Create Outlining Cards for Research Report
- Transition Words and Phrases
- S-by-S Outline Story From Given Passage--The Bald Eagle Speaks
- Redundancy Box
- One-Topic-Per Paragraph to One-Topic-Per Report Method
- Writing Dialogue
- Brainstorming Box
- Speech Tag Words
- Introducing Story Writing--An Original Animal Escape
- Create Bibliography Cards
- Create Works Cited
- Quoting a Person or Book
- Original Informative Research Report--One Plant

*Suggested prerequisite (if one is needed)—MC 6 I: Long and Strong (First Semester Book) and/or MC 5 I: Writing for Real! (First Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 I: Long and Strong MC 6 II: Junior High Essays MC 7 I: Reports and Essays Galore MC 7 II: Completely Creative

MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 I: Essays Only MC 10 II: Four Research Reports MC 11 I: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start | MC Bonus Book: Jump Start II

Meaningful Composition 7 II: Completely Creative

Second Semester Book

This Book Contains the Following Skills and Projects:

- Piggyback Story--The Ugly Duckling
- Sentence-by-Sentence Outline
- Checklist Challenge Coding
- Goals, Obstacles, and Descriptive Story Writing
- Being, Helping, and Linking Verbs
- Paragraph-by-Paragraph Story Outline/Scene Development
- The Original Very Short Story: Getting Out of Room
- Quotation Inclusion
- Dialogue Writing
- Perspective in Story Writing
- Avoiding Redundancy
- Brainstorming Box
- Speech Tag Words--Said, Asked, and Exclaimed
- Descriptive Writing--Saul/Paul; Before/After
- Don't Wanna Forget This Box
- Thesis Statement
- Original Story--A Good Samaritan Tale
- Weaving in Story Opening and Closing
- Sentence Dissection
- Comparative Words and Sentences
- Time Period Writing
- Original Short Story: Two Points of View
- First Person vs. Third Person Narrator
- Descriptive Expository Essay--The Unalert Bison
- Using Onomatopoeia

- Two Brainstorming Models
- Onomatopoeia
- Protagonist Development
- Writing Scene Descriptions
- Verb-Generated Descriptions
- Goal Development in Story Writing
- Obstacles in Story Writing
- S-by-S Outline Narrative Essay--Sacagawea
- Research and Inventor's Characteristics Box
- Original Essay--Dialogue Between Two Inventors
- · Details in a Setting
- In-the-Moment Dialogue Essay
- Directed Brainstorming Box
- Original Timeline Essay--Personal and Events in History
- Personal and Historical Timeline
- "Working" Thesis Statement
- First Person Writing
- Scene/Setting Development
- Sentence Openers
- Show-Don't-Tell Description
- Mannerisms and Actions of Characters
- Back in Time Story
- Story Writing--Historical Fiction
- Descriptive Writing: Lack of Description vs. Over Description

*Suggested prerequisite (if one is needed)—MC 7 I: *Reports and Essays Galore* (First Semester Book) and/or MC 5 II: *Creative and Clever* (Second Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative

MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 II: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Meaningful Composition 8 I: Bridging the Gap

First Semester Book

This Book Contains the Following Skills and Projects:

- How to Create a Sentence-by-Sentence (S-by-S) Outline--Salt
- Double & Triple Adjectives
- Understanding Paragraph Topics
- S-by-S Outline Over Given--Three Best Architectural Cities
- Write On--Strong Verbs
- Opening Sentence vs. Transition Sentences
- First, Second, & Third Person Writing
- Topic Sentence
- Original 3 P's of Persuasive Essay--Three Best Cities to Live In
- Five Paragraph Essay With Train Analogy
- S-by-S Outline Essay Over Given Passage—Machu Picchu
- Original 3 P's Essay--One Best City
- Taking the S-by-S Outline to the Next Level
- S-by-S Outline Expository Essay—John Adams
- Original Informative Research Report--One Planet
- Original Opening Paragraph
- Sentence-by-Sentence (S-by-S) Outline Symbols
- One-Topic-Per Paragraph to One-Topic-Per Report
- Overview Source Method

- How to Complete the Checklist Challenge (CC)
- Story, Quotation, & Definition Closing Paragraph
- S-by-S Outline Story Over Given Material—Sloth
- Cover Page Preparation
- Thesis Statement Development
- Thesis Statement "Reloaded" Development
- Extensive Quote Citations
- 1-3-1 Paragraph Approach
- Outlining Cards for Research Report
- Essay or Report
- How to Write From a S-by-S Outline--Salt
- Original Informative Report--Weather Phenomenon
- Using Up to Four Sources for One Report
- Original Biographical Essay--Three Great Achievements
- Original Closing Paragraph
- Checklist Challenge (CC) Coding
- Color-Coded Research

*Suggested prerequisite (if one is needed)-- MC 6 I: *Long and Strong* (First Semester Book) and/or MC 7 I: *Reports and Essays Galore* (First Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 I: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 I: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start I

Bold Fonted Titles Above Are Currently Available as of Summer 2017. See blog for release dates of future books.

Meaningful Composition 8 II: Junior High Research Reports

Second Semester Book

This Book Contains the Following Skills and Projects:

- Opening Definition Paragraph
- Complete Formal MLA-Modified Citation
- Original Biographical Report: Three Explorers
- Original Biographical Report: One Explorer
- Thesis Statement
- Thesis Statement "Reloaded"
- Quote Inclusion
- Various Speech Tags
- Source Citation
- Five W's Outline for Research Reports Template
- Quote Opening Paragraph
- Original Report--One Fruit
- Advanced Sentence Combining
- Original Research Report With Patterned Paragraphs: Three Fruits
- "Section-Paragraph-Sentence" Approach
- Checklist Challenge Coding
- Redundancy Box
- Third Person Writing
- Dialogue Opening Paragraph
- Summary Closing Paragraph
- Paragraph Dissection: From One Paragraph to Many Paragraphs

- Sentence-by-Sentence Outline and Report: Spider Webs
- Topic Sentence/Link
- · Sentence-by-Sentence Outline and Report: Three Fruits
- "Color-Coded" Research
- Merging Multiple Sources
- Works Cited
- Outlining Cards
- Five Paragraphs With Train Analogy
- Original Research Report: Four or Five Animals
- Bibliography Cards
- Original Informative Report--One Animal With Endurance
- Strong Verbs
- Quote Closing Paragraph
- "Overview Source" Method
- Research Report: One Invention
- People Quotes vs. Lifted Text
- Major Works and Minor Works
- Paragraph Division/Paragraph Topic
- Story Opening Paragraph
- Transition Words and Phrases
- Synonyms Box

*Suggested prerequisite (if one is needed)— MC 7 I: *Reports and Essays Galore* (First Semester Book) and/or MC 8 I: *Bridging the Gap* (First Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 I: Long and Strong MC 6 II: Junior High Essays MC 7 I: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 I: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start I

Bold Fonted Titles Above Are Currently Available as of Summer 2017. See blog for release dates of future books.

Meaningful Composition 9 I: Writing for High School

First Semester Book

This Book Contains the Following Skills and Projects:

- · How to Write From a Sentence-by-Sentence Outline
- Original Closing Paragraph
- Original Biographical Essay--Three Strong Presidents
 Original Biographical Essay--One Strong President
- Sentence-by Sentence Outline Report Over Given Material--Vertebrates
- Color-Coded Research
- Introduction to Formal Outlining
- Transition Sentences
- "Section-Paragraph-Sentence" Approach
- Sentence-by Sentence Outline Report Over Given Material--George Washington Carver
- Topic of Paragraph Line
- MLA Parenthetical Citation
- Writing with a Dash
- Using Multiple Sources in Research Report Writing
- Goals and Obstacles in Story Writing
- Checklist Challenge (CC) Coding
- S-by-S Outline Essay Over Given Material--Spider Webs/Venus' Flytrap
- Choosing Sources
- Developing REASONS and EXAMPLES for Each PoB of Essay
- Twice-Told Tale--The Jungle Book
- Scene Development
- LINKING P'soB
- Patterned Paragraph vs. Free Style Paragraph Template
- Color-Coded Research
- How to Create a Sentence-by-Sentence Outline (S-by-S Outline)
- Complete Formal MLA-Modified Format Report
- Opening Sentence vs. Transition Sentence
- Works Cited Development
- Onomatopoeia
- Thesis Statement Development
- Definition Opening Paragraph
- Outlining Cards for Research Report
- Sentence Openers
- Sentence-by-Sentence Three Strong Presidents

- Original Scientific Informative Report--Vision Problems
- Series of Three or More
- Multi-Source Merging
- Sentence-by-Sentence Outline Symbols
- Original Story Writing With Imagery
- Original Opening Paragraph
- Writing in the First Person
- · Point of View Story: First Moments in a Fantasy World
- Story Retelling
- Descriptive Writing
- Metaphors & Similes
- Character Development
- Overview Source for Research
- Transitions in Chronological Writing
- Writing with Senses
- Redundancy Box
- Writing Dialogue
- Brainstorming Box
- Speech Tag Words
- Dialogue Development
- Biographical Essay vs. Biographical Report
- The 1-3-1 Essay
- Definition Paragraph Template
- Cause & Effect Research Report: Benefits of Sun
- Sentence-by-Sentence Outline and Plagiarism Help
- Outlining With the Section-Paragraph-Sentence Approach
- Biographical Opening Paragraph
- Cover Page Preparation
- How to Complete the Checklist Challenge
- Extensive Quote Citations
- · Major Works vs. Minor Works
- Bibliography Cards for Works Cited
- Colon Use

*Suggested prerequisite (if one is needed)— MC 7 I: Reports and Essays Galore (First Semester Book) or MC 8 I: Bridging the Gap (First Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 I: Long and Strong MC 6 II: Junior High Essays MC 7 I: Reports and Essays Galore MC 7 II: Completely Creative

MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 I: Essays Only MC 10 II: Four Research Reports MC 11 I: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Bold Fonted Titles Above Are Currently Available as of Summer 2017. See blog for release dates of future books.

Meaningful Composition 9 II: High School Creative Writing

Second Semester Book

This Book Contains the Following Skills and Projects:

- Piggyback Story--Queen Ryanne Escapes
- Sentence-by-Sentence Outline
- Checklist Challenge Coding
- Goals, Obstacles, and Descriptive Story Writing
- Being, Helping, and Linking Verbs
- Paragraph-by-Paragraph Story Outline
- The Original Very Short Story
- Character Development
- Dialogue Writing
- Perspective in Štory Writing
- Avoiding Redundancy
- Piggyback Story Writing: Martin Avdeitch
- Speech Tag Words--Synonyms for Said, Asked, and Exclaimed
- Color Essay
- Don't Wanna Forget This Box
- Thesis Statement
- Developing Hindrances & Problems in Story Writing
- Weaving in Story Opening and Closing
- Closing Paragraph Types
- Emphasizing With Repeating Words & Phrases
- Comparative Words and Sentences
- Time Period Writing
- Color Words and Meanings
- Categorizing for Paragraphs
- Free Style Paragraphs
- Characteristic Opening Paragraph
- S-by-S Story Writing From Model
- Transitions
- Mapping Story Expansions
- Comparing/Contrasting Story
- Writing With Limited Sentences
- Series of Three
- Brainstorming People, Environment, and Location
- Types & Placements of Speech Tags
- Story Opening Paragraphs for Essays
- Words that Are Similar to Sounds

- Two Brainstorming Models
- Onomatopoeia
- Protagonist Development
- Writing Scene Descriptions
 Verb-Generated Descriptions
- Goal Development in Story Writing
- Quotation Use
- Research and Authors' Characteristics Box
- Original Essay--Dialogue Between Two Authors
- Details in a Setting
- 1-3-1 Essay Approach
- Directed Brainstorming Box
- Original Timeline Essay--Personal and Events in History
- Personal and Historical Timeline
- Conciseness Techniques
- First Person Writing vs. Third Person Writing
- Scene/Setting Development
- Sentence Openers
- Show-Don't-Tell Description
- Mannerisms and Actions of Characters
- · Back in Time Story
- First Person vs. Third Person Narrator
- Patterned Paragraphs: The Five Paragraph Essay
- Piggyback Story Writing: The Gift of the Magi (or "Twice-Told Tale")
- Word Associations
- · Advanced Story Writing Techniques
- Six Story Writing Elements
- Action/Encounters in Story Writing
- Creating Emotions With Color
- Blind Person/Perspective Story
- · Weaving Background Information With Description Only
- Ways to Say Went/Go
- Synonyms for Villain
- Giving Voice to Characters in Dialogue
- Definition Opening Paragraph

*Suggested prerequisite (if one is needed)— MC 7 II: *Completely Creative* (Second Semester Book), MC 8 I: *Bridging the Gap* (First Semester Book), and/or MC 7 I: *Reports and Essays Galore* (First Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 II: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start I

Bold Fonted Titles Above Are Currently Available as of Summer 2017. See blog for release dates of future books.

~All First Semester Books (I) for fifth through ninth grades may be used for remediation for older students too. ~(I) Designates First Semester; (II) Designates Second Semester—May Be Used In Order or Out of Order

⁺Note: If your student has not used any CI books, you may desire to use a first sememster MC book first

*MC 7's and 8's may be counted toward high school credits if student is twelve years or older and is writing at a high school level (according to the teacher's discretion)--as long as the student completes the Extension level assignments.

Meaningful Composition 10 I: Essays Only

First Semester Book

This Book Contains the Following Skills and Projects:

- Essay vs. Research Report
- The 1-3-1 Essay
- Powerful Writing
- Expository Essay
- Brainstorming
- Directed Brainstorming
- Working Thesis Statement
- Transition Words and Phrases
- First, Second, and Third Person Writing
- Opening Paragraph Types
- Checklist Challenge (CC)
- Three P's of Persuasive Writing
- Choosing REASONS: POINTS
- "Three Best" Essays
- Three P's Mapping
- Sample Outlines
- PROOF Page Development
- PROOF Page Samples
- Four Steps for SAT Essay Writing
- Original Influential Person Essay--3 REASONS & 3 Pieces of EVIDENCE
- Color-Coded Research
- S-by-S Outline: Persuasive Flag Essay
- Persuasive Essay Invention Sheet

- Five Paragraph Essay
- Sentence Opener Instruction
- Quotation Inclusion
- Quotation Essay
- LINKING Body Paragraphs
- Research
- Transitions
- Thesis Statement
- Sentence-by-Sentence Outline
- Simplified Persuasive Essay
- Closing Paragraph Types
- Checklist Challenge Coding
- Taking a Side--POSITION
- Proving Your POINTS: PROOF
- · Directed 3 P's Brainstorming
- Sample Mapping Exercises
- Sample Essays
- PROOF Pages
- Time Management
- SAT Essay Prompt Dissection
- Sample Timed Essays
- Persuasive Essay Tree

*Suggested prerequisite (if one is needed)— MC 9 I: *Writing for High School* (First Semester Book) and/or MC 6 II: *Junior High Essays* (Second Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 II: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Meaningful Composition 10 II: Four Research Reports

Second Semester Book

This book contains:

Report I:	Report I: Five or Six Agriculture/Products ReportReaping and SowingOne Product Per Paragraph of Body					
	7-8 Paragraphs	2-3 Sources	Bibliography Cards	Works Cited	Quote Inclusion	
	Note Taking Cards	"Overview Source" Method	MLA Source Citation for Quo	tes		
 Report II: 	Report II: One Agriculture/Product ReportReaping and SowingOne Item for Entire Report					
	8-10 Paragraphs	3-4 Sources	Bibliography Cards	Works Cited	Quote Inclusion	
	Note Taking Cards	"Overview Source" Method	Paragraph Division With Mul	titude Aspects		
	MLA Source Citation for Quotes					
 Report III: Biography—person who contributed to society report: 						
	14-18 Paragraphs	5-6 Sources	Bibliography Cards	Works Cited	Quote Inclusion	
	MLA Paraphrasing Citation	Formal Outline	Note Taking Cards	MLA Source Citatio	on for Quotes	
	"Overview Source" Method "Section-Paragraph-Sentence" Approach to Note Taking					
Report IV: Topic Choice—Final Research Report:						
	18-22 Paragraphs	6-9 Sources	Bibliography Cards	Works Cited	Quote Inclusion	
	MLA Paraphrasing Citation Formal Outline		Note Taking Cards	MLA Source Citatio	on for Quotes	
	"Overview Source" Method	"Section-Paragraph-Sentence" Approach				
	*Suggested provenuisite (if and is peeded) MC 9 II, Junier Lligh Descent Reports (Second Semester Real)					

*Suggested prerequisite (if one is needed)—MC 8 II: Junior High Research Reports (Second Semester Book) and/or MC 9 I: Writing for High School (First Semester Book)

**This book provides strong, efficient lessons for formal report writing using a modified-MLA citation method in preparation for all types of high school and college report writing, including the lengthy research paper; suggested grade levels for this book are from eighth grade up to twelfth grade, depending on previous writing experience.

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 II: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Meaningful Composition 11 I: Timed Essays and Three P's of Persuasion

First Semester Book

This Book Contains the Following Skills and Projects:

- · Essay vs. Research Report
- The 1-3-1 Essay
- Powerful Writing
- Expository Essay
- Brainstorming
- · Directed Brainstorming
- Working Thesis Statement
- Transition Words and Phrases
- P'soB
- First, Second, and Third Person Writing
- Opening Paragraph Types
- Checklist Challenge (CC)
- Three P's of Persuasive Writing
- Choosing REASONS: POINTS
- "Three Best" Essays
- Three P's Mapping
- Divided Brainstorming Box
- Sample Outlines
- PROOF Page Development
- PROOF Page Samples
- Four Steps for SAT Essay Writing
- Attacking the SAT Essay Prompt
- Expertise in One Area on SAT Essay
- Definition Dissection

- Five Paragraph Essay
- Sentence Opener Instruction
- Quotation Inclusion
- Quotation Essay
- LINKING Body Paragraphs
- Research
- Transitions
- Thesis Statement
- Sentence-by-Sentence Outline
- Simplified Persuasive Essay
- Closing Paragraph Types
- Checklist Challenge Coding
- Taking a side--POSITION
- Proving Your POINTS: PROOF
- Directed 3 P's Brainstorming
- · Showing Off With Sentence Openers and Imagery
- Sample Mapping Exercises
- Sample Essays
- PROOF Pages
- Time Management
- SAT Essay Prompt Dissection
- Advanced Matching PROOF and POINTS
- Sample Timed Essays
- Bonus Editor Duty Exercise

*Suggested prerequisite (if one is needed)— MC 10 I: *Essays Only* (First Semester Book) and/or MC 6 II: *Junior High Essays* (Second Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 II: Essays Only MC 10 II: Four Research Reports MC 10 II: Four Research Reports MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Meaningful Composition 11 II: Story Writing

Second Semester Book This Book Contains the Following Skills and Projects:

Coming Soon: 2021

*Suggested prerequisite (if one is needed)—MC 9 II: *High School Creative Writing* (Second Semester Book) and/or MC 7 II: *Completely Creative* (Second SemesterBook)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 II: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Meaningful Composition 12 I: One of Everything, Please

First Semester Book This Book Contains the Following Skills and Projects:

Coming Soon: 2021

*Suggested prerequisite (if one is needed)—MC 8 I: *Bridging the Gap* (First Semester Book) and/or MC 9 I: *Writing For High School* (First Semester Book)

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative

MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 II: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start I

Meaningful Composition 12 II: The BIG Research Paper

Second Semester Book

This Book Contains the Following Skills and Projects:

- About the Research Paper
- Purpose of a Thesis Statement
- Narrowing a Thesis Statement
- Overview Source
- Bibliography Cards
- Sample Works Cited
- · Learning About the Outline
- Read Source, Determine the Major Topics for Sections
- Information Card Details
- Creating Information Cards
- Opening Sentence (Topic Sentence) or Transition Sentence?
- Format for Rough Draft of Research Paper
- Special Circumstances for Source Citation
- Quote Inclusion
- Formal Outline
- Footnotes
- · Checks and Balances at Various Points
- · Determine When to Move to Next Source in Text Citation

- Choosing the Topic
- Thesis Statement as a Whole Sentence
- What are Sources?
- MLA Citation
- Major Works and Minor Works—Differences
- The Overview Source
- Looking Ahead at the Outlining Method
- Information Card Overview
- More Information Card Tips
- Opening Paragraph Development
- Writing Tips
- Source Citation Within the Research Paper
- Using Multiple Sources
- Cover Sheet
- Final 14-20 Page Body
- Formatting Final Paper
- Quote Inclusion

*Suggested prerequisite (if one is needed)—MC 10 II: Four Research Reports (Second Semester Book)

**This book provides the upper level (and especially college-bound) high school writers the opportunity to complete a full length (thirty to forty pages) research paper using the MLA format of citation in a gentle, directed, step-by-step manner.

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative

MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 II: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start I MC Bonus Book: Jump Start II

Meaningful Composition Bonus Book: Jump Start I

First Semester Book

This Book Contains the Following Skills and Projects:

- · How to Create and Write Using Writing Boxes--Frosty
- How to Create and Write From a Sentence-by-Sentence Outline--Dumbo
- The Five Parts of a Paragraph (OCCTI)
- Topic Sentences and Supporting Sentences
- Personal Writing
- Early Revising Škills
- Paragraph Writing: Mapping Outline--Personal Favorites
- Writing a Multiple Paragraph Sentence-by-Sentence Outline Essay--Dolphins Show Concern
- Original Animal Antics Story
- Setting
- Original Creative Essay Writing: Riddle Paragraphs--Peter Pan
- Researching
- Story Writing--Finish These Scenes--The Jungle Book
- Original Informative Writing Multi-Paragraphs
- The Opening Paragraph
- Original Informative Report--One Animal of the Jungle
- Color-Coded Research
- Outlining Cards
- Semicolon Use
- Q & A Note Taking Card

- A Walk Through the Checklist Challenge: Gorillas
- Introducing the Paragraph: Penguins & Seals
- Opening Sentence and Closing Sentence: Pruning Trees, Dolphins, & Deers
- Paragraph Writing: Fill-in-Blank Outlining Personal Essay
- Writing Multi-Paragraphs from Given Sources
- Sentence-by-Sentence Outline Essay--George
 Washington Carver
- Character Development
- Lessons Learned
- Brainstorming
- Outlining
- Planning Scenes
- Animal Report With Opening and Closing Paragraphs
- The Closing Paragraph
- Reading and Research
- Choosing Sources
- Quotation Inclusion
- Thesis Statement
- Thesis Statement Reloaded

*Suggested prerequisite (**if one is needed**)—MC 4 II: *Put Those Paragraphs Together* (Second Semester Book) Note: Jump Start can take a seventh through twelfth grade student with little writing experience (i.e. only experienced with one to three essays or reports) to an eighth grade writing level in one semester! After completing Jump Start, your student may use any second semester (II) book from 5 II through 9 IIor any other first semester book from 8 I and up!

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right MC 2 II: Keep It Up MC 3 I: Sentence and Paragraph Fun MC 3 II: Create! MC 4 I: Sentences, Paragraphs, and More MC 4 II: Put Those Paragraphs Together! MC 5 I: Writing for Real! MC 5 II: Creative and Clever MC 6 II: Long and Strong MC 6 II: Junior High Essays MC 7 II: Reports and Essays Galore MC 7 II: Completely Creative MC 8 I: Bridging the Gap MC 8 II: Junior High Research Reports MC 9 I: Writing for High School MC 9 II: High School Creative Writing MC 10 I: Essays Only MC 10 II: Four Research Reports MC 11 II: Timed Essays and Three P's of Persuasion MC 11 II: Story Writing MC 12 I: One of Everything, Please MC 12 II: The BIG Research Paper MC Bonus Book: Jump Start

Meaningful Composition Bonus Book: Jump Start II

First Semester Book

This Book Contains the Following Skills and Projects:

- · How to Create and Write From a Sentence-by-Sentence Outline
- The Opening Paragraph
- Coordinating Conjunction Use
- Sentence-by-Sentence Outline Report Over Given Material--Great Apes
- Sentence-by-Sentence Outline--Three Favorite Foods
- Five Paragraph Essay vs. 1-3-1 Essay
- Thesis Statement Reloaded
- Side = POSITION and Reasons = POINTS
- Writing in the First Person
- Mammal Research
- Three Topics/Three Paragraphs Essay
- Sentence-by-Sentence Outline Over Given Material--Gazelle Escapes from Cheetah
- Transition Sentences
- Descriptive Words
- Ways to Say Went/Go
- The Very Short Story--An Original Animal Escape
- Research
- Synonyms
- Parentheses
- "Biographical" Essay Over Given Material--Cyrus the Great
- Appositives
- Quotation Use
- Overview Source for Research
- · Transitions in Chronological Writing
- Writing Dialogue
- Conjunctive Adverbs
- The Very Short Story--Goals, Obstacles, and Descriptions of Person or Animal Trapped in a Room
- Paragraph as a Unit of Thought

- How to Complete the Checklist Challenge
- The Closing Paragraph
- Descriptive Writing
- Semicolon Use
- Sentence Openers
- Thesis Statement
- Dissecting a Persuasive Essay
- · First Two P's of Persuasive Writing
- Original Five Paragraph Expository Essay
- Brainstorming
- Transition Words and Phrases
- Opening and Closing Paragraph Types
- Story Action
- · Series of Three Words
- SSS5
- Parts of a Story
- Describing Nature
- Personal Creative Essay--Time Capsule
- Dashes
- Third Person Writing
- Original "Biographical" Essay--Three Peaceful Acts
- Outlining Cards
- Colon Use
- Color-Coded Research
- Original Dialogue Essay--Between Two Toys
- Creating Interesting Speech Tags
- Avoiding Lack of Description or Over Description

*Suggested prerequisite (**if one is needed**)—MC 4 II: *Put Those Paragraphs Together* (Second Semester Book) Note: Jump Start can take a seventh through twelfth grade student with little writing experience (i.e. only experienced with one to three essays or reports) to an eighth grade writing level in one semester! After completing Jump Start, your student may use any second semester (II) book from 5 II through 9 Ilor any other first semester book from 8 I and up!

Other Books in The Meaningful Composition Series

MC 2 I: Start Out Right	MC 8 I: Bridging the Gap		
MC 2 II: Keep It Up	MC 8 II: Junior High Research Reports		
MC 3 I: Sentence and Paragraph Fun	MC 9 I: Writing for High School		
MC 3 II: Create!	MC 9 II: High School Creative Writing		
MC 4 I: Sentences, Paragraphs, and More	MC 10 I: Essays Only		
MC 4 II: Put Those Paragraphs Together!	MC 10 II: Four Research Reports		
MC 5 I: Writing for Real!	MC 11 I: Timed Essays and Three P's of Persuasion		
MC 5 II: Creative and Clever	MC 11 II: Story Writing		
MC 6 I: Long and Strong	MC 12 I: One of Everything, Please		
MC 6 II: Junior High Essays	MC 12 II: The BIG Research Paper		
MC 7 I: Reports and Essays Galore	MC Bonus Book: Jump Start I		
MC 7 II: Completely Creative	MC Bonus Book: Jump Start II		

Week 1: How to Create and Write From a Sentence-by-Sentence Outline

Essay Over Given Material Using Writing Boxes



Lesson A. Study Skills: Outline First Paragraph With Writing Boxes

When you write from a given source (either one that you find or one that your Character Ink book provides for you), you want to write the material in your own words.

You do not want to use the words that the original author wrote because that is plagiarism—stealing someone else's words and calling them your words.

So anytime you get information from a source, whether it is a book, online source, magazine, or other, it is important to use the information in such a way that you write in your own words—not in the author's words.

How can you write from a source but still make it your own?

There are two important tips to remember in using sources in writing:

- (1) Always outline before you write!
 - a. The outline will take you one step away from the source when you write your own report or essay.
 - b. Each step that you take away from the source when you write helps you write more originally.
- (2) Choose synonyms (words that mean the same) for the words in the original source—rather than using the author's exact words.

We will work on those two steps extensively in this lesson. We will use a simple, short passage of material about Harriet Tubman in which to practice these skills.

And you will be creating outlines and writing like a pro by the end of the first week!

<> A. Read the entire Harriet Tubman passage aloud with your teacher or to yourself to get an idea of what you will be writing about this week.
Given Passage to Learn to Write From

PoB-A	Paragraph 1	Harriet Tubman moved into the woods. She looked back at the group of runaway slaves behind her. They looked scared. The sky was getting dark. They heard a dog howl in the distance.
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PoB-B	Paragraph 2
	₽

The group ran towards the river. They tripped on the things in the woods. The dog barked again. The noise was closer. They reached the river and got in. Their leader told them to move through the water to keep the dog from finding them. Finally, the dog lost their trail. The group continued north.

S-C	aph 3
PoB-(Paragraph

They spent several weeks hiding during the day and traveling at night. Their leader kept motioning towards the sky at the Big Dipper to guide them northward. They were scared of being caught every time they heard a dog or saw a person. Eventually, they came to another river. Everyone began to talk and get excited when they heard the water. After crossing the Ohio River, they were free.

*Note: PoB stands for Paragraph of the Body (referring to a non-opening or non-closing paragraph). P<u>'s</u>oB stands for Paragraph<u>s</u> of Body (more than one PoB).

	ntence of the first at is provided by nighlight the following		ds you just highligh	s or substitute words ted in the sentence. es below in the columns.
1. Harriet Tu	hman	Harriet Tubma	n moved	woods
2. moved	3. woods			<u></u>
2. 110/00	J. WOOUS			
Harriet Tubr	nan moved			
into the				
into the	10003.			
These three words are the the sentence.	most important words in			
They are also words you v you write the sentence in because they are so impor the author chose those him	tant to the sentence, and nself.	you think sou original words	nds like the best sub s and highlight each	ostitute for each of the one you choose.
<> A-1d. Write a new s	sentence from the give	en one with your new	words (highlighted	above).
	Paragraph 1: S	Sentence One (no des	scribers added)	
	0	X	,	
the lines prov reference sou Note: You will not use a	in your new sentence vided. You may use a urce if desired. a describer for the prep	e and write them on thesaurus or online	again—th	e your new sentence is time with the s you highlighted added
word that you chose for	into.			
Do not worry if you are and adverbs for now. Yo the Checklist Challenge	u will learn those thoro	ughly as you complete		Sentence One (with bers added)
Describers	Describers	Describers		
for	for	for		
<u>Harriet</u> <u>Tubman</u>	moved	woods		
<> A-1f. Once you hav each column light each one	that you think sounds			

nouns, prono next sentenc (provided be	our most important ouns, and verbs in the e from the passage	columns a <> A-2c. Choose thr for the wor	e words on the top line in the following and underline them with a highlighter. ree to five synonyms or substitute words rds you just highlighted in the sentence. synonyms on the lines below in the columns.
	unaway slaves		
		you think so original word	ave at least three synonyms, choose the one unds like the best substitute for each of the ds and highlight each one you choose.
<> A-2e. vvrite a new	C C	en one with your new Sentence Two (no de	/ words (highlighted above). scribers added)
	ds you just changed in you to five describers for each escribers in the columns be	of the words you listed.	A-2h. Now write your new sentence again—this time with the describers you just highlighted added to it.
Note: You may u Describers for	se a thesaurus or online re Describers for	ference source if desired. Describers for	Paragraph 1: Sentence Two (with describers added)
	we three to five descries to the teach column that you chight each one you c	think sounds the	

<> A-3a. Now repeat that process by lighting the three most imp nouns, pronouns, and verb next sentence from the pas (provided below). They looked scared.	ortant is in the ssage A-3c. Choose the for the wore	e words on the top line in the following ree to five synonyms or substitute words rds you just highlighted in the sentence. synonyms on the lines below in the columns.
		ave at least three synonyms, choose the one unds like the best substitute for each of nted words.
A-3e. Write a new sentence from	the given one with your new	v words (highlighted above).
Paragra	ph 1: Sentence Three (no d	escribers added)
<> A-3f. (1) Write the words you just chang lines.	ged in your new sentence on the	<> A-3h. Now put your new words along with the adjectives and adverbs
(2) Choose three to five describer		together in a new sentence on the lines provided.
(3) Write these describers in the c		
	online reference source if desired.	Paragraph 1: Sentence Three (with
Describers for	Describers for	describers added)
A-3g. Once you have three to five the word in each column the best and highlight each on	hat you think sounds the	

A-4a. Now repeat that process by high- lighting the three most important words in the fourth sentence of the passage (provided below). <i>The sky was getting dark.</i>	columns. <> A-4c. Choose thr for the wor	e words on the top line in the following ree to five synonyms or substitute words rds you just highlighted in the sentence. synonyms on the lines below in the columns.
	you think sou original word	ave at least three synonyms, choose the one unds like the best substitute for each of the is and highlight each one you choose.
A-4e. Write a new sentence from the giv Paragraph 1: S	Zen one with your new Sentence Four (no de	
A-4f. (1) Write the words you just changed in you lines. (2) Choose three to five describers for each (3) Write these describers in the columns be	n of the words you listed.	A-4h. Now put your new words along with the adjectives and adverbs together in a new sentence on the lines provided.
Note: You may use a thesaurus or online re	eference source if desired.	Paragraph 1: Sentence Four (with describers added)
Describers I for	Describers for	
A-4g. Once you have three to five descr the word in each column that you best and highlight each one you of	think sounds the	

words in the the passage	our most important fifth sentence from (provided below). d a dog howl	<pre>columns. <> A-5c. Choose thr for the wor Write the s</pre>	e words on the top line in the following ee to five synonyms or substitute words rds you just highlighted in the sentence. synonyms on the lines below in the columns.
<> A-3e. Write a new	-	Sentence Five (no de	v words (highlighted above). scribers added)
A 55 (4) \\//ite the y/e		ur nou contonce on the	A Fh. Now put your now words along
<> A-5f. (1) Write the work lines.	rds you just changed in yo	our new sentence on the	<> A-5h. Now put your new words along with the adjectives and adverbs
(2) Choose three	e to five describers for eac lescribers in the columns l	,	together in a new sentence on the lines provided.
Note: You may u	se a thesaurus or online re	eference source if desired.	Paragraph 1: Sentence Five (with describers added)
Describers for	Describers for	Describers for	
	ave three to five desc each column that you hlight each one you o	think sounds the	

<> A-6	Write all of your final	sentences from	n each page o	of Lesson /	A on the	lines pro	ovided a	as one
	complete paragraph.							

 •	 	
· · · · · · · · · · · · · · · · · · ·		

Sample of Paragraph One

The heroic leader named Harriet Tubman silently crept through the dense brush. The liberator conscientionsly checked on the frightened herd trustingly following her. The tired men and women appeared hopelessly terrified. The beautiful heavens had quickly turned almost black. They clearly perceived a tracking hound eagerly bark a few miles away.

Writing Boxes Sample First Paragraph

<> A-1a. Highlight v		to	A-1b & 1c . S <u>Harriet</u> 1		or substitute words <u>moved</u>	for the words in the senter woods	ice
the woods.			lac he	0	 run	<u>forest</u> trees	
A-1d. New sente The leader c the brush.		<u>resc</u> <u>lea</u> fríe	der	<u>crept</u> walked shuck crawled	bushes thícket brush woodland		
<> A-1e & 1f. Three leader brave brave <u>beroic</u> fearless <u>courageous</u> stealthy	<u>cr</u> thi da da	vords rept íck ateníng ark ark nse ary	<u></u>		n describers amed Harríet Tubman ugh the dense brush.	₹.	

<> A-2a. Highlight words	<> A-2b & 2c. S	ynonyms or substitute	words for the words	in the sentence
She looked back at the group	<u>she</u>	looked	group	<u>slaves</u>
of runaway slaves behind her.	lady woman	<u>spotted</u> saw	<u> band </u> pack	<u>prísoners</u> <u>fugítíves</u>
<> A-2d. New sentenceno describers	<u>líberator</u>	checked	brood	<u>runaways</u>
The liberator checked on the herd of fugitives following her.	<u>travel guíde</u> leader	glanced viewed	<u>herd</u> assembly company	<u>servants</u> escapee
< A-2e & 2f. Three to five describers for new	v words	<> A-2g. New senter	nce with describers	
<u>carefully</u> <u>scared</u> <u>ob</u> <u>conscientiously</u> <u>frightened</u> s	ollowing ediently ilently rstingly_		<u>conscientiously</u> erd trustingly f	

<> A-3a. Highlight words	<> A-3b & 3c. S	-ynonyms or s	substitute words for t	the words in the sentence
They looked scared.	the	<u>they</u> people en/women_	looked appeared seemed	<u>scared</u> afraid petrified
<> A-3d. New sentenceno describers		band slaves	were vísíbly were	<u>terrified</u> <u>frightened</u>
The men and women		group		alarmed
appeared terrified.		5		
<> A-3e & 3f. Three to five describers for new men and women terr	words ified	<> A-3g. Ne	w sentence with des	scribers
<u>shíveríng</u> <u>tot</u> <u>tíred</u> <u>despe</u> <u>concerned</u> <u>hopel</u>	erly ally rately letely	1	red men and wo ssly terrífied.	men appeared

<> A-4a. Highlight words The sky was getting dark. <> A-4d. New sentenceno describers The heavens had turned almost black.	he firn	Synonyms or s sky avens vorld vament osphere	substitute words for t <u>was</u> <u>appeared</u> <u>looked</u> had become had turned	he words in the sentence <u>dark</u> pítch black ínk ínk íthout líght
<u>sunny</u> <u>beautíful</u> <u>huge</u> <u>vast</u> rap	words urned ckly cdíly udly údly ually	<u>The b</u>	ew sentence with des eautíful heavens d almost black.	

<> A-5a. Highlight words They heard a dog howl	A-5b & 5c. Sy <u>heard</u>	ynonyms or substitute y <u>dog</u>	words for the word	ds in the sentence <u>distance</u>
in the distance.	<u>caught</u> <u>pícked up</u>	<u>hound</u> caníne	<u>bark</u> Uelp	to the rear of a few miles away
<> A-5d. New sentenceno describers	descríbed perceíved	– <u>anímal</u> beast	bay yowl	behind them astern
They perceived a hound bark				_
<u>a few míles away.</u>				
< A-5e & 5f. Three to five describers for new	v words	<> A-5g. New senten	ce with describers	3
hound perceived	<u>bark</u>			
<u>huge</u> <u>apprehensively</u> <u>a</u> <u>giant</u> <u>then</u>	loudly xcítedly nxíously upatiently agerly		perceíved a tra a few míles av	-

Lesson B. Study Skills: Outline Second Paragraph

PoB-B Paragraph 2 The group ran towards the river. They tripped on the things in the woods. The dog barked again. The noise was closer. They reached the river and got in. Their leader told them to move through the water to keep the dog from finding them. Finally, the dog lost their trail. The group continued north.

words in the second para sage (provid	our most important first sentence of the graph from the pas-	columns. <> B-1c. Choose thr for the wor	e words on the top line in the following ree to five synonyms or substitute words rds you just highlighted in the sentence. synonyms on the lines below in the columns.
	and the side of th	you think sou your highligh	ave at least three synonyms, choose the one unds like the best substitute for each of ited words.
	Paragraph 2: S	Sentence One (no de	scribers added)
(3) Write these of	rds you just changed in you e to five describers for each describers in the columns b se a thesaurus or online re	n of the words you listed. eneath each word.	Setup 4.1 Solution of the setup of the se
Describers for	Describers for	Describers for	
	ave three to five descri each column that you hlight each one you c	think sounds the	

Section 2.5 B-2a. Now repeat that process by high- lighting the four most important words in the second sentence of the second paragraph from the passage (provided below). They tripped on the things in the woods.	columns. <> B-2c. Choose thr for the wor	e words on the top line in the following ee to five synonyms or substitute words ds you just highlighted in the sentence. ynonyms on the lines below in the columns.
		ve at least three synonyms, choose the one unds like the best substitute for each of nted words.
Sector	en one with your new Sentence Two (no de	
SB-2f. (1) Write the words you just changed in you lines. (2) Choose three to five describers for each (3) Write these describers in the columns be Note: You may use a thesaurus or online ref	of the words you listed. eneath each word.	B-2h. Now put your new words along with the adjectives and adverbs together in a new sentence on the lines provided. Paragraph 2: Sentence Two (with describers added)
Describers Describers for for	Describers for	
SB-2g. Once you have three to five descrite the word in each column that you best and highlight each one you classical	think sounds the	

words in the second para sage (provid	hree most important third sentence of the graph from the pas-	columns. <> B-3c. Choose thr for the wor	e words on the top line in the following ree to five synonyms or substitute words rds you just highlighted in the sentence. synonyms on the lines below in the columns.
			ave at least three synonyms, choose the one unds like the best substitute for each of nted words.
<> B-3e. Write a new	sentence from the giv	ven one with your new	v words (highlighted above).
	Paragraph 2: S	entence Three (no de	escribers added)
<> B-3f. (1) Write the wo	rds you just changed in yo	ur new sentence on the	<> B-3h. Now put your new words along
lines.			with the adjectives and adverbs
	e to five describers for each describers in the columns b	•	together in a new sentence on the lines provided.
Note: You may u	se a thesaurus or online re	ference source if desired.	Paragraph 2: Sentence Three (with describers added)
Describers for	Describers for	Describers for	
	ave three to five descr each column that you phlight each one you c	think sounds the	

SB-4a. Now repeat that process by high- lighting the three most important words in the fourth sentence of the second paragraph from the passage (provided below). The noise was closer.	SB-4b. Write those words on the top line in the following columns. SB-4c. Choose three to five synonyms or substitute words for the words you just highlighted in the sentence. Write the synonyms on the lines below in the colum	ns.
	B-4d. Once you have at least three synonyms, choose the one you think sounds like the best substitute for each of your highlighted words.	
	ven one with your new words (highlighted above). Sentence Four (no describers added)	
<> B-4f. (1) Write the words you just changed in you		
lines. (2) Choose three to five describers for each (3) Write these describers in the columns be	the lines provided	
Note: You may use a thesaurus or online ref	Paragraph 2: Sentence Four (with describers added)	
Describers De for	for	
		_
		_
		_
B-4g. Once you have three to five descrite the word in each column that you best and highlight each one you cl	think sounds the	

words in the second parag sage (provide They reacl	bur most important fifth sentence of the graph from the pas-	columns. <> B-5c. Choose thr for the wor	e words on the top line in the following ee to five synonyms or substitute words ds you just highlighted in the sentence. ynonyms on the lines below in the columns.
got in.			
			ive at least three synonyms, choose the one unds like the best substitute for each of ted words.
<> B-5e. Write a new	sentence from the giv	en one with your new	v words (highlighted above).
	Paragraph 2: S	Sentence Five (no de	scribers added)
<> B-5f. (1) Write the work lines.	rds you just changed in you	ur new sentence on the	Section 2 -> Se
	e to five describers for each	n of the words you listed.	together in a new sentence on the lines provided.
	lescribers in the columns b		
Note: You may u	se a thesaurus or online re	ference source if desired.	Paragraph 2: Sentence Five (with describers added)
Describers for	Describers for	Describers for	
	ive three to five descr each column that you hlight each one you c	think sounds the	

Section 4.5 B-6a. Now repeat that process by high- lighting the four most important words in the sixth sentence of the second paragraph from the pas- sage (provided below). Their leader told them to move through the water to keep the dog from finding them.	columns. <> B-6c. Choose thr for the wor	e words on the top line in the following ree to five synonyms or substitute words rds you just highlighted in the sentence. synonyms on the lines below in the columns.
		ave at least three synonyms, choose the one unds like the best substitute for each of ited words.
Solution <th></th> <th>B-6h. Now put your new words along with the adjectives and adverbs</th>		B-6h. Now put your new words along with the adjectives and adverbs
(2) Choose three to five describers for each(3) Write these describers in the columns beNote: You may use a thesaurus or online ref	eneath each word.	together in a new sentence on the lines provided. Paragraph 2: Sentence Six (with
Describers Describers for for	Describers for	describers added) `
<> B-6g. Once you have three to five descri the word in each column that you best and highlight each one you c	think sounds the	

words in the the second p	that process by high- our most important seventh sentence of paragraph from the pvided below).	columns. <> B-7c. Choose thr for the wor	e words on the top line in the following ree to five synonyms or substitute words rds you just highlighted in the sentence. synonyms on the lines below in the columns.
Finally, th trail.	e dog lost their		
		you think sou your highligh	
<> B-7e. Write a new	-	en one with your new entence Seven (no de	/ words (highlighted above). escribers added)
(3) Write these of	rds you just changed in you e to five describers for each describers in the columns be se a thesaurus or online ref	of the words you listed. eneath each word.	Section 4.1 Section 2.1 Sec
Describers for	Describers for	Describers for	
	ave three to five descri each column that you phlight each one you c	think sounds the	

B-8a. Now repeat that process by high- lighting the three most important words in the eighth sentence of the second paragraph from the passage (provided below). The group continued north.	SB-8b. Write those words on the top line in the following columns. SB-8c. Choose three to five synonyms or substitute words for the words you just highlighted in the sentence. Write the synonyms on the lines below in the columns.
	you think sounds like the best substitute for each of your highlighted words.
Set Write a new sentence from the give	en one with your new words (highlighted above).
Paragraph 2: Se	entence Eight (no describers added)
<> B-8f. (1) Write the words you just changed in you lines.	r new sentence on the Solution Solution Solution
(2) Choose three to five describers for each	the lines provided
(3) Write these describers in the columns be	eneauri each word.
Note: You may use a thesaurus or online ref	erence source if desired. Paragraph 2: Sentence Eight (with describers added)
	ribers
for f	or
Sector	hink sounds the

<> B-9.	Nrite all of your final sentences from each page of Lesson B on the lines provided	as one
	complete paragraph.	

Writing Boxes Sample Second Paragraph

<> B-1a. Highlight words	<> B-1b & 1c. Syr	nonyms or substitute	words for the words i	n the sentence
The group ran towards	group	<u>ran</u>	<u>towards</u>	river
the river.	band	<u>sprinted</u>	at	creek
che river.	former slaves	dashed	to	stream
<> B-1d. New sentenceno describers	runaways	hurried	in the direction of	water
	fugitives	hustled	on a course to	brook
<u>The fugitives dashed in the</u>	escapees	rushed	<u>dírectly at</u>	waterway
direction of the stream.	,		Ŭ	9
S-1e & 1f. Three to five describers for new	v words	<> B-1g. New senter	nce with describers	
<u>fugitives</u> <u>stream</u>	<u>dashed</u>			
<u>desperate</u> <u>cold</u> an <u>scared</u> <u>bubbling</u> <u>s</u> anxious <u>muddy</u> hu	nadly xíously wíftly urríedly perately		ed fugitives despe ion of the muddy	0

<> B-2a. Highlight w	ords	<> B-2b & 2c. S	ynonyms or substitute	words for the words	in the sentence
They tripped	d on the things	<u>they</u>	<u>tripped</u>	<u>things</u>	woods
	e woods.	<u>people</u> <u>men § wome</u>	<u></u>	<u>sticks</u>	<u>forest</u> thíckets
<> B-2d. New senter	nceno describers	<u>fugítíves</u> <u>runaways</u>	- <u>fell</u> slípped	<u>underbrush</u> Vínes	<u>grove</u> copse
The runawaų the roots in t	js stumbled on he forest.	<u>escapees</u>	tumbled	logs	brush
<> B-2e & 2f. Three	to five describers for nev	v words	<> B-2g. New senter	nce with describers	
roots numerous hidden massive tangled twisted	dark acc dank cou dense fre thíck	identally_ nstantly_ quently_ often utinually		ys frequently stu : in the dense for	

<> B-3a. Highlight words	<> B-3b & 3c. S	ynonyms or s	ubstitute words for	the words in the sentence
The dog barked again.		<u>dog</u>	barked	<u>again</u>
The dog ourren again.	h	ound	yelped	anew
	C0	<u>iníne</u>	howled	once more
<> B-3d. New sentenceno describers		<u>beast</u>	yowled	afresh
The canine bayed once more.		<u>nímal</u> eature	<u>bayed</u> yípped	<u>another tíme</u> once agaín
0		<u> </u>	<u>0+1+++++++++++++++++++++++++++++++</u>	
Solution of the second seco	words	<> B-3g. Ne	w sentence with de	scribers
<u>canine</u> <u>ba</u>	<u>yed</u>			
	<u>dly</u>	There	nious aquaina na	icity haved on a more
	erly	<u>1 Me Vi</u>	cious cumine m	oísily bayed once more.
	<u>síly</u>			
	<u>ously</u> xingly			
anxiousmena				

<> B-4a. Highlight words	<> B-4b & 4c. S	ynonyms or sul	bstitute words for th	e words in the sentence
The noise was closer.		noise	was	<u>closer</u>
		ound	had become	nearer
		<u>irkíng</u>	was getting	louder
<> B-4d. New sentenceno describers		howl	had come	<u>more audíble</u>
The howl had moved nearer.		yelp iyíng	had grown had moved	<u>easíer to hear</u> clear
<> B-4e & 4f. Three to five describers for new	words	<> B-4g. New	v sentence with desc	cribers
howl mo	ved			
chilling swi	ckly fly idly idly	<u>The thr</u> moved	eatening howl h nearer.	ad speedily

<> B-5a. Highlight words	<> B-5b & 5c. S	ynonyms or substitute	words for the words	in the sentence
	they	reached	river	got
They reached the river	<u> </u>	accessed	stream	jumped
and got in.		arrived at	creek	
<> B-5d. New sentenceno describers	<u>fugítíves</u>	<u>came to</u>	<u>watercourse</u>	<u>charged</u>
	<u>runaways</u>	<u>got to</u>	water	rushed
<u>The band arrived at the creek</u> and plunged in.	<u>band</u>	attained	brook	díved
Section 2 Structure in the section of the sectio			ce with describers d arríved at the b ly plunged ín.	ubbling creek

<> B-6a. Highlight words	<> B-6b & 6c. S	ynonyms or substitute v	words for the word	ls in the sentence
Their leader told them to move through	leader	<u>told</u>	<u>move</u>	<u>water</u>
the <mark>water</mark> to keep the dog from	<u>conductor</u>		step	brook
finding them.	<u>guíde</u>	ordered	wade	stream
<> B-6d. New sentenceno describers <u>Their guide instructed them to wade</u> <u>through the stream to keep the dog</u> <u>from finding them.</u>	<u>dírector</u> <u>pílot</u> <u>chíef</u>		<u>stríde</u> trudge plod	creek watercourse ríver
B-6e & 6f. Three to five describers for new wordsguidestreaminstructedwisecalmquietlyexperiencedswiftwiselysmartcoldcalmlybravethinpatientlycalmshallowcarefully		U U	íde calmly íns the shallow st	structed them to ream to keep the

Writing Boxes Sample Second Paragraph (continued)

<> B-7a. Highlight words		<> B-7b & 7c. S	ynonyms or substitute	words for the words	in the sentence
Finally, the dog lost		dog	lost	<u>their</u>	<u>trail</u>
their trail.		hound beast	<u>was unable to find</u> <u>mísplaced</u>	<u>the people's</u> the group's	<u>track</u> path
<> B-7d. New sentenceno describe	'S	creature	failed to find	<u>the slaves'</u>	route
<u>Fínally, the beast mísplac</u> the runaways' track.	<u>ed</u>	<u>caníne</u> anímal	dropped abandoned	<u>the runaways'</u> the escapees'	<u>scent</u> trace
Solution of the second seco	s for new	/ words	<> B-7g. New senten	ce with describers	
beasttrackcruelfaintdangerouswindingferociousslighthugeplainevilfading	_ <u>_ col</u> pern 	<mark>isplaced</mark> npletely_ nanently_ fully fully artíally		<u>beast completelį</u> s' winding track	

<> B-8a. Highlight words	<> B-8b & 8c. Sy	nonyms or su	Ibstitute words for	the words in the sentence
The group continued north.	g	roup	<u>continued</u>	<u>north</u>
The group concentration represent		and	traveled	northward
	<u>fuc</u>	<u>gítíves</u>	advanced	towards t/ Ohio River
<> B-8d. New sentenceno describers		eople	marched	towards t/ border
<u>The fugitives traveled towards</u> the Ohio River.		aways capees	hurríed proceeded	<u>towards their destination</u>
<> B-8e & 8f. Three to five describers for new		<> B-8g. Nev	w sentence with de	escribers
thankful quí relíeved thank tíred care cold once a	fully		ieved fugitives Is the Ohio Riv	once agaín traveled er.

Lesson C. Study Skills: Outline Third Paragraph

Now it is time to bring all of those highlighting, synonym finding, and sentence-embellishing skills together for the final paragraph of the source.

Rather than doing all of those tasks to each sentence individually, this time you will find the important words in each sentence, make notes on the lines provided for each sentence, use symbols for some words in your sentences, and then, eventually write the entire paragraph in your own words—without having the source in front of you!

Don't worry! You will have step-by-step instructions—always!

<> C. Follow these steps to write a Sentence-by-Sentence (S-by-S) Outline for this week's passage:

- (1) Read the first paragraph to yourself.
 - a. Determine the topic of the entire paragraph.
 - b. Write the topic of that paragraph on the Topic of Paragraph line.
- (2) Read the first sentence of the first paragraph and think about what it means.
 - a. Highlight **3-5 words*** that would most help you remember the content of the sentence.
 - b. Write those **3-5 words** on the line provided for Sentence One.
 - c. Repeat these steps for all of the sentences in the first paragraph.
- (3) **Repeat these steps** for all of the paragraphs and sentences in the passage.
- (4) **Optional:** Study the sample S-by-S Outline and sample paragraph provided for you to see how to re-write source material in your own words.

*The number of words allotted for outlining each sentence will vary based on the length of each sentence in the passage.

PoB-C Paragraph 3 They spent several weeks hiding during the day and traveling at night. Their leader kept motioning towards the sky at the Big Dipper to guide them northward. They were scared of being caught every time they heard a dog or saw a person. Eventually, they came to another river. Everyone began to talk and get excited when they heard the water. After crossing the Ohio River, they were free.

All--Paragraph of Body C (PoB-C)

Topic of Parag	graph 3
Sentence 5	
Sentence 6	

Sample S-by-S Outline

PoB-C (Paragraph 3) Topic of PoB-C: <u>Traveling to freedom</u> Sentence 1: <u>++ weeks = days/hiding & nights/traveling</u> Sentence 2: <u>Big Dipper guided them northward</u> Sentence 3: <u>Afraid \rightarrow caught \rightarrow dog/person</u> Sentence 4: <u>Came 2 river</u> Sentence 5: <u>Heard water +++ excited</u> Sentence 6: <u>Crossing Ohio River = freedom</u>

Sample Paragraph From S-by-S Outline PoB-C

They would conceal themselves in the daytime and navigate through the woods only at night. Their guide would use the Big Dipper to direct them northward. Whenever they heard a dog bark or saw a person, they became gripped with fear at the thought of being captured. Finally, they arrived at another river. They became enthusiastic and started to talk when they heard the roar of the water. When they reached the other side of the Ohio River, they were finally no longer slaves.

Sentence-by-Sentence Outlining Symbols

Symbols may help you to understand your notes better—without using more words or stealing the author's words (since symbols usually represent general ideas, not specific words):

+ can mean up, more, above, increase, better, important

= can mean the result of, the same as, equal to, means, like, occurred

can mean *number, pound,* or *numeral*

Numbers can mean to (2), for (4), dates, and periods of time, etc.

→ can mean the result of, caused, said, showed, back, forward, front, to, like

@ can mean at, to, from

\$ can mean money, cost, expensive

∧ can mean up, above, more

++ can mean most important, more important

"" can mean spoken words or special words

<, > can mean more, greater than, less than, less, great, important, unimportant, vast, large, small

Lesson D. Composition: Write Rough Draft Essay

<> D. Follow these steps for writing your rough draft Paragraph Three from your S-by-S Outline:

- (1) Re-read the entire passage to recall its content.
- (2) Read your first line of notes and consider what you want your sentence to say.
- (3) Practice saying your sentence aloud to get it just the way you want it.
- (4) Write your first sentence on the space provided that is labeled My Paragraph Three or type it on the computer. (You will add your other paragraphs to this third paragraph in a little bit.)
- (5) Be sure to **double space** your essay to make inputting the Checklist Challenge revisions easier.
- (6) **Indent** the beginning of each paragraph five spaces.
- (7) Repeat these steps for each line of notes, writing on every other line.

My Paragraph Three from Sentence-by-Sentence Outline:



Week 2: How To Complete the Checklist Challenge

CC Over Harriet Tubman

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 essay from Week One).

- 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).
- II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY All students will complete the CC on 3 paragraphs for the body (P'soB).

III. OPENING PARAGRAPH

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

IV. CLOSING PARAGRAPH

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

V. ADDITIONAL SKILLS

- A. Train car paragraphs
- B. Opening paragraph
- C. Closing paragraph
- D. Coordinating Conjunctions (cc)

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

Lesson A. How to Complete the Checklist Challenge

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 essay you wrote in Week One (or the given essay). (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 complete 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 essay).

- <> A-1. 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.
- <> A-2. Optional--Write all three of your Harriet Tubman paragraphs on the lines provided or key them on the computer and print them.

The woman moved into the woods. She looked back at the group of runaway slaves behind her. They looked scared. The sky was getting dark. They heard a dog howl behind them.

Next, the group ran towards the river. They tripped on the things in the woods. The dog barked again. The noise was closer. They reached the river and got in. Their leader told them to move through the water to keep the dog from finding them. Finally, the dog lost their trail. The group continued north.

They spent several weeks hiding during the day and traveling at night. Their leader kept motioning towards the sky at the Big Dipper to guide them northward. They were scared of being caught every time they heard a dog or saw a person. Eventually, they came to another river. Everyone began to talk and get excited when they heard the water. After crossing the Ohio River, they were free.

PoB-B Paragraph 2

PoB-A

aragraph

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.

- 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 with out 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.

Same 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 (hope-fully 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 misspelledand that is fine, but the real focus of this item is to **hear** mistakes. You will be surprised how many errors can be **heard**!

<> A-3. Do the first item (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 or highlight the boxes 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 given essay contains three paragraphs.

AII AII AII	Check every sentence in one paragraph (or more, according to the check boxes) to make sure that each one is a complete sentenceCAVES. Place a check mark in each CC box with a pen or pencil when this step is completed.
	 Capital at beginning All make sense Verb
	• End mark • Subject

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, *Meaningful Composition* 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.

<> A-4. Optional--Check the sentences of one of your paragraphs in each paragraph for CAVES, and check off the boxes when you are finished. Be sure to change any sentences that are not real sentences to make them into sentences.

All	Check to make sure one paragraph (or more, according to the check boxes) contains all five parts of a paragraphOCCTI. 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-5. Optional--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.

	Circle each verb with a light colored highlighter. This will make it easier to change your verbs and to add adverbs (<i>ly</i> 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 verbsshow what the subject <i>does</i> Be, a Helper, Link verbs (BHL)-being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.) Infinitivesto + verb (to +action verb [to run] or to + BHL verb [to be])
get di	are you circle the verbs in your writings as this step is crucial later in the Checklist Challenge. However, do not accouraged if you miss some. You do not need to labor over each word, fearful of missing a verb. The more book for the verbs, the better you will get at finding themand the better you will get at the verb-related CC

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 getting some wrong. This item 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 essays. Memorize the Be, a Helper, Link verbs song (to the tune of the Alphabet Song): ABCDEFG Be, a Helper, Link verbs, HIJKLMNOP Is, Are, Am, Was, & Were. QRSTUV 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, HIJKLMNOP Appear, Look, Seem, Remain, Taste, Feel, & Smell

- <> A-6. Complete the circling verb item 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 at the BHL verb song for help.
- <> A-7. Optional--Memorize Being, Helping, and Linking verbs by learning the BHL verb song provided in the box.
| added ve | rbs in your pa | iper. | | | |
|---|--|---|---|--|---|
| Instead of
found
coming
go
said
look
walk
list
look
help | Use
discovered
visiting
hasten to
announced
examine
saunter
enumerate
scan
assist | Instead of
looking
sit
asked
write
answered
lie
become
see
teach | <u>Use</u>
appearing
recline
interrogated
pen
responded
stretch out
develop
determine
instruct | Instead of
run
talk
lay
lie
play
talk
work
add | Use
sprint
communicate
recline
deceive
frolic
proclaim
toil
enhance |

Some times 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.

<> A-8. Do the "change the boring verb" item. Be sure to place check marks in the boxes when you have completed this item.

ficar fully fully	totally significan carefully gratefully thoughtful	lly	joyfully closely laboriously curiously interestingly	willingly finally gladly sometimes apparently	completely diligently slowly always cautiously	never seldom later tomorrow repeatedly

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.

<> A-9. Do the adverb item. Be sure to place check marks in the boxes when you have completed this item.

paper.						
Example stringent meek courageo presumpt	gracious meager us fulfilling	lengthy valiant preoccupied	trusted understanding horrific	courteous trustworthy incapable	infallible horrendous significant	

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 the most interesting adjectives.

<> A-10. Do the adjective item. Be sure to place check marks in the boxes when you have completed this item.

Create a title , and put it at the top of the your paper. <i>If you have already done this,</i> 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: "Soulful Slaves"
Something bold: "Runaways!" or "Freedom!"
• A song title or line: "Free at Last" or "Ain't No Mountain High Enough"
A Scripture: "Fear Not" or "Loving Through Leading"
Something biblical: "Set Them Free" or "Leaders to Freedom"
 Something about character: "Determined to Find Freedom"
Something informative: "Harriet Tubman, Brave Leader"
Other: "Northward to Freedom" or "On the Path to Freedom" or "Ohio River Freedom"
©≕ 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 importantbut 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 (regu-
lar 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 Harriet Tubman essay, you could possibly give it one of the titles listed below:

- Something catchy: "Soulful Slaves"
- Something bold: "Runaways!" or "Freedom!"
- A song title or line: "Free at Last" or "Ain't No Mountain High Enough"
- Something biblical: "Set Them Free" or "Leaders to Freedom"
- Something about character: "Determined to Find Freedom"
- A Scripture: "Fear Not" or "Loving Through Leading"
- Something informative: "Harriet Tubman, Brave Leader"
- Other: "Northward to Freedom" or "On the Path to Freedom" or "Ohio River Freedom"
- <> A-11. Do the title item above. Be sure to place a check mark in the box when you have completed this item.

	-		•	, h no Bannec		teacher (or place a check mark in each o
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		
*like (Lik	e is only bann	ed when it is a	verb. When us	sed as a preposi	tion, <i>like</i> ofter	n creates a simileand is not a Banned Word.)

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 words that are called Banned Words. 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 each of your paragraphs carefully to see if you have any of the words that are "banned" in your paragraphs. If you find more than one per paragraph, just choose the one that you think is the most boring (or the easiest to change), and change it.

<> A-12. Do the Banned Word item above. Be sure to place check marks in the boxes when you have completed this item.

Add a sentence to the beginning of your paper that describes the whole piece. This is called the Thesis Statement. <i>If you have already done this,</i> you should still "code" the CC check box and the Thesis Statement in your paper as directed by your teacher.
Examples: • Harriet Tubman's courage enabled her to rescue hundreds of slaves. • Numerous slaves were led to freedom by Harriet Tubman.
 Tips Write a sentence that describes your paper without telling the reader exactly what it is about. Do not say: <i>In this paper you will learn about</i> Be sure this Thesis Statement is truly representative of the content of your <i>entire</i> 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 essay 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.

<> A-13. Do the Thesis Statement item. Be sure to place a check mark in the box when you have completed this item or if you already have one in your essay.

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. <i>If you have already done this,</i> you should still "code" the CC check box and the Thesis Statement "Reloaded" as directed by your teacher.
	Example: Harriet Tubman's courageous leadership freed hundreds of slaves like the ones in the story.
©=	You may choose to include Thesis Statement "Reloaded" that restates the title of your paper rather than the Thesis Statementthis would be the Title "Reloaded."

If you are not assigned a Closing Paragraph (or if your Closing Paragraph is not one 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 essay back around to the title--is to somehow restate the title in it.

One good way to do this is to add a sentence at the end of your last paragraph that restates the Thesis Statement in some way. This is called a Thesis Statement "Reloaded."

If you would rather focus on repeating your title, you could do a Title "Reloaded" instead. For example, if your title was "Free at Last," you could close your essay with a sentence like the following: *Harriet Tubman and her friends were "free at last.*"

<> A-14. Do the closing sentence item from above. Be sure to place a check mark in the box when you have completed this item.

All All All	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 writeexpand 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."

<> A-15. Do the "add a word you've never used before" item from above. Be sure to place check marks in the boxes when you have completed this item.

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 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 unrelated paragraphs one after the other. You want to connect or link your paragraphs to each other. This is where a transition sentence comes in.

You can use a transition sentence 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 connecting Paragraph One to Paragraph Two: *Next, the group ran towards the river.*

<> A-16. Do the "transition sentence" item above. Be sure to place check marks in the boxes 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.

While writing longer, more interesting sentences is good, it is also good to have sentence variety.

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

<> A-17. Do the "add an SSS5 item" from above. Be sure to place a check mark in the box when you have completed this item.

by your tead	cher.			
<u>Instead of:</u> tree kind grass	<u>Use:</u> maple compassionate blades	<u>Instead of:</u> deep turn loud	<u>Use:</u> bottomless swerve obnoxious	

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 as another word. 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 than the one already in 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.

<> A-18. Do the "change one word" item above. Be sure to place check marks in the boxes when you have completed this item.



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.

<> A-19. Complete the "adverb that does not modify a verb" item from above. Be sure to place a check mark in the box 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. <i>If you do not have any redundancy</i> , just "code" the CC check box(es) as directed by your teacher.
	 Examples: If <i>joyful</i> is redundant, substitute <i>elated</i> the next time. If <i>drove</i> is redundant, substitute <i>careened</i> the next time. If <i>answered</i> is redundant. substitute <i>retorted</i> the next time.
Note:	Advanced students should omit as much redundancy as possible throughout all paragraphs.
	not change insignificant words such as <i>was, it, and</i> , etc. undant means repeating.

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 slaves* over and over again, for instance, in the essay about Harriet Tubman leading slaves to freedom.

You need to get creative to avoid redundancy! For example, in the Harriet Tubman essay, you may substitute any of the following for the word *slaves: followers, people, freedom-seekers, everyone, group, mistreated servants,* etc.

<> A-20. Complete the "redundancy" item from above. Be sure to place check marks in the boxes when you have completed this item.

All All All	Add different sentence openers (also known as introductory material or non-essential information). <i>If you have already done these,</i> you should still "code" the CC check boxes and the sentence openers in your paper as directed by your teacher.
Examples:	
	ubordinate clause opener: When the spider's victims are in these challenging positions, those critters are dinner sure! (Sub Clause + Subordinator + subject + verb)
• A p	repositional 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 s	hort PP that requires a comma: From this, the prey cannot get loose.
• A tr	ansition 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 it abdomen.
• An	ly phrase or clause followed by a comma: Slowly backtracking, the spider creates a spiral of sticky silk.
• A c	onjunctive adverb: Henceforth, the victim cannot escape.
• An	interjection: Yes, the spider is a stealthy creature.
• Otł	ner non-essential material of your choice: Once there, the "dinner" has no way of escape.
©≕ Uppe	r 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 as we talked about earlier.)

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

- 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.
- <> A-21. Add one of the sentence openers listed in the box above to each paragraph. Be sure to place check marks in the boxes 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. <i>If you have already done this,</i> 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)
	Serror A "comma cc" in the middle of two complete sentences (CS) is one way of creating a compound sentencetwo sen - tences joined together as oneCS, 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 (cc's) 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.

<> A-22. Add a coordinating conjunction to one of your paragraphs. Be sure to place a check mark in the box 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)
- Is 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.

<> A-23. Combine two sentences into one in one of your paragraphs using a semicolon. Be sure to place a check mark in the box 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 an *and* 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*.)

<> A-24. Complete the double adjective item above in your paragraph. Be sure to place a check mark in the box 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. 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.

<> A-25. Edit each paragraph of your essay. Be sure to place check marks in the boxes when you have completed this item.

Tubman, the Deliverer

Harriet Tubman, a brave woman who risked her life over and over, started out on a journey to freedom. The diminutive woman quicky moved into the woods. She glanced back at the group of runaway slaves following. They seemed scared. The sky was getting dark. Before darkness settled in around them, they heard a dog howl in the distance.

Next, the rag-tag group ran towards the river. They tripped on roots, branches, and shrubs in the woods. The dog barked again, and the noise was closer. Eventually, they reached the river and got in. Their leader commanded them to move through the water to keep the canine from apprehending them. Finally, the hound lost their trail. The group continued north.

They spent several weeks concealing themselves during the day and discreetly traveling at night. To keep their spirits high, their fearless leader kept motioning towards the sky at the Big Dipper to guide them northward. They were scared of being caught every time they heard a dog or saw a person. Eventually, they arrived at another large body of water. Everyone began to talk and get excited when they heard the bubbling, friendly spring. After crossing the Ohio River, they were liberated. This brave woman had truly taken them on a journey to freedom.

Lesson B. Study Skills: Introducing the Opening and Closing Paragraphs

- (1) In this lesson, you will learn how to combine three paragraphs together--and put both of them with an Opening Paragraph and a Closing Paragraph to create a five paragraph essay.
- (2) First of all, you need to understand Opening Paragraphs and Closing Paragraphs.
- **> B.** Look at the train picture given in this lesson and consider these aspects of essay writing:
 - (1) If you think of the train cars in the middle (not the engine and not the caboose) as the body paragraphs of an essay, you will start to understand essay writing better.
 - a. For example, one train can have many train cars in it--one with wheat, one with corn, and one with soy beans.
 - b. Each car has its own contents.
 - c. When you put the cars together in a line, you have a train made up of different train cars.
 - d. Each car stands all by itself with its own contents, but you can put them all together to make up one train.
 - (2) Look at the first car--the engine.
 - a. When a train comes across the track, the engine is usually the first car that you see.
 - b. It opens the way for the other cars.
 - c. The other cars might contain wheat, corn, and beans, but the engine comes first.
 - d. It tells you a train is coming.
 - (3) Look at the last car--the caboose.
 - a. When a train ends, it often has a caboose.
 - b. The caboose will often be the last car of the train.
 - c. It does not have wheat, corn, or beans in it, but it tells you that the train is ending.



What does this have to do with writing?

Think of your essay paragraphs as parts of a train:

- 1. The three paragraphs you wrote last week are the body of the train--the cars in the middle.
 - a. You do not have wheat and corn in your "cars."
 - b. You have three "scenes" or "time periods" in yours. (See cars above.)
 - c. By itself, each paragraph is just a paragraph--maybe a one paragraph essay (if you added an opening sentence and a closing sentence).
 - d. This week you will put the three paragraphs about Tubman's journey together as the body (or the "cars") of your essay ("train").
- 2. Now that you have the cars in your train, you need an engine
 - a. The engine is the Opening Paragraph of the essay.
 - b. It tells your reader that an essay is coming.
 - c. It tells your reader what the essay is going to be about.
 - d. Yes, your Opening Paragraph will be your train's engine.
- 3. What else do you need? The caboose, of course!
 - a. The caboose of your essay will be a Closing Paragraph.
 - b. It will tell your readers that your essay ("train") is ending.
 - c. It will tell your readers what your essay was about.
 - d. It will leave your reader interested.

Just like a train, an essay can be long or short.

- a. It can have one engine and two cars (an Opening Paragraph and two paragraphs of the body).
- b. It can have one engine, one car, and one caboose (an Opening Paragraph, one "car" paragraph, and a Closing Paragraph).
- c. It can have what you will have this week--one engine, three cars, and one caboose.
- d. It can have many, many train cars--each a car by itself, but all put together to create one long train.

Lesson C. The Opening Paragraph

<> C-1. Read and study the sample Opening Paragraph outline/template and paragraph provided (C-1).

Sample Opening Paragraph Outline/Template

•Opening sentence: <u>Courage = trait $\rightarrow \sqrt{tal} \rightarrow danger</u>$ (Name of important quality: For example, you might want to eventually use a sentence like this here:Determination is a quality that people who go through many hardships need in order to endure....Your $notes for that planned sentence might look like this: Determination = quality <math>\rightarrow$ ppl hardships need)</u>

•Support Sentence: <u>"The quality of mind or spirit that enables a person to face difficulty,</u> danger, pain, etc., without fear; bravery." (Dict.com) (What this quality means/dictionary definition, if desired)

•Support Sentence: <u>Audacity</u>, bravery, daring, determination, <u>ξ</u> endurance (Synonyms for quality; list words)

•Support Sentence: \rightarrow situations could result \rightarrow death or injury (When people need to demonstrate this quality)

•Support/Closing Sentence: <u>HT courage = staying calm with threats of pursuers</u> (How Tubman demonstrated this)

Box C-1

Sample Opening Paragraph

<u>Courage is a vital trait to have in the face of danger. Dictionary.com defines courage</u> as "the quality of mind or spirit that enables a person to face difficulty, danger, pain, etc., without fear; bravery." Audacity, bravery, daring, determination, and endurance are a few synonyms for courage. This quality is necessary in situations that could result in injury or death. Harriet Tubman demonstrated courage by staying calm despite the danger of being caught.

Box C-1

Last week you wrote three paragraphs about Harriet Tubman.

This week, in addition to learning how to do the Checklist Challenge (which you hopefully already did to your three paragraph essay about Harriet Tubman), you will learn how to write a quick and easy Opening Paragraph and a quick and easy Closing Paragraph.

Don't worry! I am going to help you every step of the way! You will be surprised how fast and simple it is to put together Opening and Closing paragraphs using my templates!

In this assignment, **you will plan and outline an Opening Paragraph** ("train engine") that you could put at the beginning of an essay about Harriet Tubman freeing those slaves.

You will use the essay from last week for your essay's body paragraphs—those three paragraphs that you just improved with your very first Checklist Challenge!

<> C-2. Follow these steps to outline your Opening Paragraph:

(1) Read your "improved" Harriet Tubman essay (including your Checklist Challenge changes) aloud or to yourself.

(2) Consider a character quality that describes what Tubman did in your essay or the virtues that she demonstrated, etc. This quality will be what your Opening (and Closing) Paragraph will focus on—while applying it to the person, Harriet Tubman, and her escape. You may choose a quality from the list below or a different quality altogether:

bravery courage perseverance intuitiveness alertness determination

(3) Outline your Opening Paragraph, using the prompts and "fill-in-the blank" notes given below.

Opening Paragraph (Engine) Notes:

•Opening sentence: ______

(Name of important quality: For example you might want to eventually use a sentence like this here: Determination is a quality that people who go through many hardships need in order to endure....Your notes for that planned sentence might look like this: Determination = quality \rightarrow ppl hardships need)

Support Sentence: ______

(What this quality means/dictionary definition if desired)

Support Sentence: ______

(Synonyms for quality; list words)

•Support Sentence: _____

(When people need to demonstrate this quality)

•Support/Closing Sentence: _____

(How Tubman demonstrated this)

<> C-3. On the lines provided, write your Opening Paragraph from the notes you created.

Opening Paragraph

Lesson D. The Closing Paragraph

Now you have a train engine and three cars for your essay. You are ready to create a Closing Paragraph (caboose) for your essay. This will be simple for you since we will use another template to get you writing quick-ly!

<> D-1. Read and study the sample Closing Paragraph outline/template and paragraph provided (D-1).

Sample Closing Paragraph Outline/Template •Opening Sentence: Yes, Harriet Tubman definitely displayed the character quality of courage when she helped her fellow slaves find freedom. (Name your quality from Opening Paragraph.) •Support Sentence: Nelson Mandela \rightarrow "I learned that courage was not the absence of fear, but the triumph over it." (Another definition of this quality—not the same as your Opening Paragraph definition) •Support Sentence: 2 types courage = physical and moral (One sentence detail from an encyclopedia or online source) •Support Sentence: → story HT = physical (Sentence detailing how HT showed this quality in some step of this story/essay) •Support Sentence: HT = not afraid \rightarrow consequences \rightarrow helping slaves (Optional: Continuation of how she showed this quality and/or hindrances and how she over-came them to demonstrate this quality) ·Closing Sentence: <u>Slaves</u> → story just few → hundreds HT led → freedom (Summary of your story/essay OR historical fact about HT along with what she did in your story/essay)

Box D-1

Sample Closing Paragraph

Yes, Harriet Tubman definitely displayed the character quality of courage when she helped her fellow slaves find freedom. Nelson Mandela once declared, "I learned that courage was not the absence of fear, but the triumph over it." Courage comes in two types: physical and moral. In the story, Harriet Tubman showed physical courage. She was not afraid of the consequences of helping escaped slaves. In fact, the slaves in this story were just a few of the hundreds Harriet Tubman led to freedom.

Box D-1

- **> D-2.** Create notes for your Closing Paragraph following these steps:
- (1) Fill in the blanks and add notes to each sentence line as needed.
- (2) Add more information for your Closing Paragraph in the middle, if desired, but be sure you start your closing paragraph and end your closing paragraph with the notes given.

•Opening Sentence: Yes, Harriet Tubman definitely displayed the character quality of _______ when she helped her fellow slaves find freedom. *(Name your quality from Opening Paragraph.)*

Support Sentence:

(Another definition of this quality—not the same as your Opening Paragraph definition)

•Support Sentence: _____

(One sentence detail from an encyclopedia or online source)

•Support Sentence: _____

(Sentence detailing how HT showed this quality in some step of this story/essay)

•Support Sentence: _____

(Optional: Continuation of how she showed this quality and/or hindrances and how she overcame them to demonstrate this quality)

•Closing Sentence: _____

(Summary of your story/essay OR historical fact about HT along with what she did in your story/essay)

<> D-3. On the lines provided, write your Closing Paragraph from the notes you created.

Closing Paragraph

Lesson E. Using a Coordinating Conjunction to Create a Compound Sentence (CS, cc CS)

This lesson will detail how to create Compound Sentences in your writing.

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).

Using a coordinating conjunction (cc) is one of the simplest ways to add information to a sentence. In Character Ink books, we also call coordinating conjunctions FANBOYS, which is an acronym for the seven coordinating conjunctions:

For And Nor But Or Yet So

The most common of the FANBOYS by far is the word *and*. Even though using the word *and* is something most high school writers have done for years, there can still be some confusion over whether to include a comma before the cc. You can actually use coordinating conjunctions to add two types of information to a sentence.

The first is to combine two complete sentences into one.

It rained for days, and she loved it.

Notice how in this example each side of the cc contains a complete sentence (subject, verb, and sentence makes sense). You could easily put a period after days, capitalize she, and have two separate sentences. But you will often want to write longer sentences.

When you use a cc to combine two complete sentences into one, you need to have a comma after the first half of the sentence (before the cc). In this example, the comma went after the word *days*.

It rained for days, and she loved it.

In addition, you can use a coordinating conjunction to add a phrase, or incomplete sentence, to a base sentence. Take a look at the following examples.

It rained for days and refused to stop.

The bus veered right but steadied itself.

The chimpanzee and orangutan got in a heated argument between the bars of the cage.

Read the examples carefully. Now, in the first example, cover the words *and refused to stop* with your hand. What you have left is a complete sentence. Now cover *It rained for days and*. What is left is not a complete sentence (*refused to stop*) since it doesn't contain a subject.

Do the same thing with the other examples. Notice how each one doesn't contain two complete sentences combined into one.

As you may have noticed from the examples, when you are adding a phrase to a base sentence using a cc, you do not put a comma before the cc. However, when you are combining two complete sentences, you do add the comma.

Note: The exception to this rule is when you have a list of three or more items.

He picked up milk, eggs, and bread at the store.

Here you have a comma in front of the word and because you use commas to separate items in a list.

<> E-1. On the lines provided, write ten sentences using a comma--cc to combine two complete sentences into one.

7. <u>-</u>	
8. <u>-</u>	
9	
10.	
-	

<> E-2. On the lines provided, write ten sentences in which you use a cc (without a comma) to add a phrase to a complete sentence.

1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	

9	
-	
10.	

Lesson F. Final Copy Five Paragraph Essay

- <> F. Follow the steps below to write a complete essay (whole train!) by combining the paragraphs you wrote.
- 1. Edit all five of your paragraphs with your teacher.
- 2. Write your Opening Paragraph on the lines provided in your neatest handwriting. Be sure to indent this paragraph.
- 3. Read your Opening Paragraph, then read the first paragraph of the body that you wrote.
 - a. Be sure that you like the way you go from your Opening Paragraph into the body of your essay.
 - b. If you need a transition sentence in order for your essay to sound smooth, indent your second paragraph, write your transition, then write the rest of your paragraph.
- 4. Write your body paragraphs.
- 5. Then write your Closing Paragraph from your notes.

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Week 3: Sentence-by-Sentence Outline Report Over Given Material Great Apes



PoB-A	Paragrarph 1	Resourcefulness involves using the things around us in ways most people wouldn't think of. It involves creativity and the willingness to keep trying when the first idea doesn't work. Many animals are resourceful, but no animal is more resourceful than chimpanzees. In 1960, Jane Goodall traveled to Gombe National Park in Tanzania to study chimpanzees in person. At this time, people knew very little about the way chimpanzees acted in the environment; Jane Goodall was about to be amazed by what she learned.
PoB-B	Paragraph 2	One day, she watched one of the chimps, David Greybeard, sitting next to a termite nest playing with a leafy stalk. David peeled away the leaves until only the stalk was left, but he wasn't just playing. When he was done, he poked the stalk into the termite nest. After waiting a few seconds, he pulled it out. It was covered with termites who had bitten down onto it, thinking it was food. David then licked off the tasty snack like a Popsicle stick. He had been making and using a tool! David Greybeard had creatively used what was around to go fishing for insects.
PoB-C	Paragraph 3	David wasn't the only resourceful chimp Jane watched. Mike was a small chimp who was usu- ally picked on by the other males in the community. The worst was the current Alpha male named Goliath. When it was time to eat, Goliath and the other big chimps would scare Mike away by howl- ing, beating their chests, and looking scary. Mike would always back down and could only eat after the large chimps were done. One day, Mike found some empty metal kerosene cans. The next time Goliath began to pick on Mike, the smaller chimp grabbed his kerosene cans and began banging them together. This scared Goliath so much that he ran away. Mike became the new Alpha male in the group by being the most resourceful.

Lesson A. Study Skills/Prewriting: Sentence-by-Sentence Outline

- <> A. Follow these steps to write a Sentence-by-Sentence Outline (S-by-S Outline) for this week's passage:
 - 1. Read the first paragraph to yourself.
 - a. Determine the topic of the entire paragraph.
 - b. Write the topic of that paragraph on the Topic of Paragraph line.
 - 2. Read the first sentence of the first paragraph and think about what it means.
 - a. Highlight 3-5 words that would most help you to remember the content of the sentence.
 - b. Write those 3–5 words on the line provided for Sentence One.
 - c. Repeat these steps for all of the sentences in the first paragraph.
 - 3. Repeat these steps for all of the paragraphs and sentences in the passage.

Choose an Outlining Method for Taking Notes From a Source

When you take notes to write from a source(s), whether it is a given source or one you find yourself, you must develop a system so that you know when you write from it that you are not using words from the source. In order to be sure that you are always writing originally, it is better for you to choose a set method of notetaking and stick with it all the time. This way, you always know whether your notes contain your words or the source's words—and you can avoid copying words that do not belong to you.

Play around with these two methods until you find which one works better for you—and then do that method every single time you take notes from a source. Do not mix and match. Do not do a little of each. This causes confusion and potential plagiarism (using words straight from a source rather than making the information into your own words).

Method 1: Use the source's words when you outline and always change the words when you write

1) This is my favorite way to do it because I don't have to worry that the words I am using when I write "might" have been in the source. I know which words were in the source from my outline.

2) In this way, you outline using words from the source, but when you write you purposely do not use those words (and for older students, not even the same sentence structure).

3) Always include proper nouns, hard-to-spell words, places, and other details.

4) When you write, you will always know that you use the source's words when you outline. Thus, you will always change the words in the outline to be your own as you write.

Method 2: Use your own words when outlining and use those words when you write

1) Some people like to change the words during outlining rather than during writing. This is fine as long as you do it the same way every time.

2) In this way, you outline using synonyms and related words to the ones that are in the source. You change up the wording and possibly even the sentence structure as you outline (rather than as you write).

3) Always include proper nouns and places and dates, of course.

4) When you write, you will always know that the words in your outline are yours. Thus, you will always use those words (not the source's) in your paper.

All--Paragraph of Body A (PoB-A)

Topic of Para	graph 1
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
	(You may use up to seven words for Sentence Five. You may include a semicolon in a compound sentence or divide it into two sentences.)

All--Paragraph of Body B (PoB-B)

Topic of Paragraph 2					
Sentence 1					
Sentence 2					
Sentence 3					
Sentence 4					
Sentence 5					
Contoneo C					
Sentence 6					
Sontonco 7					
Sentence /					
Sentence 8					
Centence 0					

All--Paragraph of Body C (PoB-C)

Topic of Para	graph 3
Sentence 1	
Sentence 2	
Sentence 4	
	(You may use up to nine words for Sentence Four.)
Sentence 5	
Sentence 6	

Sentence 7	
Sentence 8	
Sentence 9	

Sample S-by-S Outline Paragraph 1

Paragraph One

Topic of PoB-A: Jane Goodall explores resourcefulness in chimpanzees in Tanzania

Sentence 1: <u>Resourcefulness = using things ppl expect</u>

Sentence 2: <u>Creativity & willingness 2 + + + try</u>

Sentence 3: <u>Animals = resourceful - chimpanzees = +++ resourceful</u>

Sentence 4: JG -> Gombe National Park/Tanzania study chimps

Sentence 5: <u>Ppl knew líttle → chímps JG amazed → learned</u>

Sample Paragraph From S-by-S Outline (PoB-A)

(Paragraph 1)

When people use ordinary things in extraordinary ways, they are being resourceful. Sometimes it may take many attempts and a little ingenuity to make this happen. Resourcefulness is a quality that many animals exemplify, but none more than the chimpanzee. To experience this for herself, Jane Goodall set out for Gombe National Park in Tanzania in 1960. At that point in history, there was limited knowledge about the chimpanzee; Jane Goodall was about to change all that.

Lesson B. Sentence Structure: Using a Semicolon to Create a Compound Sentence

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).

While there are several uses for a semicolon, the one you will use the most is really simple. **Semicolons are used to combine two independent clauses (or complete sentences) into a single sentence.**

She likes work; she loves vacation.

The most important thing to remember is that both sides of the semicolon must contain an independent clause (or complete sentence). That means each side must have a subject and a verb and be able to stand on its own.

In addition, be careful not to use a semicolon when you use a coordinating conjunction (such as the word *and*) to combine two complete sentences. As you already learned, you should use a comma with a cc, not a semicolon with a cc.

She likes work, and she loves vacation.

<> B-1. Circle any sentences that show a semicolon used correctly. Draw a line through the side of any sentence that is not a complete sentence.

Example: He went to the store; today.

- 1. After a long a long day; Sue slept well.
- 2. The Civil War was incredibly destructive; 620,000 soldiers died.
- 3. It was the best of times; it was the worst of times.
- 4. He spent most of the day watching television; his dog spent most of the day watching him.
- 5. It was the best; and worst of times.
- 6. In a time long ago; something happened.
- 7. She worked a long day; she slept well.
- 8. The toughest thing about writing with semicolons; is remembering to always have a complete sentence on both sides.

You should only use semicolons to combine two closely related independent clauses.

Bambi is a deer; I like casserole.

While this does contain a complete sentence on both sides of a semicolon, it shouldn't be one sentence (and probably not even in the same paragraph). The purpose of semicolons is to link ideas together.

Sue likes work; she loves vacation.

This could be two separate sentences. However, **by linking them together with a semicolon, it makes the similarities more obvious.** Making this a single sentence using a semicolon makes Sue seem like a very happy person.

She worked a long day; she slept well.

The first part of this sentence gives the cause while the second gives the result. This provides the link between the two clauses.

There are many relationships you can use a semicolon to express.

Before and After: He entered the room nervously; he left excitedly.

Contrasting: It was the best of times; it was the worst of times.

Cause and Effect: She worked a long day; she slept well.

Semicolons can be a great tool to show off your advanced writing skills. You probably shouldn't use more than one or two of this style of sentence in one essay, but definitely use it. Just be sure both clauses are related in some way and they are both independent clauses.

<> B-2. Write ten sentences using semicolons.

1	
2	
3	
4	

6.	
7.	
8.	
9.	
10.	

Answer Key for <> B-1

<> B-1. Circle any sentences that show a semicolon used correctly. Draw a line through the side of any sentence that is not a complete sentence.

Example: He went to the store; today.

- 1. After a long a long day; Sue slept well.
- 2. The Civil War was incredibly destructive; 620,000 soldiers died.
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- 4. He spent most of the day watching television; his dog spent most of the day watching him.
- 5. It was the best; and worst of times.
- 6. In a time long ago; something happened.
- 7. She worked a long day; she slept well.
- 8. The toughest thing about writing with semicolons; is remembering to always have a complete sentence on both sides.

Lesson D. Composition/Creative Writing: Write a Rough Draft Report From an S-by-S Outline Over Given Material

<> D-1. Follow these steps for writing your rough draft report from your S-by-S Outline:

- (1) **Re-read the entire passage** to recall its content.
- (2) Read your first line of notes and consider what you want your sentence to say.
- (3) Practice saying your sentence aloud to get it just the way you want it.
- (4) Write your first sentence in your notebook, or key your report on the computer.
- (5) Be sure to **double space** your report to make inputting the Checklist Challenge revisions easier.
- (6) **Indent** the beginning of each paragraph five spaces.
- (7) Repeat these steps for each line of notes, writing on every other line.

<> D-2. Read your report aloud. Do you like the way it sounds?

Lesson D. Extension--Study Skills/Prewriting/Composition: Take Notes and Write an Original Opening Paragraph

- Content of the second secon
 - (1) Read the body of your report aloud to yourself, and consider these options for opening your report:
 - a. A Scripture concerning animals
 - b. A poem or rhyme about chimps
 - c. A biographical paragraph about Jane Goodall
 - d. The dictionary definition of resourcefulness
 - e. Other idea?
 - (2) Now that you have decided how you are going to open your report, you are ready to write notes for your Opening Paragraph. Follow these steps:
 - a. Write only notes—not complete sentences.
 - b. It is **okay if you have more information than you need.** You can omit some later when it is time to write.
 - c. Do not worry about the exact order of the notes; you will be arranging them when you are ready to write.
 - d. Write your notes on the lines provided.

Notes for Opening Paragraph

<> D-2. Extension--Using your notes for your Opening Paragraph, write the Opening Paragraph of your report in your notebook, writing on every other line.

Lesson E. Composition and Editing: Edit and Revise Using the Checklist Challenge

<> E. Use the Checklist Challenge located after this week's lesson to edit your report.

- (1) Complete each revision for each paragraph, as indicated.
- (2) Insert revisions with pen or pencil into your rough draft paper.
- (3) Highlight (or code) each revision on your rough draft paper as directed by your teacher.
- (4) Check off (or code) each item's check box on the Checklist Challenge for this week.

Note: If you are not familiar with CI's Checklist Challenge, and you feel that you need more help on it than this upper level book provides, you may desire to secure a complete Checklist Challenge (CC) lesson from one of my CC Downloadable products or a first semester MC book for levels four through nine--both of which contain detailed lessons on the How To's of the Checklist Challenge. Also, see the Checklist Challenge Coding box provided.

Note: Notice that after several tasks of the Checklist Challenge, the items start to contain words like "If you have already done this, highlight the word or sentence in your paper and highlight the check box(es) as directed by your teacher." When you start to see these words, you may just locate the items in your paper and code them for your teacher rather than adding more of them. Be sure you code the items in your paper and in the task list of the CC Chart.

Lesson F. Composition: Final Copy Report From Given Material

- <> F-1. Write the final copy of your report in your notebook, writing on every line. If you prefer, you may type it on the computer.
- <> F-2. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your report since you completed the Checklist Challenge?

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.

- 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 repeat-ing 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.

Box F

Checklist Challenge for Week 3: S-by-S Outline Report Over Given Material

Great Apes

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).
 - AII ALL LEVELS

B BASIC LEVEL only

E EXTENSION only

Optional OPTIONAL -- Your teacher will decide whether you should complete this task or not, based on your grammar/usage level.



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.



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 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 (BHL)--being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
 - Infinitives--to + verb (to +action verb or to + BHL 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 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.

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 your added verbs in your paper.

Instead of	<u>Use</u>	Instead of	<u>Use</u>	Instead of	<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		

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



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 your added adverbs in your paper.

Examples: or pr

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

All All All E 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 your added adjectives in your paper.

Examples:					
stringent	gracious	lengthy	trusted	courteous	infallible
meek	meager	valiant	understanding	trustworthy	horrendous
courageous	fulfilling	preoccupied	terrible	incapable	presumptuous

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

All All E

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

*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.)

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

All All All E 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 (or ask your teacher for spelling help).

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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: "Greybeard and Goliath"
- · Something bold: "You Greybeard, Me Jane!"
- A song title or line: "Amazing"
- A Scripture: "Work Hard"
- Something about character: "Resourcefulness"
- Other: "Jane and Her Chimp Friends"
- Other: "Chimp Watching"
- Other: "Jane Goodall's Findings"
- Ips:
 - 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-letteror-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.

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:
- · Resourcefulness can be discovered in places you might not expect.

•Jane Goodall discovered resourcefulness in the unlikeliest of places.

- See 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.
 - If your paper does not have a separate Opening Paragraph, you will want to add an Opening Thesis Statement-Plus--a sentence or two introducing your topic that contains the Thesis Statement--to the beginning of your paper.

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.

Example:

- Even chimpanzees exhibit the character quality of resourcefulness.
- Service You may choose to include Thesis Statement "Reloaded" that restates the title of your paper rather than the Thesis Statement.



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 enough,* you should still "code" the CC check box(es) and the advanced words in your paper as directed by your teacher.

Instead of:	<u>Use:</u>	Instead of:	<u>Use:</u>
tree	maple	deep	bottomless
kind	compassionate	turn	swerve
grass	blades	loud	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*.

AII AII E

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 level students should omit as much redundancy as possible throughout all paragraphs.

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

Start one or more of your sentences with an **adverb** (*ly* word or other) (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box(es) and the adverb opener(s) in your paper as directed by your teacher.

- Examples:
 - Adverb opener: Consequently, there is no way for the creature to get loose.
 - Adverbial clause or phrase opener: Directly assailing their victims, courageous predator attack and eat.
- The comma may be directly after the adverb or shortly after it, depending on where you "hear" it. Do not use a comma if the adverb phrase or clause is actually a subject Directly assailing their victims is what they do (no comma).

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Add one **prepositional phrase opener** to each paragraph (or more than one, according to your level). If it is long or you hear a pause after it, follow it with a comma. *If you have already done this,* you should still "code" the CC check box(es) and the PP openers in your paper as directed by your teacher.

Examples:

- Within its abdomen, the spider has special glands that produce silk. (Optional comma)
- From the center of the web, spokes fan out and anchor the surrounding frame. (Double prepositional phrase opener)
- Onto the surrounding frame, the center of the bridge is anchored. (Optional comma)
- In the center of a web, the spider waits patiently for its victim. (Double prepositional phrase opener)
- With even more silk, the spider further entangles its prey.
- With leaves tipped with spines that act like prison bars, the spider catches its prey. (Prepositional phrase opener & subordinate clause opener)

- After digestion, the leaf gradually reopens and waits for another insect to come too close.
- Ser A PP is a preposition + its object (over the cloud; after the bird, etc.)
- I Follow the PP opener with a comma if it is five words or longer or two prepositional phrases in a row, or when a pause is heard when it is read aloud..

Add one **subordinate clause opener** followed by a comma (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box and the subordinate clause opener in your paper as directed by your teacher.

Examples

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- When a spider creates its web, it uses an original design.
- · Because a web must capture many types of prey, it is durable and adhesive.
- While a spider is designing its web, it constructs a frame and spins spokes that span out from the center.
- Since a web needs to be durable and adhesive, it is made of silk threads.
- Subordinators are words that come at the beginning of subordinate clauses. They include words in this rhyme (plus many more):
 - Since, When, Though
 - Because, If, Although
- A subordinate clause consists of a subordinator + a subject + a verb: When a spider creates its web, it uses an original design.
- Service Remember how to punctuate a subordinate clause opener:

When you start a sentence with a subordinate clause,

Put the comma in when you hear the pause.

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 benchmark 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.



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.

Ipper level students should choose various ones - preferably without much repeating.

Add another complete sentence to one of your sentences with a **coordinating conjunction or semicolon** to create a compound sentence. *If you have already done this,* you should still "code" the CC check box(es) and the complete sentence with the coordinating conjunction or semicolon in your paper as directed by your teacher.

Example:

- Original: The Venus' flytrap provides another example of entrapment. It is a plant that eats bugs and flies.
- •Compound Sentence: The Venus' flytrap provides another example of entrapment, for it is a plant that eats bugs and flies.
- \bigcirc CS , cc CS or CS ; CS.

All All E

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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.

Week 4: Descriptive Writing

Two Paragraph Room Description



Two Paragragh Room Description

Lesson A. Write On: Learning About Descriptive Writing

- (1) If you have completed other MC books, you have probably already learned about descriptive writing.
- (2) Descriptive writing is writing that describes something to the reader.
- (3) Many types of writing include descriptive writing.
 - a. When you read a story, that **story is filled with descriptive writing**--what does the main character look like? The way the author tells you about the main character is descriptive writing.
 - b. When you read a story in which the author describes the barn that the animals live in, you are reading descriptive writing.
 - c. When you read an essay in which a person retells an event in his life, he often uses descriptive writing.
- (4) Descriptive writing uses many elements that you may have already learned about:
 - a. Adjectives--words that describe nouns
 - i. dark, slimy walls--what kind of walls?
 - ii. bright, sunny room--what kind of room?
 - iii. smiling, exuberant girl--what kind of girl?
 - b. Adverbs--words that describe verbs
 - i. fitfully slept--how did he sleep?
 - ii. drove dangerously--how did he drive?
 - iii. loudly proclaimed--how did he proclaim?
 - c. Fun writing techniques
 - i. **Similes**--comparison using *like* or *as*--She was happy as a lark.
 - ii. Metaphors--comparison without using like or as--He is a snake.
 - iii. **Personification**--giving human characteristics to a non-human--the grass waved in the breeze
 - iv. **Alliteration**--using the same sound at the beginning of a few words in a row--the lazy little lizard squirmed inside
- (5) Now--that is a lot of descriptive writing information for a student all at one time!
- (6) Do not worry about memorizing all of that.

(7) In this week's writing assignment, you will write with many of those elements without even realizing that you are doing it!

<> A. Fill in the blanks below to write descriptive sentences.

Write with adjectives--words that tell what kind: Sample: The ______ dog lunged at the boy. 1. The ______ boy jumped backwards. 2. When a ______ human hurts a dog, that creature does not forget. 3. The dog pulled at the _____ chain. 4. Dogs have memories of those who hurt them. Write with adverbs--words that tell how: Note: Often ly word! Sample: The dog _____ pulled at his chain. 1. He ______ fought to get loose and charge. _____ acting friendly to the dog, he 2. Even if the person was _____ would still attack if he had a bad memory of the person. 3. A dog does not ______ forget. 4. A dog will ______ attack any person who has hurt him. • Write with similes--comparisons using the words like or as: Sample: The dog is like a ______ tion _____ when he is provoked. 1. He acts as peaceful as a ______ if humans are good to him. 2. A person should not be like a ______ towards a dog.

3. He should not be like a _	filled with unforgiveness.
4. We should respond as a	when hurt.
Write with metaphors	-comparions that do <i>not</i> use the words like or as:
Sample: The dog is a	monster when provoked.
1. A person should be a	to the dog.
2. God is a	to us.
3. We do not want to be a _	to others.
4. We want to be a	when it comes to forgiveness.
• Write with personifica	tionphrases that give objects human characteristics:
Sample: The leaves of the trees_	clapped their hands.
1. The wind was	
2. The dog, like a human, _	
3. The snake	
4. The bird	
• Write with alliteration-	-phrases that all begin with the same sound:
Sample: The <u>crawky</u>	, clumsy camel was mad at his owners.
1. A	hurt the dog.
2. The weather was	
	liked the
	treated the dog kindly.

Lesson B. Study Skills/Prewriting: Prepare Sentences for Descriptive Paragraphs

- (1) Now you will take what you have learned about descriptive writing and prepare two separate paragraphs of your own.
- (2) You will use all of the descriptive writing techniques that you have learned this week.

> B. Fill in the blanks provided below for two separate rooms following the steps provided:

- (1) Choose two rooms that you like (in your own home or another building or home).
- (2) Fill in the blanks provided for eight sentences for the first room you have chosen.
- (3) Then fill in the second set of sentences for the second room you have chosen.

• First room:

_____ because it is _____

1. Adjectives (describers) in second line and third line: One of my favorite rooms is

and _____. (Example: colorful and inviting)

2. Adjectives (describers--color names): This room has pretty colors, including _____

and _____. (Example: blue and white)

3. Fill in with three words that begin with the same letter--using Alliteration: This ______,

_____, and _____ room brings its owner joy. *(Example: cool, colorful, calm)*

4. Simile: It is like a ______ to those who come into it. (Example: drink of cool water)

5. Personification: The	in this room seem to	
(Example: windows seem to smile)		
6. Details: My favorite time to go to this ro (<i>Example: at sunrise</i>)	oom is	
7. Details: When I go into the (<i>Examples: closet admire the organiz</i>		
8. Adjective: Yes, this room is definitely _ (<i>Examples: fabulous</i>)		
	Second room:	
1. Adjectives (describers) in second line a	and third line: One of my favorite rooms	s is
because it is	and	
2. Adjectives (describerscolor names):		
3. Fill in with three words that begin with the	he same letterusing Alliteration: This	
,	and	_ room brings its owner joy.
4. Simile: It is like a		_ to those who come into it.
5. Personification: The	in this room seem to	
6. Details: My favorite time to go to this ro	oom is	
7. Details: When I go into the	, I like to	
8. Adjective: Yes, this room is definitely _		

Lesson C. Write On/Sentence Structures: Introducing Sentence Openers

This MC book will walk you through most of the Checklist Challenge tasks in a step-by-step manner—a couple of tasks at a time (in addition to the "basic" Checklist Challenge lesson you completed in Week 2). These mini lessons make up our "Advanced Checklist Challenge" lesson spread out throughout the book.

If you are not up on your grammar and usage skills, or if you have trouble with these "mini Checklist Challenge" lessons, come back to each one and re-do them slowly, with your teacher's help, if needed.

The first several Checklist Challenge tasks we will cover have to do with sentence openers (also called nonessential information).

A sentence opener is a powerful writing tool for many reasons:

- 1. It gives a sentence more information.
- 2. It comes at the beginning of a sentence, which gives your paragraph a different rhythm than if it included all subject-verb pattern sentences.
- 3. It is often set off with a comma—again, adding to the rhythm of your sentences.
- 4. It is **usually non-essential**, meaning that the sentence is still a sentence without the addition of the opener.
- 5. It **shows advanced writing skills** because a writer who has a handle on the many varieties of sentence openers has a large toolbox of sentence structures at his disposal.

If you remember your grammar lessons, you will likely recall that a sentence is a sentence even without a sentence opener. That is one of the interesting things about sentence openers: they are attached to the front of real sentences. And— in a sentence that contains a sentence opener, you can remove the sentence opener, and a complete sentence would still remain.

The key to writing well with sentence openers is to recognize when the sentence opener ends and when the "real" sentence begins. This will only happen if you have gotten good at recognizing when a sentence is a sentence and when it is not. In other words, you have to be able to "hear" the "realness" of a sentence.

That is, you must be able to hear that a group of words is a real sentence. You must be able to see and hear that a sentence is a sentence because it contains the following:

- 1. Subject
- 2. Verb
- 3. Makes sense all by itself (with nothing else added to it)

When you get to the point that you can recognize and hear a real sentence when you see it (or hear it), then adding sentence openers to sentences will be easy for you.

Lesson D. Sentence Structure/Advanced Checklist Challenge: Prepositional Phrase Openers

All Add one **prepositional phrase opener** to each paragraph (or more than one, according to your level). If it is long or you hear a pause after it, follow it with a comma. *If you have already done this,* you should still "code" the **CC check box and the prepositional phrase opener in your paper as directed by your teacher.**

Examples:

- Within its abdomen, the spider has special glands that produce silk. (Optional comma)
- From the center of the web, spokes fan out and anchor the surrounding frame. (Double prepositional phrase opener)
- Onto the surrounding frame, the center of the bridge is anchored. (Optional comma)
- In the center of a web, the spider waits patiently for its victim. (Double prepositional phrase opener)
- With even more silk, the spider further entangles its prey.
- With leaves tipped with spines that act like prison bars, the spider catches its prey. (Prepositional phrase opener & subordinate clause opener)
- After digestion, the leaf gradually reopens and waits for another insect to come too close.
- er A PP is a preposition + its object (over the cloud; after the bird, etc.)
- Follow the PP opener with a comma if it is five words or longer or two prepositional phrases in a row, or when a pause is heard when it is read aloud.

Prepositional phrase openers are some of the easiest openers to use. Prepositions are some of the first parts of speech learned by school-aged children, and, thus, prepositional phrases are easy to spot.

If you have not **learned to recognize prepositions easily,**•you might want to use some of Character Ink's* strategies for learning them:

1. If it fits into the following Preposition-Check Sentence, it is likely a preposition that shows position:

The angel flew ______ the clouds.

over the clouds under the clouds at the clouds around the clouds

2. If it fits into the following Preposition-Check Sentence, it is likely a preposition that shows time:

The boys played ______ class.

before class during class after class in the middle of class

*We have Preposition Packets, downloadable products, based on Beauty and the Beast, Dumbo, and other Themes, available at Learn for a month.

With those two check sentences, you can learn about eighty percent of the nearly two hundred prepositions that are classified as such.

Of course, you probably remember from your grammar studies that a **prepositional phrase is a phrase** (group of words) that contains an object. (Note that a preposition that is followed by a subject and a verb is being used as a subordinator, not a preposition.)

Now you can write with prepositional phrases! Of course, **prepositional phrases fall many places in sen**tences--at the beginning, in the middle, and at the end. They give more information to a sentence.

Also, when they are used as openers, you have to be careful with the punctuation of them.

A prepositional phrase opener does the same thing as any other opener does.

The rules for punctuating prepositional phrase openers are a little subjective:

- 1. If a prepositional phrase opener is five words or longer, follow it with a comma.
- 2. If a **prepositional phrase is followed by another prepositional phrase** (two PP's in a row), **follow** the two or more PP's with a comma.
- 3. If a **prepositional phrase is short, but omitting a comma causes confusion,** such as in a date or name as the preposition's object, **place a comma after the short PP.**
 - a. In 1492, Columbus sailed the ocean blue.
 - b. To Tyler, Taylor was the perfect girl.

Are you ready to try your hand at writing with prepositional phrase openers?

- <> D. To the complete sentences below, add prepositional phrases, punctuated according to the rules above.
- 1._____

he knew he had a lot to learn about prepositions.

2._____

she wrote prepositional phrases.

3. _____

	Sentences:				
		el flew	the clouds	s.	
		s played			
	• The followin	a words are r	prepositions, a	as they fit i	nto one of the
e knew that she should put a comma following a lengthy	following a lengthy . The following words are prepositions, as they fit into one of the Preposition-Check Sentences:				
positional phrase opener.					
	aboard	about	above	across	after*
	against	along	amid	among	amongst
	around	as	aside	at	atop
	because of	before*	behind	below	beneath
	beside	besides	between	beyond	but
vasn't hard for him to learn prepositions	by*	concerning	despite	down	during
	except	failing	following	for	from*
	in	inside	into	like	near
	off	on	onto	opposite	out
		past	per		since
		•	0		to
					up
					without
			us following it		
a could write interacting contances			sitional phras	se: it is a s	pecial kind of
e could while interesting sentences.				, it io u o	
			other parts o	f speech:	
					entence.)
	in this s	entence and ha	as a subject ar	nd a verb w	ith it making up
	a subordinate clause (or dependent clause).				
	3. They are going to run. (To run is a special verb called an				verb called an
		/			
					e with a prepo-
e knew that a prepositional phrase just has a preposi-					
tion and an object (not a subject and verb).				•••	-
· · · · · · · · · · · · · · · · · · ·					o one of two
	Ζ.	me boys play	yeu	cia55.	
	vasn't hard for him to learn prepositions.	positional phrase opener. -The ange -The ange -The ange -The boys -The boys -The boys -The boys <t< td=""><td>positional phrase opener. -The angel flew around -The angel flew around -The boys played before -The boys played after of -List of prepositions: aboard about against along around as because of before* beside beside besides by* concerning example on e could write interesting sentences. on e knew that a prepositional phrase just has a prepositon. Chec 1. The angel flew about a and an object (not a subject and verb). Correct-sounding: I do</td><td>positional phrase opener. The angel flew about the clouds. — The angel flew about the clouds. — The boys played after class. — The boys played after class. — The boys played after class. • List of prepositions: about above against along around as asside because of before* because of before* behind beside besides between by* by* concerning deside beside beside beside concerning despile except falling following it . e could write interesting sentences. . beside</td><td>Prepositional phrase opener. The angel flew about the clouds. The angel flew around the clouds. The angel flew around</td></t<>	positional phrase opener. -The angel flew around -The angel flew around -The boys played before -The boys played after of -List of prepositions: aboard about against along around as because of before* beside beside besides by* concerning example on e could write interesting sentences. on e knew that a prepositional phrase just has a prepositon. Chec 1. The angel flew about a and an object (not a subject and verb). Correct-sounding: I do	positional phrase opener. The angel flew about the clouds. — The angel flew about the clouds. — The boys played after class. — The boys played after class. — The boys played after class. • List of prepositions: about above against along around as asside because of before* because of before* behind beside besides between by* by* concerning deside beside beside beside concerning despile except falling following it . e could write interesting sentences. . beside	Prepositional phrase opener. The angel flew about the clouds. The angel flew around

Grammar Card:

Preposition (Abbreviated: PREP)

Shows the position of one word to another

he knew his writing had more variety.

8._____

the class was happy to have these new sentence structures.

9. _____

the teacher was happy that her students learned prepositions so well.

10. _____

Joshua could even recite one hundred prepositions.



5. With one hundred prepositions in her brain, she could write interesting sentences.

Lesson E. Composition: Write Two Descriptive Paragraphs

<> E. Follow the steps below to write your two descriptive paragraphs on the lines provided:

- 1. Read the first sentence of the first room's sentence description list created in Lesson B. This will become your opening sentence.
- 2. Read through the remainder of the sentences (except for the last one; this will become your closing sentence) and number them in the order that you think they would sound best in your first descriptive paragraph.
- 3. Indent your first sentence (opening sentence), and begin writing it.

- 4. Continue in this manner for the rest of the sentences of that paragraph, ending with the final sentence, which will be the closing sentence for that paragraph.
- 5. Indent the next line, and follow the same instructions above for the second descriptive paragraph except change the "opening sentence" to be a transition sentence. Instead of saying *One of my favorite rooms*, say, *Another favorite room of mine is* _______ to let your reader know that you are changing to another paragraph's description.

Lesson F. Optional*--Composition and Editing: Edit and Revise Using the Checklist Challege

<>F. Optional--Use the Checklist Challenge located after this week's lesson to edit your essay.

*Since these paragraphs contain a lot of description, your teacher may want you to skip the Checklist Challenge.

- (1) Complete each revision for each paragraph, as indicated.
- (2) Insert revisions with pen or pencil into your rough draft paper.
- (3) Highlight (or code) each revision on your rough draft paper as directed by your teacher.
- (4) Check off (or code) each item's check box on the Checklist Challenge for this.

Note: Notice that after several tasks of the Checklist Challenge, the items start to contain words like "If you have already done this, highlight the word or sentence in your paper and highlight the check box(es) as directed by your teacher." When you start to see these words, you may just locate the items in your paper and code them for your teacher rather than adding more of them. Be sure you code the items in your paper and in the task check boxes of the CC Chart.

Lesson G. Composition/Creative Writing: Final Copy

- <> G-1. Write the final copy of your essay in your notebook, writing on every line. If you prefer, you may key it on the computer.
- <> G-2. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your essay since you completed the Checklist Challenge?

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.

- 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 with out 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 <u>boxes</u> 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.

Box F

Checklist Challenge for Week 4: Descriptive Writing

Two Paragragh Room Description

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).
 - AII ALL LEVELS
 - B BASIC LEVEL only
 - EXTENSION only

Optional OPTIONAL -- Your teacher will decide whether you should complete this task or not, based on your grammar/usage level.

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Read each paragraph 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.**

See Focus on content errors at this time.

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 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 (BHL)--being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
 - Infinitives--to + verb (to +action verb or to + BHL 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 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.

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 your added verbs in your paper.

Instead of	<u>Use</u>	Instead of	<u>Use</u>	Instead of	<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		

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


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		

- *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.)
- Ger Advanced students should omit as many Banned Words as possible throughout all paragraphs.

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: "Room, Sweet Room"
- Something comical: "Make Room for Me!"
- Something bold: "The Best Rooms Ever"
- · A song title or line: "Somebody's Knocking at Your Door"
- A Scripture: "Knock and it Shall be Opened"
- · Something biblical: "Build Your House on a Rock"
- Something about character: "Make Room for Character"
- · Something informative: "My Three Favorite Rooms"
- Other: "Vrroom, Vrroom"
- ©≕ 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-letteror-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.

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:

- Sleeping and eating are two of the most important activities, so why wouldn't my badracem and my kitchen he my favorite receme?
- wouldn't my bedroom and my kitchen be my favorite rooms?
- I love all the rooms in my house, but my two favorite are my bedroom and my living room.
- Ips ⊡ 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.
 - If your paper does not have a separate Opening Paragraph, you will want to add an Opening Thesis Statement-Plus--a sentence or two introducing your topic that contains the Thesis Statement--to the beginning of your paper.

All

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.

Example:

- · For numerous reasons, my bedroom and my kitchen are my favorite rooms.
- Service You may choose to include Thesis Statement "Reloaded" that restates the title of your paper rather than the Thesis Statement.

Add one SSS5—Super Short Sentence of five words or fewer. *If you have already done this,* you should still "code" the CC 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.

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 enough,* you should still "code" the CC check box(es) and the advanced words in your paper as directed by your teacher.

Instead of:	<u>Use:</u>	Instead of:	<u>Use:</u>
tree	maple	deep	bottomless
kind	compassionate	turn	swerve
grass	blades	loud	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*.

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 level students should omit as much redundancy as possible throughout all paragraphs.

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

All

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All All

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Add one **prepositional phrase opener** to each paragraph (or more than one, according to your level). If it is long or you hear a pause after it, follow it with a comma. *If you have already done this,* you should still "code" the CC check box(es) and the PP openers in your paper as directed by your teacher.

Examples:

- Within its abdomen, the spider has special glands that produce silk. (Optional comma)
- From the center of the web, spokes fan out and anchor the surrounding frame. (Double prepositional phrase opener)
- Onto the surrounding frame, the center of the bridge is anchored. (Optional comma)
- In the center of a web, the spider waits patiently for its victim. (Double prepositional phrase opener)
- · With even more silk, the spider further entangles its prey.
- With leaves tipped with spines that act like prison bars, the spider catches its prey. (Prepositional phrase opener & subordinate clause opener)
- After digestion, the leaf gradually reopens and waits for another insect to come too close.
- Follow the PP opener with a comma if it is five words or longer or two prepositional phrases in a row, or when a pause is heard when it is read aloud.

Combine two complete sentences (CS) with either a coordinating conjunction (cc) or a semicolon at least once. *If you have already done this,* you should still "code" the CC check box and the coordinating conjunction (cc) or the semicolon in your paper as directed by your teacher.

Examples:

- A web is an intricate trap, for it seldom allows a prey to escape. (CS, cc CS)
- A web is an intricate trap; it seldom allows a prey to escape. (Cs; Cs)

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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.

Week 5: Personal Essay From Given Material

Sentence-by-Sentence Outline--Three Favorite Foods



PoB-A

In my life, I have come to love many different kinds of foods. I do like healthy foods, but my favorites are unhealthy foods like pizza, ice cream, and popcorn. My favorite places to get pizza are Pizza Hut and Papa Johns. I have tried many types of pizzas such as barbeque, Hawaiian, supreme, and chicken. My family has also tried to make homemade pizza. My favorite types of pizza are cheese pizza and pepperoni pizza. I think pizza is the best party food. I enjoy eating it with my family.

PoB-B

My second favorite food is ice cream. Ice cream is one of my favorite desserts. When I am at a baseball game, the zoo, or an amusement park, I always buy ice cream to eat. My favorite brands of ice cream are Edy's, Breyer's, and Tom and Jerry's. My favorite flavors are chocolate and mint chocolate chip. I also enjoy frozen yogurt. I love going to YOYO's (Yogurt On Your Own). I usually mix the chocolate and birthday cake flavors and top it with Oreo bits, chocolate chips, and M&Ms.

PoB-C

My third favorite food is popcorn. I prefer regular popcorn over kettle corn or caramel corn. Popcorn is my favorite snack to get when I go to the movie theatre. I usually get extra butter. One of my hobbies is making homemade popcorn. My family has used an air popper before. My favorite way to make popcorn is on the stove. I heat a pan, pour in some oil, pour in some kernels and wait for them to pop! When it comes to less-than-healthy foods, my favorites are pizza, ice cream, and popcorn.

Lesson A. Five Paragraph Essay vs 1-3-1 Essay

You may or may not always have time and/or space for five full paragraphs when you write. For this reason, we will call the rest of the essays in this book 1-3-1:

- 1. 1 Opening Paragraph + 3 P'so B + 1 Closing Paragraph OR
- 2. 1 Opening <u>Sentence</u> + 3 P'soB + 1 Closing <u>Sentence</u> OR
- 3. 1 Opening Paragraph + 3 P'so B + 1 Closing Sentence OR
- 4. 1 Opening Sentence + 3 P'so B + 1 Closing Paragraph

Either way, it still equals 1-3-1. And it leaves the essay open-ended in timed situations in case you do not have time to write a complete Opening Paragraph and a complete Closing Paragraph.

The **ones** on each end of the equation remind you that you MUST have something before and after the 3 P'soB---at the very least an Opening <u>Sentence</u> (Thesis Statement) and Closing <u>Sentence</u> (Thesis Statement "Reloaded"). You also probably remember that a paragraph is a unit of thought. This concept is more important than ever in persuasive writing. When you write about one topic (like in a couple of weeks)—but write three paragraphs, it is imperative that when you change topics (i.e. reasons, aspects, etc.), you also change paragraphs.

That is why persuasive writing is so formatted. The reader must be able to follow your logic—and if you have a few reasons here and another reason there, scattered throughout your paragraphs, your logic will be lost.

Lesson B. Study Skills/Prewriting: Sentence-by-Sentence (S-by-S)⁺ Outline

<> B. Follow these steps to write an S-by-S Outline over this week's passage:

- (1) Read the first paragraph to yourself.
 - a. Determine the topic of the entire paragraph.
 - b. Write the topic of that paragraph on the Topic of Paragraph line.
- (2) Read the first sentence of the first paragraph and think about what it means.
 - a. Highlight 3–5 words that would most help you remember the content of the sentence.
 - b. Write those 3–5 words on the line provided for Sentence One.
 - c. Repeat these steps for all of the sentences in the first paragraph.
 - d. Be sure to use **as few words** as you need--for each sentence in order to be able to write from your notes later.
- (3) Repeat these steps for all of the paragraphs and sentences in the passage.
- (4) **Optional:** Study the sample S-by-S Outline and sample paragraph provided for you to see how to rewrite source material in your own words.

IIParagraph A
pic of PoB-A
ntence 1
ntence 2
ntence 3
ntence 4
ntence 5

Sentence 6	
Sentence 7	
Sentence 8	

<u>All</u>--Paragraph B

Topic of PoB	-В
Sentence 1	
Sentence 6	
Sentence 7	
	(You may include parentheses if you know how to punctuate them.)
Sentence 8	

<u>All</u>--Paragraph C

Topic of PoB-C
Sentence 1
Sentence 2
Sentence 3
Sentence 4
Sentence 5
Sentence 6
Sentence 7
Sentence 8
Sentence 9

*Note: PoB stands for Paragraph of the Body (referring to a non-opening or non-closing paragraph). P<u>'s</u>oB stands for Paragraph<u>s</u> of Body (more than one PoB).

Sample S-by-S Outline

PoB-B
(Paragraph 2)
Topic of PoB-B: <u>Ice Cream is the best dessert & snack</u>
Sentence 1: <u>2nd favoríte food = íce cream</u>
Sentence 2: <u>one of/favorite dessert</u>
Sentence 3: <u>baseball game, zoo, amusement park = íce cream</u>
Sentence 4: <u>brands = Edy's, Breyers, & Tom & Jerry's</u>
Sentence 5: <u>flavors = chocolate & mint Chocolate chip</u>
Sentence 6: <u>enjoy frozen yogurt</u>
Sentence 7: Love YOYO's
Sentence 8: <u>míx Choc & bírthday cake + Oreo, CC, & M&M's</u>
\

Sample Paragraph from S-by-S Outline PoB-B (Paragraph 2)

Ice cream is my second favorite food. It is also one of my most-loved desserts. Ice cream is a refreshing snack to purchase at the zoo, amusement park, or baseball game. I have three favorite brands: Edy's, Breyers, and Tom § Jerry's. The best flavors are chocolate and mint chocolate chip. Frozen yogurt is also delicious! YOYO's (Yogurt On Your Own) has the best frozen yogurt. I love mixing the flavors of chocolate and birthday cake and then topping it with Oreo bits, chocolate chips, and M § Ms.

Lesson C. Writing in the First Person

You will be writing your paper this week in first person. This means you will use *I*, *me*, etc., all the way through.

A personal essay such as this "three favorites" is not a formal essay. Personal essays are based on your personal experience. Therefore, these essays should be written in the first person.

<> C. Study the First Person Pronoun box provided.

First Person Writing					
*You will write your paragraph(s) in the first person.					
(1) You will be the person in your paragraph!(2) You will use first person words like those listed below.					
	I	me	my		
	mine	we	US		
	ours				
			Box C]	

Lesson D. Composition/Creative Writing: Write a Rough Draft Personal Essay From an S-by-S Outline

<> D-1. Follow these steps for writing your rough draft essay from your S-by-S Outline:

- (1) Re-read the entire passage to recall its content.
- (2) Read your first line of notes and consider what you want your sentence to say.
- (3) Practice saying your sentence aloud to get it just the way you want it.
- (4) Write your first sentence in your notebook, or key your essay on the computer.
- (5) Be sure to **double space** your essay to make inputting the Checklist Challenge revisions easier.
- (6) Indent the beginning of each paragraph five spaces.
- (7) Repeat these steps for each line of notes, writing on every other line.

<> D-2. Read your essay aloud. Do you like the way it sounds?

Lesson E. Outline and Write Your Essay's Thesis Statement(s)

You will not write an Opening Paragraph for this assignment. You will learn more about that in next week's assignment. You will, instead, open your essay with your Thesis Statement and any other catchy one or two sentence opening you may desire. This will be attached to the beginning of PoB-A.

For example:

- 1. Question: What are my three favorite foods? For sure, they are.....
- 2. Riddle
- 3. One word statements: Ice cream. Pizza. Chocolate. My three favorite foods to eat are these treats.
- 4. Two sentences
- <> E-1. Outline your opening sentence or sentences (to be attached to the first PoB of your essay) on the line provided:

<> E-2. Write your opening sentence or sentences (to be attached to the first PoB of your essay) on the lines provided.

Note: You will need to take off the current Thesis Statement (first two sentences) if you want to add this new one to your paper.

Lesson F. Outline and Write Thesis Statement "Reloaded"

For this essay, you will simply write a closing sentence, rather than an entire Closing Paragraph. You will do this in a similar manner to how you did your opening sentence(s). Regardless of the exact type of closing sentence(s) you use, you will want to restate your Thesis Statement in the same order as the three "favorites" appeared in your essay. This will be attached to the end of PoB-C.

Examples:

- 1. Thesis Statement "Reloaded:" Write a different version of your opening sentences. For example, if your opening was, *Ice cream. Pizza. Chocolate. My three favorite foods to eat are these treats,* then you could close with *These three treats--ice cream, pizza, and chocolate--are my favorite treats.*
- 2. Ask a question challenging the reader to agree with you: *Don't you agree that ______ are the favorites?*
- <> F-1. Outline your Closing Sentence or sentences (to be attached to the last PoB of your essay) on the line provided:
- <> F-2. Write your Closing Sentence or sentences (to be attached to the last PoB of your essay) on the lines provided.

Note: You will need to take off the current Thesis Statement "Reloaded" (last sentence) if you want to add this new one to your paper.

Lesson G. Sentence Structure/Advanced Checklist Challenge: Subordinate Clause Openers

All Add one subordinate clause opener followed by a comma (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box and the subordinate clause opener in your paper as directed by your teacher.

Examples

- When a spider creates its web, it uses an original design.
- Because a web must capture many types of prey, it is durable and adhesive.
- While a spider is designing its web, it constructs a frame and spins spokes that span out from the center.
- Since a web needs to be durable and adhesive, it is made of silk threads.
- Subordinators are words that come at the beginning of subordinate clauses. They include words in this rhyme (plus many more):

Since, When, Though

Because, If, Although

- A subordinate clause consists of a subordinator + a subject + a verb: When a spider creates its web, it uses an original design. (Subordinator [When] + subject [spider] + verb [creates].
- See Remember how to punctuate a subordinate clause opener:

When you start a sentence with a subordinate clause, Put the comma in when you hear the pause.

When you start a sentence with a subordinate clause, Put the comma in when you hear the pause!

That is a cute rhyme (don't you think?)....but unless you know what a subordinate clause is (and prior to that, what a subordinator is), it will not do you much good to recite it. So this lesson will go back to what subordinators are first.

Maybe you were taught that **subordinators** (words that make the part of the sentence that they are in be "subordinate" to the rest of the sentence) **are called other things**, **like conjunctives or subordinate conjunctions**.

Some grammar handbooks do not even classify subordinators at all but call them whatever other class they fall under (i.e. the preposition *before* might always be called a preposition, even though it is a subordinator when it has a subject and verb following it and can sometimes even be an adverb).

Regardless of what you were taught about **subordinators**, they are extremely important to good writing. Why?

- 1. A subordinator is a word that falls at the beginning of a subordinate clause.
- 2. A subordinate clause is a group of words that begins with a subordinator and has a subject and verb following it.
- 3. A subordinate clause is subordinate to the rest of the sentence--that is, it is "less than" the real sentence.
- 4. A subordinate clause may not stand alone as it is not a real sentence.
- 5. A **subordinate clause sounds as though something is missing** when it is read--because something is (the real sentence!).
- 6. A **subordinate clause may be joined with a complete sentence** to create a complex sentence, but the subordinate clause may never stand alone.

So....what are subordinators?

Let's start with the first six that we teach our youngest language arts students in our books:

Since, when, though Because, if, although.

Yeah, it's a rhyme! Cute, huh?

Anyway, for you older students, we have a **Subordinator-Check Sentence** that most subordinators fit into. In a nutshell, if a word fits in the check sentence and the word is **not** an adverb, it is likely a subordinator:

______ the submarine went down, we could no longer/still see it.

We use this Subordinator-Check Sentence for a few reasons:

- 1. Many subordinators fit well into it.
- 2. One of the key words in it (submarine) has the prefix sub, just like the word subordinator does.
- 3. A submarine goes down-just like a subordinator makes the part of the sentence it is in go down (or be less important).

Since the submarine went down, we could no longer see it.
When the submarine went down, we could no longer see it.
Though the submarine went down, we could STILL see it.
Because the submarine went down, we could no longer see it.
If the submarine went down, we could no longer see it.
Although the submarine went down, we could STILL see it.
In as much as the submarine went down, we could STILL see it.
Until the submarine went down, we could STILL see it.
While the submarine went down, we could STILL see it.

Once you memorize subordinators, you are ready to write with subordinate clauses. Specific to this lesson, you will be ready to write subordinate clause openers (subordinate clauses that are added to the beginning of sentences).

As far as a subordinate clause is concerned, it contains a subordinator and a subject and a verb.

Subordinator + Subject + Verb

When she drove,As he said,After she left,When they arrived,Because he smiled,

Did you notice anything about those subordinate clauses? If you noticed that **each one would be a sentence if the subordinator were removed**, you are correct!

A subordinate clause is a sentence (subject + verb) that has a subordinator at the beginning of it!

She drove. He said. She left. They arrived. He smiled.

So....a subordinate clause is a sentence (independent clause--can stand alone) that has a subordinator added to the beginning of it (which makes it a dependent clause--is dependent upon something else in order to be used [has to have a real sentence put with it in order to be used]).

So...if a subordinate clause is a group of words that contains a subordinator + subject + verb, then **a** subordinate clause opener is a subordinate clause that is used as a sentence opener. Simple enough, huh?

The tricky parts of subordinate clause openers are the following:

(1) Be sure that you **never use a subordinate clause opener by itself**, thinking it is a sentence. (It will sound like something is missing--because it is--the real sentence!)

When she drove, As he said, After she left, When they arrived, Because he smiled,

(2) Be sure that you **put a comma following a subordinate clause opener.**

When you start a sentence with a subordinate clause, Put the comma in when you hear the pause!

Try your hand at writing with subordinate clause openers now.

<> G. Add subordinate clause openers to the sentences provided. Be sure to put a comma following your subordinate clause opener.

Note: Remember---a subordinate clause must have a subordinator + subject + verb!

1.

he knew he had a lot to learn about subordinators.

3.	
	she knew that she should put a comma following a subordinate clause opener.
4.	
	it wasn't hard for him to learn subordinators.
5	
э.	
	she knew a subordinate clause had a subordinator plus a subject plus a verb.
6.	
•	she knew that a prepositional phrase just has a preposition and an object (not a subject and verb).
	sne knew that a prepositional phrase just has a preposition and an object (not a subject and verb).
7.	
	he knew his writing had more variety.
8.	
	the class was happy to have these new sentence structures.
9.	
	the teacher was happy that her students learned subordinators so well.
10	
10	
	Joshua could even recite fifty subordinators!

she understood that subordinate clauses could not stand alone.

Lesson H. Composition and Editing: Edit and Revise Using the Checklist Challenge

<> H. Use the Checklist Challenge located after this week's lesson to edit your essay.

- (1) Complete each revision for each paragraph, as indicated.
- (2) Insert revisions with pen or pencil into your rough draft paper.
- (3) Highlight (or code) each revision on your rough draft paper as directed by your teacher.
- (4) Check off (or code) each item's check box on the Checklist Challenge for this week.

Note: If you are <u>not</u> familiar with CI's Checklist Challenge, and you feel that you need more help on it than this upper level book provides, you may desire to secure a complete Checklist Challenge (CC) lesson from one of my CC downloadable products or a first semester MC book for levels four through nine--all of which contain detailed lessons on the How To's of the Checklist Challenge. Also, see the Checklist Challenge Coding box provided.

Note: Notice that after several tasks of the Checklist Challenge, the items start to contain words like "If you have already done this, highlight the word or sentence in your paper and highlight the check box(es) as directed by your teacher." When you start to see these words, you may just locate the items in your paper and code them for your teacher rather than adding more of them. Be sure you code the items in your paper and in the task check boxes of the CC Chart.

Lesson I. Composition: Final Copy Original Persuasive Essay From Given Material

- <> I-1. Write the final copy of your essay in your notebook (on every line). If you prefer, you may key it on the computer (double spaced).
- <> I-2. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your essay since you completed the Checklist Challenge?

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.

- 1. Use colored pencilor colored pensor 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.

Box I

Checklist Challenge for Week 5: Personal Essay From Given Material

Sentence-by-Sentence Outline--Three Favorite Foods

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).



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



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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 your 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	happily	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.

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 your added adjectives in your paper.

	xampies.					
st	ringent	gracious	lengthy	trusted	courteous	infallible
m	leek	meager	valiant	understanding	trustworthy	horrendous
C	ourageous	fulfilling	preoccupied	terrible	incapable	presumptuous

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

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: "Fave Foods"
- Something comical: "Dreams of Sugarplums Dancing in Their Heads"
- Something bold: "Best Foods Ever!"
- A song title or line: "A Few of My Favorite Things"
- A Scripture: "Flowing with Milk and Honey"
- · Something biblical: "My First Fruits"
- · Something about character: "Rejoice in God's Blessings"
- · Something informative: "My Three Favorite Foods"
- Other: "Delicious Dishes"
- Ips: ■
 - 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-letteror-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.

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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	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		

*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.)

Gev Advanced students should omit as many Banned Words as possible throughout all paragraphs. All

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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:
- Food is a memorable part of life, and three of my favoirtes are pizza,
- ice cream, and popcorn.
- Pizza, ice cream, and popcorn are three fun and delicious foods.
- 🖙 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.
 - If your paper does not have a separate Opening Paragraph, you will want to add an Opening Thesis Statement-Plus--a sentence or two introducing your topic that contains the Thesis Statement--to the beginning of your paper.

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.

Example: • I love pizza, ice cream, and popcorn more than all other foods.

If You may choose to include Thesis Statement "Reloaded" that restates the title of your paper rather than the Thesis Statement.

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 (or ask your teacher for spelling help).

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 thetransition 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).

Add one SSS5—Super Short Sentence of five words or fewer. *If you have already done this,* you should still "code" the CC 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.



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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 enough,* you should still "code" the CC check box(es) and the advanced words in your paper as directed by your teacher.

Instead of:	<u>Use:</u>	Instead of:	<u>Use:</u>
tree	maple	deep	bottomless
kind	compassionate	turn	swerve
grass	blades	loud	obnoxious

- It is 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*.
- 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
- Some An adverb will modify an adjective or another adverb and will usually answer the question *To what extent*?

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 level students should omit as much redundancy as possible throughout all paragraphs.

[©] Do not change insignificant words such as *was, it, and*, etc.

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All All All

Add 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.

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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 ",*cc* compound sentence(s)" 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).

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).

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 benchmark 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.

All All All

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.

Week 6: Original Five Paragraph Persuasive Essay

3 P'soB Topics--<u>Three Favorite Foods</u> With Opening and Closing Paragraphs



Lesson A. Study Skills/Prewriting: Learning About the Five Paragraph Essay Approach

There are many ways to write Expository Essays. We will continue with the **Five Paragraph Essay Approach** that we started with in the first two weeks of this book. We will continue with the **one-topic-per-paragraph method** that you wrote from via the S-by-S Outline earlier.

Three Topics/Three Paragraphs

Three Topics—Each paragraph is about a different topic:

- 1. In this type, an Opening Paragraph introduces a major topic of which you will be writing about three "sub-parts" in the body of your paper.
- 2. This is the most simplified method because it is truly like writing three one-paragraph essays and then putting those three together into one essay.
- 3. In this method, you do not need as much information in your head about one topic—but rather smaller amounts of information about three topics.
- <> A-1. Read the sample favorite foods' essay (based on Week Five's passage) provided for you to see what a complete Persuasive Essay (with each Paragraph of the Body (PoB) about a different topic---three favorite foods) looks like (Box A-1).

3 P'soB One-Topic-Per-Paragraph

Sample Three Paragraphs of Body of Simple Persuasive Essay

In my life, I have come to love many different kinds of foods. I do like healthy foods, but my favorites are unhealthy foods like pizza, ice cream, and popcorn. My favorite places to get pizza are Pizza Hut and Papa Johns. I have tried many types of pizzas such as barbeque, Hawaiian, supreme, and chicken. My family has also tried to make homemade pizza. My favorite types of pizza are cheese pizza and pepperoni pizza. I think pizza is the best party food. I enjoy eating it with my family.

My second favorite food is ice cream. Ice cream is one of my favorite desserts. When I am at a baseball game, the zoo, or an amusement park, I always buy ice cream to eat. My favorite brands of ice cream are Edy's, Breyers, and Tom and Jerry's. My favorite flavors are chocolate and mint chocolate chip. I also enjoy frozen yogurt. I love going to YOYO's (Yogurt On Your Own). I usually mix the chocolate and birthday cake flavors and top it with Oreo bits, chocolate chips, and M&Ms.

My third favorite food is popcorn. I prefer regular popcorn over kettle corn or caramel corn. Popcorn is my favorite snack to get when I go to the movie theatre. I usually get extra butter. One of my hobbies is making homemade popcorn. My family has used an air popper before. My favorite way to make popcorn is on the stove. I heat a pan, pour in some oil, pour in some kernels and wait for them to pop! When it comes to less-than-healthy foods, my favorites are pizza, ice cream, and popcorn. Pizza, ice cream, and popcorn are my favorite treats!

Note: This sample essay has 3 P'soB and an opening sentence (Thesis Statement) and closing sentence (Thesis Statement Reloaded). You will write 3 P'soB and then add an opening paragraph and closing paragraph for a total of five paragraphs.

Box A-1

Now it is time for you to learn to write an Original Expository Essay. We will continue with the topic in the first project, but you will choose your own three favorite foods--and you will gather your own material to write from.

<> A-2. Choose the three favorite foods that you would like to write about in your Original Personal Essay this week and write them on the lines provided (Box for A-2).

	Three Favorite Foods	
1		
2		
3		Box for A-2

Lesson B. Study Skills: Brainstorm and Research

Since you are writing an Expository Essay this week, you want to focus on "exposing" your readers to information. While it will not be a research-based paper in which you do extensive research, put citations in parentheses, etc., you do need information in order to expose your reader to your favorite foods. (Remember, this is the precursor to persuasive writing—you must learn the essay format before you can learn persuasive techniques.)

<> B-1. Brainstorm about your favorite foods in the Brainstorming Box provided (Box for B-1 & B-2).

- (1) Just jot down anything you can think of about your favorite foods.
- (2) Write down ideas whether those thoughts are clear, make sense, etc., at this point.
- (3) Don't be concerned about whether you will use them or not; just write as much information as you can think of quickly.

	Brainstorming Box	
Paragraph A of Body	Paragraph B of Body	Paragraph C of Body
Food #1	Food #2	Food #3
		Box for B-1 & B-2

<> B-2. Look up each of your favorite foods in a book, encyclopedia, or online source, and jot down more notes in the Brainstorming Box (Box for B-1 & B-2).

Lesson C. Research and Study Skills: Research for Original Informative Essay/Design "Working" Thesis Statement

A Thesis Statement is a statement declaring what your entire paper is going to be about. This is similar to when you learned how to write the Opening Sentence (LINK) of a paragraph—a sentence that tells what your entire paragraph is about.

However, in the case of a **Thesis Statement**, you will not just write what one paragraph is about—but **you will write what the entire essay is going to be about**.

For instance, if you were writing a Topic Sentence about one of your paragraphs about pizza, you might say *Pizza is yummy, ooey, and gooey*.

However, you can not use that sentence for the Thesis Statement of your entire essay because it only tells what the one paragraph is about—the paragraph about pizza. The Thesis Statement must tell what the entire essay is about.

For example, I do like healthy foods, but my favorites are unhealthy foods like pizza, ice cream, and popcorn.

- C. Now that you have thought about your favorite foods and possibly researched them, you are probably ready to write a "Working" Thesis Statement about your three favorite foods. Consider these tips when you design your Thesis Statement in Box C.
 - (1) Write one sentence that tells the reader what your essay is about.
 - (2) Be sure it **includes all aspects of your essay**--name all your favorite foods.
 - (3) Do not say, In this essay, you will learn about....or In this essay, I will tell you about...
 - (4) **Include your foods** in your Thesis Statement in the same order that they will appear in the body of your essay.

Sample "Working" Thesis Statement

<u>I do líke healthy foods, but my favorítes are unhealthy foods líke pízza, íce cream, and popcorn.</u>

My	"Working"	Thesis	Statement	for	this	essay:
----	-----------	--------	-----------	-----	------	--------

Note: If you do not feel prepared to write your "Working" Thesis Statement at this time, you may skip this assignment and come back to it after you complete your outlining.

Note: The Thesis Statement above is a "Working" Thesis Statement. You will tweak it later when you write your Opening Paragraph so that it fits well with the type of Opening Paragraph you use.

Lesson D. Write On: Transitions

While your Opening Paragraph--namely your Thesis Statement--will introduce the subject of your essay, you still need to remind the reader of the subject of your essay in each paragraph via Transition Sentences--or LINKS.

<> D-1. In the sample essay provided (Box A-1), highlight the following sentences in PoB-A, B, and C

(first, second, and third paragraphs).

- a. My favorite places to get pizza are Pizza Hut and Papa Johns.
- b. My second favorite food is ice cream.
- c. My third favorite food is popcorn.

Each of these sentences is a Transition Sentence or Topic Sentence that LINKS that paragraph with the topic of the essay (the "thesis").

In a one paragraph essay, these sentences are known as Opening Sentences. However, when you LINK multiple paragraphs, you will use more transition type sentences to tie the paragraphs together. This is sometimes called **sign posting--telling your reader where you've been, where you are, and where you are headed** in your essay.

In order to write these Transition/LINK Sentences, you will want to use transition words or statements. You will especially want to add **transition words** to Topic Sentences in the second PoB and the third PoB.

Thesis Statement vs Topic Sentence

You might be a little confused with these special sentences! While a Thesis Statement and a Topic Sentence sound similar, they are actually different--and should **<u>both</u>** be included in an essay.

1. A Thesis Statement tells the reader what your <u>entire paper</u> is about.

- a. Just remember, a paper used to be called a "thesis." (Ask your mom or dad if she or he ever wrote a thesis in college!)
- b. Students used to say, "I have to write a thesis about this," meaning "I have to write a paper about this."
- c. So a Thesis Statement is a statement about your entire paper—the thesis of the whole essay.
- d. A Thesis Statement is included in an Opening Paragraph.

2. A Topic Sentence tells the reader what <u>one paragraph</u> is about.

- a. If you used earlier CI books and learned to write individual paragraphs, you probably just wrote **Topic Sentences---a sentence in your paragraph that tells what that one paragraph is about.**
- b. A Topic Sentence may be called an Opening Sentence or a Transition Sentence.
- c. A Topic Sentence is the LINK for that paragraph to the body.
- d. Each paragraph needs some kind of Topic Sentence--a LINK.

Obviously, a Topic Sentence is similar to a Thesis Statement, so it will help you to remember which is which is you use key words:

i. Thesis—the subject of the <u>entire paper or thesis</u>

ii. Topic—the subject of just <u>one paragraph</u>

<> D-2. Study the transition words and phrases provided in the box (Box D-2).

Transition Words and Phrases					
For Transition Sentences, you will often use transition words. Consider the following words and phrases for intro- ducing continuing paragraphs: To Show Addition or More					
 and than equally important last next consequently thus 	• and• in addition to• furthermore• moreover• besides• than• too• also• both-and• another• equally important• first• second, etc.,• again• further• last• finally• not only-but also• as well as• in the second place• next• likewise• similarly• in fact• as a result• consequently• in the same way• for example• for instance• however				
To Give an Example or Illustration					
for exampleas an illustration	for instancein particular	 to illustrate 	• thus	• in other words	
				Box D-2	

Lesson E. Study Skills and Prewriting: Outline Original Paragraphs

- Cutline each paragraph of your favorite foods essay on the outlining lines provided, following these tips:
 - (1) Review your Brainstorming Box and add to it as you think of more ideas.
 - (2) "Work" in your Brainstorming Box by doing the following:
 - a. Review it and add to it as you think of more ideas.
 - b. Mark through anything you do not want to include in your essay.
 - c. Number the ideas you have in the order that you think you would like to include them in your paragraph.
 - (3) Outline your essay one paragraph at a time in a Sentence-by-Sentence (S-by-S) manner. You may use complete sentences, statements, or key words for each sentence.
 - (4) You may or may not use all of the outlining lines provided.
 - (5) Somewhere in your first sentence or two of each paragraph, you need to **transition** into your paragraph using a sentence or two that does all of the following:
 - a. Transitions from the previous paragraph into this one
 - b. Introduces the next food
 - c. "LINKS" that food with the thesis.

Note: This is why the first two outlining lines for each paragraph have the words LINK/Transition provided-to remind you to include that LINK/Transition.

Note: The Transition Sentence ("LINK") is the same as a Topic Sentence. You are telling the reader the topic of your paragraph while "transitioning" from one paragraph to another and "linking" the paragraph topic to the entire essay.

All--Paragraph of Body A

Topic of PoB-A			
LINK/Transition (+)			
LINK/Transition (+)			
Support Sentence 1 (SS-1)			
SS-2			
SS-3			
SS-4			
SS-5			
SS-6			
SS-7			
SS-8			

All--Paragraph of Body B

Topic of PoB-B		 	
LINK/Transition (+)		 	
LINK/Transition (+)		 	
Support Sentence 1 (SS-1)	 	
SS-2		 	
SS-3			
SS-4			
SS-5			

SS-6	
SS-7	
SS-8	

All--Paragraph of Body C Topic of PoB-C LINK/Transition (+) LINK/Transition (+) Support Sentence 1 (SS-1) SS-2 SS-3 SS-4 SS-5 SS-6 SS-7 SS-8

+ Eighty percent of the time the paragraph's topic sentence (or LINK) falls within the first two sentences of a paragraph.

Lesson F. Composition: Writing Original Persuasive Essay

<> F. Follow these steps to write your essay.

(1) **Read your original "Working" Thesis Statement** to remind you of what your entire essay needs to be about.

Note: If, after researching and outlining, you do <u>not</u> feel that your Thesis Statement is representative of your topic, feel free to tweak it.

- (2) Read the topic of the first Paragraph of the Body and the sentence notes beneath it.
- (3) Add any notes to this paragraph that you desire—or mark through things that you do not want or renumber the sentence lines if you want your information in a different order.
- (4) Write the first Paragraph of the Body of your essay (PoB-A) in your notebook or key it on the computer.
- (5) Be sure to **double space** (if keying) or write on every other line if writing by hand.
- (6) Continue the steps above for the rest of the essay.

Note About Thesis Statement: You will be writing an Opening Paragraph later. You do not need to include the Thesis Statement in your essay yet. You will tweak the "Working" Thesis Statement you wrote earlier and include it in the Opening Paragraph of your essay (at the time of that writing). For now, you will just write the three Paragraphs of the Body (P'soB) of your essay--as though the LINK (the "theme" of your character qualities) has already been introduced in your Opening Paragraph.

Lesson G. Study Skills/Prewriting/Composition: Take Notes and Write an Original Opening Paragraph

- <> G-1. Now that you have written the body of your essay, you are ready to write notes for an original Opening Paragraph. Follow these steps:
 - (1) Read the body of your essay aloud to yourself, and consider how you desire to open your essay.
 - a. Introduce all three foods
 - b. Definition of your foods
 - c. A poem
 - d. A song
- e. A story
- f. A dialogue
- g. A Scripture
- h. Quote or other wise words
- i. Other
- (2) In your notes, plan on what you will include in your Thesis Statement.* (You may tweak your original Thesis Statement to fit in your Opening Paragraph however you see fit.)
 - a. Remember, a Thesis Statement is a statement that **tells the "thesis" of your paper--what your entire paper is about.**
 - b. It should be a sentence or two in length and should introduce your reader to your topic.
 - c. It may be at the very beginning of your Opening Paragraph or at the end of your Opening Paragraph.
 - d. It should bridge the gap between your catchy Opening Paragraph and the body of your essay.
- (3) Write enough notes for **4-8 sentences** on the lines provided, again not worrying about the order, having too much information, etc.
- (4) You may just jot down some thoughts, references, etc., for your Opening Paragraph notes, or you may create a "Sentence-by-Sentence" Outline like you did for the body of your essay.

*Note: If you are used to writing Thesis Statements and Opening Paragraphs, you may experiment with putting your Thesis Statement later in your Opening Paragraph--even at the very end of your Opening Paragraph, if desired. Sometimes this helps the flow of your Opening Paragraph when you are using a story or other information in your Opening Paragraph that you want to keep all together--then follow all of this with the Thesis Statement.

Notes for Opening Paragraph

- <> G-2. Follow these steps for writing your Opening Paragraph:
 - (1) Write your Thesis Statement at the beginning of your paragraph that tells or introduces the topic of your paragraph. (Or plan to put your Thesis Statement later in the paragraph, if desired.)
 - (2) Number your notes in the order you want them, and add any information you may have forgotten.
 - (3) Using each set of notes for one sentence in the following way:
 - a. Read a line of notes.
 - b. Consider what you want to say about those notes.
 - c. Say aloud a sentence that you want to use.
 - d. Write down that sentence.
 - e. Repeat these steps for all of your notes.
 - f. You may leave out some information that you do not want to include or add more information if you remember something you forgot.
 - g. Write this paragraph in your notebook (on every other line) or key it on the computer (double spaced) before the essay you just wrote.

Lesson H. Study Skills/Prewriting/Composition: Take Notes for an Original Closing Paragraph

Do you see how the words from the Opening Paragraph are repeated in this Closing Paragraph--creating a type of Thesis Statement "Reloaded"? Notice that the Thesis Statement "Reloaded" does <u>not</u> have to contain the exact wording of the Thesis Statement in order to tie the two together.

- <> H-1 Now that you have written the body and Opening Paragraph of your essay, you are ready to write a Closing Paragraph.
 - (1) Your Closing Paragraph will include a Thesis Statement "Reloaded."
 - a. Remember, a Thesis Statement "Reloaded" is a statement that "closes" your paper-sums up what your entire paper is about.
 - b. It should be a sentence or two in length and should close your essay.
 - c. It may be at the very beginning of your Closing Paragraph or at the end of your Closing Paragraph.
 - d. It should bridge the gap between your catchy Closing Paragraph and the body of your essay.
 - e. It should leave your reader with a feeling of satisfaction after reading your paper.
 - f. It may repeat something catchy from your opening or may repeat the title of your essay, if desired.
 - g. Be sure your Thesis Statement "Reloaded" is not identical to your Thesis Statement---it should be "reloaded" with the key words still in it.

- (2) Write enough notes for **4-8 sentences** on the lines provided, again not worrying about the order, having too much information, etc.
- (3) You may just jot down some thoughts, references, etc., for your Closing Paragraph notes, or you may create a "Sentence-by-Sentence" Outline like you did for the body of your essay.

Note: If you are used to writing Thesis Statements "Reloaded" and Closing Paragraphs, you may experiment with putting your Thesis Statement "Reloaded" later in your Closing Paragraph--even at the very end of your Closing Paragraph, if desired. Sometimes this helps the flow of your Closing Paragraph when you are writing a story or other information in your Closing Paragraph that you want to keep all together--then follow this with the Thesis Statement "Reloaded."

Notes for Closing Paragraph

> H-2. Follow these steps for writing your Closing Paragraph:

- (1) Write an **Opening Sentence (Thesis Statement "Reloaded" or other closing type of sen**tence) at the beginning of your Closing Paragraph that tells what your essay was about. (Or plan to put your Thesis Statement "Reloaded" later in the paragraph, if desired.)
- (2) Number your notes in the order you want them, and add any information you may have forgotten.
- (3) Using each set of notes for one sentence:
 - a. Read a line of notes.
 - b. Think about what you want to say about those notes.
 - c. Say a sentence aloud that you want to use.
 - d. Write that sentence down.
 - e. Repeat these steps for all of your notes.
 - f. You may leave out some information that you do not want to include or add more information if you remember something you forgot.
 - g. Write this paragraph in your notebook (on every other line) or key it on the computer (double spaced), after the essay you just wrote.

Lesson I. Composition and Editing: Edit and Revise Using the Checklist Challenge

<> I. Use the Checklist Challenge located after this week's lesson to edit your essay.

- (1) Complete each revision for each paragraph, as indicated.
- (2) Insert revisions with pen or pencil into your rough draft paper.
- (3) Highlight (or code) each revision on your rough draft paper as directed by your teacher.
- (4) Check off (or code) each item's check box on the Checklist Challenge for this week.

Note: If you are not familiar with CI's Checklist Challenge, and you feel that you need more help on it than this book provides, you may desire to secure a complete Checklist Challenge (CC) lesson from one of my CC downloadable products or a first semester MC book for levels four through nine--all of which contain detailed lessons on the How To's of the Checklist Challenge. Also, see the Checklist Challenge Coding box provided.

Note: Notice that after several tasks of the Checklist Challenge, the items start to contain words like "If you have already done this, highlight the word or sentence in your paper and highlight the check box(es) as directed by your teacher." When you start to see these words, you may just locate the items in your paper and code them for your teacher rather than adding more of them. Be sure you code the items in your paper and in the task check boxes of the CC Chart.

Lesson J. Composition: Final Copy Original Persuasive Essay

- <> J-1. Write the final copy of your essay in your notebook (on every line). If you prefer, you may key it on the computer (double spaced).
- <> J-2. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your essay since you completed the Checklist Challenge?

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.

- 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.

Box I

Checklist Challenge for Week 6: Original Five Paragraph Persuasive Essay

3 P'soB Topics--Three Favorite Foods With Opening and Closing Paragraphs

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).



- в BASIC LEVEL only
- E EXTENSION only

Optional OPTIONAL -- Your teacher will decide whether you should complete this task or not, based on your grammar/usage level.



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.



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 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 (BHL)--being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
 - Infinitives--to + verb (to +action verb or to + BHL 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 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.



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 your added verbs in your paper.

Instead of	<u>Use</u>	Instead of	<u>Use</u>	Instead of	<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		

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



All All

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 your added adverbs in your paper.

Examples: only totally joyfully practically significantly closely cheerfully carefully laboriously

gratefully

thoughtfully

willingly finally gladly sometimes apparently completely diligently slowly always cautiously

never seldom later tomorrow 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.

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 your added adjectives in your paper.

Examples:

extremely

fully

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

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

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: "Fave Foods"

happily

interestingly

- Something comical: "Dreams of Sugarplums Dancing in Their Heads"
- Something bold: "Best Foods Ever!"
- A song title or line: "A Few of My Favorite Things"
- A Scripture: "Flowing with Milk and Honey"
- Something biblical: "My First Fruits"
- · Something about character: "Rejoice in God's Blessings"
- Something informative: "My Three Favorite Foods"
- Other: "Delicious Dishes"
- 🖙 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-letteror-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.



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		
				-		

*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.)

Gev Advanced students should omit as many Banned Words as possible throughout all paragraphs. All

All E

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:
- Food is a memorable part of life, and three of my favoirtes are pizza,
- ice cream, and popcorn.
- Pizza, ice cream, and popcorn are three fun and delicious foods.
- See 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.
 - If your paper does not have a separate Opening Paragraph, you will want to add an Opening Thesis Statement-Plus--a sentence or two introducing your topic that contains the Thesis Statement--to the beginning of your paper.

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.

Example:

- I love pizza, ice cream, and popcorn more than all other foods.
- See You may choose to include Thesis Statement "Reloaded" that restates the title of your paper rather than the Thesis Statement.

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 (or ask your teacher for spelling help).
- All All All All

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

Sour 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). All

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Add one SSS5—Super Short Sentence of five words or fewer. *If you have already done this,* you should still "code" the CC 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.

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 enough,* you should still "code" the CC check box(es) and the advanced words in your paper as directed by your teacher.

Instead of:	<u>Use:</u>	Instead of:	<u>Use:</u>
tree	maple	deep	bottomless
kind	compassionate	turn	swerve
grass	blades	loud	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*.

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
- In adverb will modify an adjective or another adverb and will usually answer the question To what extent?



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 level students should omit as much redundancy as possible throughout all paragraphs.

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



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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.
- Serv Upper level students should choose various ones preferably without much repeating.

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 ",*cc* compound sentence(s)" 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)
- Set 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).

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).

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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 benchmark 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.

All	All	All	All
All			

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.

Week 7: Sentence-by-Sentence Outline and Short Story Over Given Material

Gazelle Escapes From Cheetah



PoB-A	Paragraph 1	As the sun beat down on them, a small group of Thomson's gazelle ambled through the grass. One of the smallest ones wandered away from the others as he grazed on the grass that had been beat- en down by larger animals. He moved towards a patch of taller grass but meandered right away. The smell left by a territorial male scared him away. [Opening]
PoB-B	Paragraph 2	He wasn't paying much attention and didn't see the slight movement in the taller grass. The move- ment was so small he may not have seen it even if he had been paying attention. All of a sudden, a cheetah shot out of the grass and charged towards his prey. Many of the gazelles began stotting. (This is when they leap straight into the air as high as possible to show the cheetah when they are strong and healthy.) The small one didn't, however. He simply fled. [The initial attack]
PoB-C	Paragraph 3	The cheetah immediately targeted the smallest and weakest of the group. The little gazelle had barely taken a few steps before the cheetah was jumping directly at him. But before the predator landed on top, the tommy dashed to the right. The cheetah missed, but kept charging. [Cheetah chooses its target]
PoB-D	aragraph 4	It didn't take long before the cheetah began to run out of steam. The gazelle began lengthening the distance until he fell. He had hit a clump of grass that sent him sprawling. The cheetah saw his opportunity and attacked. Before the gazelle could fully regain his footing, the cheetah leaped onto him. As the predator's sharp teeth went for the neck, the gazelle gave one last effort and managed to move just out of range. He took off, but this time, the cheetah did not follow. [Gazelle trips/gets away]

Lesson A. Study Skills/Prewriting: Sentence-by-Sentence (S-by-S) Outline

<> A. Follow these steps to write a Sentence-by-Sentence (S-by-S) Outline for this week's passage:

- (1) Read the first paragraph to yourself.
 - a. Determine the topic of the entire paragraph.
 - b. Write the topic of that paragraph on the Topic of Paragraph line.
- (2) Read the first sentence of the first paragraph and think about what it means.
 - a. Highlight 3-5 words that would most help you remember the content of the sentence.
 - b. Write those 3-5 words on the line provided for Sentence One.
 - c. Repeat these steps for all of the sentences in the first paragraph.
- (3) **Repeat these steps** for all of the paragraphs and sentences in the passage.
- (4) **Optional:** Study the sample S-by-S Outline and sample paragraph provided for you to see how to re-write source material in your own words.

<u>All</u>--Paragraph A of Body (PoB-A)

Topic of Para	graph 1
Sentence 1 _	
Sentence 2 _	(You may use up to seven words for Sentence Two.)
Sentence 3 _	
Sentence 4	

<u>All</u>--Paragraph B of Body (PoB-B)

Topic of Para	agraph 2

<u>All</u>--Paragraph C of Body (PoB-C)

Topic of Paragra	iph 3	 	
Sentence 1			
• • •			
Sentence 3		 	
Sentence 4		 	

All--Paragraph D of Body (PoB-D)

Topic of Paragraph 4	-
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	
Sentence 7	

Note: If you feel that you need more help on this outline and rewrite, flip over to the complete Sample Story provided before Lesson D.

Sample S-by-S Outline

PoB-A (Paragraph 1) Topic of PoB-A: <u>opening of Story</u> Sentence 1: <u>Sun gazelle ambled grass</u> Sentence 2: <u>Smallest wandered & grazed grass beaten</u> Sentence 3: <u>Moved taller grass left</u> Sentence 4: <u>Smell territorial male scared, him</u>

Sample Paragraph From S-by-S Outline PoB-A

On the sun-scorched African savannah, a small group of Thomson's gazelle wandered lazily. At the end of the group, a male, just a little smaller than the others, nibbled on the crunchy grass that had been trampled by wildebeests, zebras, and the other larger animals. He ambled towards a thick bunch of grass but immediately scurried away. He had smelled the pungent odor left by a territorial male—an indication he was not welcome.

Lesson B. Write On: SSS5

<> B. In the second paragraph of the passage, highlight the sentence He simply fled.

Short sentences are probably the first type of sentences you learned to read and write. Many of you may have learned to read using the beginning reader containing sentences like *Matt sat*.

As you learned more and more about writing, your sentences got longer and more complex. By the time you reach high school, the vast majority of the sentences you write should be longer and more complex than *Matt sat.*

But that doesn't mean you should never use short sentences. In fact, in Character Ink's Checklist Challenge, we often assign writers to include what we call SSS5 (Super Short Sentence of Five Words or Fewer).

You don't want to just randomly have SSS5s anywhere in your story. You want to use them to make your story more interesting. Using an SSS5 at the right time can add a lot of drama to your story. Here, we will show you how.

Three Ways to Use SSS5

Using SSS5 for <u>Emphasis</u> (1)

The first way to use an SSS5 is to emphasize something that is really important. You don't use a highlighter to tell the reader what the important parts are, and you shouldn't use all capital letters in most types of writing.

Imagine you have ten Skittles. Nine of them are red and one is yellow. If you lay them on a table, which Skittle would stand out? Probably not any of the red ones. You would notice the yellow one first. It is different.

The same thing happens when you write. If most of your sentences are long and complex, then you have one that is super short, which sentence will stand out to the reader? You guessed it: the short one. It is different.

If you put the most important information in short sentences (and if most of your sentences are long and complex), you will emphasize whatever is in the SSS5.

Using SSS5 for <u>Excitement</u> (2)

This use for SSS5 will really help you this week and next week.

Long sentences take longer to read. They are great for providing lots of information and details, but all that information can slow the reader down.

Short sentences, on the other hand, have only a minimal amount of information (and a few words!). But you can read a short sentence really quickly. This gives the impression that the action is speeding up.

Your stories this week and next week will be about animals trying to escape from a predator. That is about as exciting as it gets. As a general rule, when the excitement level rises, sentences should get shorter.

A great way to keep a reader interested in whatever you are writing is to mix up your sentence structures. This is why you want to use a lot of different types of sentence openers and different types of compound sentences.

But the most obvious way to make your sentences sound different from one another is simply to vary the length. Instead of a paragraph with five sentences that are long, long, long, very long, long, you can have medium, long, long, super short, very long. You still want more long sentences since they contain more information, but mixing it up helps the reader stay engaged no matter what you are writing.

Lesson C. Write On: Animal Movements

Both this week and next week, you will be writing about an animal trying to escape from another animal. This week is a Sentence-by-Sentence Outline over given material about a gazelle escaping from a cheetah while next week is any predator/prey combination you like (and research on your own, as needed).

Both of these are short stories but are meant to be realistic. You won't have talking animals or cartoon characters in these stories. Both should feel like real life and death.

To make these stories feel real, you need to **describe your animals in a way that makes the reader feel they are watching this attack happen** before their very eyes.

As with all writing, **verbs** are the life-blood of stories. **They provide the action, and you want action in these stories.** Perfect verbs can give the reader a lot of information. But choosing the perfect verb can be difficult.

Here are five things to think about when **choosing what verb to use to describe your animals' move**ments.

1. Size of the Animal

Large animals move differently from small ones. While *darted* and *scurried* might work for a squirrel, those are not words we think of with an elephant. And I'm guessing you've never seen a squirrel *lumber* or *amble*. While these are extreme examples, **make sure your word fits your animal's size**.

- (a) Dart & scurry = squirrel
- (b) Lumber & amble = elephant

2. Speed

This is the most obvious. Early in the sample story, the gazelle is simply looking for food. He is moving slowly. After the attack, however, he *runs, stumbles,* etc. **Picture the animal moving in your mind; then choose a word that fits with what he is doing.**

3. Intent

Now we get to the more interesting part of writing. In the first paragraph of the sample story, the gazelle *ambles*. This word implies he is moving slowly (speed), but it also **tells the reader he is not moving with a purpose** (intent).

In the second paragraph, the cheetah *charges*. This tells the reader the cheetah is moving really fast (speed), but **it also an aggressive, even violent word**. This fits. The cheetah wants to kill the gazelle. We could have used *sprinted* here, which would still have told the reader the speed the cheetah was moving at. But this word doesn't give the reader the same vicious intent that the word *charged* does.

Speed + intent = cheetah charging

4. Emotion

This is similar to intent. While **intent tells the reader why the animal is moving the way that it is, emotion tries to make the reader feel something.** In paragraph one of the sample, the reader was supposed to feel like everything was normal. The verbs *wandered, ambled, grazed, and meandered* are calm words. **Later on, the verbs change.** Words like *shot, charged, leap, jumping, charging, and attacked* give the feeling of danger. They bring out an emotion in the reader.

5. Words Specific to the Animal

Some animals have words that apply to their species specifically. In the sample, some of the gazelles begin *stotting*. Whales are said to *breach* when they leap out of the water. Next week when you are choosing your own predator/prey combination, be sure to look the animals up to see if there are any specific words for them. Including these will add realism to your story.

In addition to verbs, you can also use adverbs. These are words that modify verbs. While they have their place, **adverbs should be used sparingly.** It is easy to use an adverb to dress up a weak verb rather than thinking of the perfect verb. You could use *ran aggressively* to describe the cheetah's attack, but it is better to use the strong verb *charge*.

Remember, there is no substitute for a strong verb.

Often, strong verbs don't need adverbs. You don't have to say the cheetah *charged aggressively*. Aggression is inherent in the word *charged*.

So when should you use **adverbs? Use them to add information that can't be given through a verb alone.** For example, let's say your cheetah is injured and limping during the attack. Try as you might, you just can't think of a single verb that means *limp* and *charge*. You might write *limped menacingly* to get across both concepts.

What if you want to say the predator is attacking but doesn't really care if his attack is successful or not? Again, there isn't a single strong verb that gets this concept across. An adverb can help here by using a phrase like *half-heartedly attacked* or *charged lazily.*

Just remember, adverbs should not be substitutes for strong verbs, and they should always add information.

- (a) Not ran aggressively \rightarrow use charged
- (b) Limp + charge = limped menacingly
- (c) Weak charge = half-heartedly attacked or charged lazily

Detailed Description

The last aspect of animal movement is detailed description. Thus far, we have focused on verbs and adverbs, but **to make your story feel real**, **you need details**. By describing the rippling muscles of the attacker, or the rustle of the grass, or the thud of an elephant's walk, you will make the readers feel like they are really there.

However, describing details can be too much of a good thing. You could easily spend ten pages just describing an elephant, but **your story is about a chase, not the nuances of an elephant's trunk.**

So how do you choose what to describe and what not to describe in a scene? That depends on what you want the reader to know.

Do you want the reader to feel the **power** of the predator? Describe its **muscles**.

Do you want the reader to think everything is calm and peaceful? Describe the prey chewing grass.

Do you want the reader to feel the danger the prey is in? Describe the teeth and claws of the predator.

The key is to choose the details that help build the mood you want to create.

Animal Movement Words

Large Passive Animals: *Elephants, Wildebeests, Musk Ox,* etc.

	ambled barreled gallop hustled	inched lumbered milled	plodded rumbled sauntered		shuffled swaggered stamped	tramped trudged trod
Sn	nall Passive Animals:	Gazelle, Rabbits, Ra	ccoon, Squ	<i>iirrel,</i> etc.		
	bounded careened darted flitted	hightailed hopped hurdled	lighted pranced raced		scampered scurried sped	sprang sprinted
Sta	alking Animals					
	circled crept followed	glided lurked prowled	shadowed slinked	I	sneaked stalked	tailed tracked
At	tacking Animals					
	blazed bolted burst	charged hurtled	jetted launched		pounced rushed	sprang stormed
Fly	ving Animals					
	alight ascended bee lined breezed climbed	coasted cruised danced darted drift	flapped float flocked fluttered glided		hovered lighted sail soared swooped	threaded zoomed
Sw	vimming Animals					
	coasted coursed descended dive	float forward glided plunged	propelled push sink swam		torpedoed wallowed wave like movement	
Sp	Specific Words for Specific Animals					
	<i>Snake</i> - slithered <i>Horse</i> - trotted, galloped, cantered, <i>Gazelle</i> - stotting					eled

Sample Sentence-by-Sentence Rewrite (With Checklist Challenge Done)

On the sun-scorched African savannah, a small group of Thomson's gazelle wandered lazily. At the end of the group, a male, just a little smaller than the others, nibbled on the crunchy grass that had been trampled by wildebeests, zebras, and other larger animals. He ambled towards a thick bunch of grass; however, he immediately darted away. He had smelled the pungent odor left by a territorial male, an indication he was not welcome. **[Opening]**

Focused on the smell and the grass, the gazelle did not notice the tiny rustle in the thicker grass. It was so small he may not have seen it even if he had been on the alert, which he was not. A blur. A yellow and black shape charged the small group. Several gazelles jumped straight into the air, stotting, showing their strength as a warning to the cheetah that they would be hard to catch. The small one didn't bother, all stotting would do for him was tell the cheetah he would be an easy meal. He just ran. **[The initial attack]**

Within half a second, the cheetah had chosen its target. From the rush of the grass, the small one knew it was to be him. Before he could get up to speed, the cheetah lunged. At the last possible second, the gazelle darted right. The cheetah missed but kept charging. [Cheetah chooses its target]

After twenty seconds, the small gazelle had begun to pull away. Then he stumbled. The normally sure-footed animal caught a ridge, his head tumbled over his front legs, and for a second, he was down. The cheetah made up the ground instantly. Just as the gazelle regained his feet, one powerful paw struck him, sending him down again. In one final gasp, the gazelle founds his legs and scurried out of the paw's reach. As he ran, the exhausted cheetah did not pursue. **[Gazelle trips/gets away]**

Lesson D. Sentence Structure/Advanced Checklist Challenge: Adverb Openers

All Start one or more of your sentences with an **adverb** (*ly* word or other adverb) (or more than one, according to your level). *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.

Examples

• Adverb opener: Consequently, there is no way for the creature to get loose.

- Adverbial clause or phrase opener: Directly assailing their victims, courageous predators attack and eat.
- In the comma may be directly after the adverb or shortly after it, depending on where you "hear" it. Do not use a comma if the adverb phrase or clause is actually a subject *Directly assailing their victims is what they do* (no comma).

One common sentence opener is the adverb opener. As the box above indicates, there are two ways to handle adverb openers:

- 1. **One word adverb opener:** <u>Coincidentally</u>, the two of them were both buying the same gift for the same person.
- 2. Adverb phrase or clause opener: <u>Coincidentally buying the same gift for the same person</u>, the two of them laughed at the check out counter.

It is important to pay close attention when you are using an adverb opener. You must read the entire sentence and "listen" carefully for where the opener ends and the real sentence begins.

If you remember your grammar lessons, you will likely recall that a sentence is a sentence even without a sentence opener. That is one of the interesting things about sentence openers: they are attached to the front of real sentences. And—you can remove the sentence opener and a complete sentence would still stand.

With the adverb opener, if you are not careful, you can end up with a phrase or clause rather than a real sentence.

For example, in the sample above (#2), if you do not read the whole sentence as you write, you could write a clause rather than a real sentence after the opener: *Coincidentally, buying the same gift for the same person.*

Do you see what happens if you do not read it slowly and listen for the "realness" of the sentence? **That entire** "sentence" is really just an adverb clause opener—you still need a real sentence. And you need the comma following the adverb clause: *Coincidentally buying the same gift for the same person,...*

C. Write four sentences with adverb openers. Write two with one word adverb openers and two with adverb phrase or clause openers.

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Lesson E. Composition/Creative Writing: Write a Rough Draft From an S-by-S Outline Over Given Material

<> E-1. Follow these steps for writing your rough draft story from your S-by-S Outline:

- (1) Re-read the entire passage to recall its content.
- (2) Read your first line of notes and consider what you want your sentence to say.
- (3) Practice saying your sentence aloud to get it just the way you want it.
- (4) Write your first sentence in your notebook, or key your story on the computer.
- (5) Be sure to **double space** your story to make inputting the Checklist Challenge revisions easier.
- (6) **Indent** the beginning of each paragraph five spaces.
- (7) Repeat these steps for each line of notes, writing on every other line.

<> E-2. Read your story aloud. Do you like the way it sounds?

Lesson F. Composition and Editing: Edit and Revise Using the Checklist Challenge

<> F. Use the Checklist Challenge located after this week's lesson to edit your story.

- (1) Complete each revision for each paragraph, as indicated.
- (2) Insert revisions with pen or pencil into your rough draft paper.
- (3) Highlight (or code) each revision on your rough draft paper as directed by your teacher.
- (4) Check off (or code) each item's check box on the Checklist Challenge for this week.

Note: If you are not familiar with CI's Checklist Challenge, and you feel that you need more help on it than this upper level book provides, you may desire to secure a complete Checklist Challenge (CC) lesson from one of my CC downloadable products or a first semester MC book for levels four through nine--all of which contain detailed lessons on the How To's of the Checklist Challenge. Also, see the Checklist Challenge Coding box provided.

Note: Notice that after several tasks of the Checklist Challenge, the items start to contain words like "If you have already done this, highlight the word or sentence in your paper and highlight the check box(es) as directed by your teacher." When you start to see these words, you may just <u>locate the items in your paper and code them</u> for your teacher rather than adding more of them. Be sure you code the items in your paper and in the task list of the CC Chart.

Lesson G. Composition: Final Copy Short Story From Given Passage

- <> G-1. Write the final copy of your story in your notebook (on every line). If you prefer, you may key it on the computer (double spaced).
- <> G-2. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your story since you completed the Checklist Challenge?

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.

- 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 with out 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.

Box F

Checklist Challenge For Week 7: S-by-S Outline and Short Story Over Given Material

Gazelle Escapes From Cheetah

Complete the Checklist Challenge by using these guides:

look

help

scan

assist

see

teach

- 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

B BASIC LEVEL only

E EXTENSION 0	nl
---------------	----

Optional OPTIONAL -- Your teacher will decide whether you should complete this task or not, based on your grammar/usage level.

Note: Since this is a lengthy story, you will not complete one Checklist Challenge item for each paragraph. Just complete each task the same number of times that a check box is given for that task.

All All	unclear. Be check mark	sure to read in each CC	aloud. You	will "hear" error	s you would ot	n for sentences that sound herwise not find. Place a completed.	
All	 Circle each verb with a light colored highlighter. This will make it easier to change your verbs and to add adverbs (<i>ly</i> words and others) as further directed. "Code" the CC boxes in the same way that you coded your located verbs in your paper. Be sure to circle all of the following verbs: Action verbsshow what the subject <i>does</i> Be, a Helper, Link verbs (BHL)being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.) Infinitivesto + verb (to +action verb or to + BHL verb) 						
	Cha ove	llenge. Howev r each word, fe	er, do not get earful of missi	discouraged if yo	ou miss some. Yo ore you look for t	al later in the Checklist ou do not need to labor the verbs, the better you ated CC items.	
	Change one	e of the " bo r	ing" verbs in	n each paragra	ph to a " stron	g" 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	your added v	verbs in you	r paper.			
	Instead of found coming go said look walk list	Use discovered visiting hasten to announced examine saunter enumerate	Instead of looking sit asked write answered lie become	Use appearing recline interrogated pen responded stretch out develop	<u>Instead of</u> run talk lay lie play talk work	<u>Use</u> sprint communicate recline deceive frolic proclaim toil	

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

determine

instruct

add

enhance

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 your added adverbs in your paper.

Examples:					
only	totally	joyfully	willingly	completely	never
practically	significantly	closely	finally	diligently	seldom
cheerfully		laboriously	gladly	slowly	later
extremely	0 ,	happily	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.

All All

All

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 your added **adjectives in your paper.**

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

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

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
- In adverb will modify an adjective or another adverb and will usually answer the question To what extent?

All All All All

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			

*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. 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: "Galloping Gazelle"
- · Something bold: "Run"
- A Song Title: "Circle of Life"
- A Scripture: "Honor To Whom Honor Is Due"
- Movie/book of literary reference: "Gone in 60 Seconds"
- · Something informative: "The Chase"
- · Something about character: "The Easy Prey"
- Other: "60 Seconds"
- 🖙 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-letteror-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.

Add one SSS5—Super Short Sentence of five words or fewer. *If you have already done this,* you should still "code" the CC 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.

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 enough,* you should still "code" the CC check box(es) and the advanced words in your paper as directed by your teacher.

Instead of:	<u>Use:</u>	Instead of:	<u>Use:</u>
tree	maple	deep	bottomless
kind	compassionate	turn	swerve
grass	blades	loud	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.*

All All All All

All

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 level students should omit as much redundancy as possible throughout all paragraphs.

[©] Do not change insignificant words such as *was, it, and*, etc.

Add one **prepositional phrase opener** to each paragraph (or more than one, according to your level). If it is long or you hear a pause after it, follow it with a comma. *If you have already done this*, you should still "code" the CC check box(es) and the PP openers in your paper as

Examples:

directed by your teacher.

All

All E

All

- Within its abdomen, the spider has special glands that produce silk. (Optional comma)
- From the center of the web, spokes fan out and anchor the surrounding frame. (Double prepositional phrase opener)
- Onto the surrounding frame, the center of the bridge is anchored. (Optional comma)
- In the center of a web, the spider waits patiently for its victim. (Double prepositional phrase opener)
- With even more silk, the spider further entangles its prey.
- With leaves tipped with spines that act like prison bars, the spider catches its prey.
- (Prepositional phrase opener & subordinate clause opener)
- After digestion, the leaf gradually reopens and waits for another insect to come too close.
- I Follow the PP opener with a comma if it is five words or longer or two prepositional phrases in a row, or when a pause is heard when it is read aloud.

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.
- Image: Upper level students should choose various ones -- preferably without much repeating.

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).

All

All All

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 (or ask your teacher for spelling help).

Add one piece of non-essential information (or more than one, according to your level), set off with a **dash**. You may choose to use a dash to add a complete sentence instead, if desired. *If you have already done this,* you should still "code" the CC check box(es) and the non-essential information and the dash in your paper as directed by your teacher.

- Example:
 - Non-essential information--a phrase: A trap like this is hidden from the unknowing prey--until it steps into the device and triggers it.
 - Complete sentence: It steps into the device and triggers it--its dinner is ready.
- Non-essential information is information added to a sentence to give more information...but it is not needed in order to make the sentence be a real sentence. A dash is used when you want to *emphasize* non-essential information or a sentence of information.

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.

The Very Short Story--An Original Animal Escape

Overview of Story Writing: The Very Short Story

You will be writing a short story of five to six paragraphs this week. You will be "directed" in this just like you are in all CI essays and reports -- in a step by step manner. You will write about an animal trying to escape from another animal like the one you wrote last week from given material.

I. TOPIC OF STORY

You will be writing a **<u>short story</u>** about one real animal trying to get away from another live animal. You may choose one from below or come up with a different pair:

- A. Antelope trying to escape from a leopard
- B. **Deer** trying to escape a **cougar**
- C. **Chicken** in chicken coop trying to get away from a **fox**
- D. Mouse trying to escape from a cat
- E. **Baby turtles** trying to get to sea without being eaten by **birds**
- F. Baby seal trying to escape a shark
- G. **Insect** trying to escape from a **spider**
- H. Moth trying to escape from a bat
- I. Musk ox defending itself from a wolf
- J. **Rabbit** trying to escape from a **falcon**

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR STORY

- A. **Basic** students will write <u>5</u> paragraphs for your story.
- B. Extension students will write <u>6</u> paragraphs for your story.

III. SENTENCES PER PARAGRAPH

- A. **Basic** students will write <u>5-7</u> sentences per paragraph.
- B. Extension students will write <u>6-10 sentences per paragraph</u>.

IV. OPENING PARAGRAPH

Students will <u>not</u> write an **Opening Paragraph**. You will weave all background information into your story.

V. CLOSING PARAGRAPH

Students will <u>not</u> write a **Closing Paragraph.** You will weave your story's conclusion into the story.

VI. QUOTATIONS

You will not include dialogue.

VII. WRITE ON/ADDITIONAL SKILLS You

will learn/further develop the following additional skills:

- A. Parts of a Story
- B. Scene Description
- C. Researching for a Story
- D. Describing Nature
- E. Synonyms
- F. Sequencing Words

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).

Lesson A. Write On: Story Action

This week you will be writing a short story about an animal attempting to escape from a predator.

There are some elements that your story should contain. We will look at last week's example to see some of those elements.

Stories are more than just an assortment of description. A story must, well, tell a story. While there are many types of stories, most, from mysteries to romances to action to an animal escaping from another, follow a similar pattern.

Opening→<u>Calm</u>

Most stories begin with an opening. This is when the author gives background and introduces the characters. In the sample story from last week, this is Paragraph One. It describes the peaceful gazelle eating. His biggest worry is that a larger territorial male will essentially bully him.

The opening is when you can give lots of **details** that help the reader feel like they are really in your world. It should not be very long, however, since nothing exciting really happens.

Sample Opening Paragraph:

On the sun-scorched African savanah, a small herd of Thomson's gazelle wandered lazily. At the end of the group, <u>a male, just a little smaller than the others, nibbled on the crunchy grass that had been trampled by wildebeests, zebras, and other larger animals. He ambled towards a thick bunch of grass; however, he immediately darted away. He had smelled the pungent odor left by a territorial male, an indication he was not welcome.</u>

nibbled = carefree ambled = slow darted = quick

Inciting Incident→Less Calm/Beginning Action

The inciting incident is when the story really begins. It is when your character's world is turned upside down. In the sample story, and in the story you will write this week, this is when the predator attacks.

Sample Inciting Incident Paragraph:

Focused on the smell of the grass, the gazelle did not notice the tiny rustle in the thicker grass. The stealthy predator was so well-camouflaged the tommy may not have noticed it even if he had been on alert, which he was not. <u>A blur</u>. <u>A yellow and black shape charged</u> the small group. Several gazelles jumped straight into the air, <u>stotting</u>, showing their strength as a warning to the cheetah that they would be hard to catch. The small one didn't bother; his weak stotting would only tell the cheetah he would be an easy meal. He <u>simply fed</u>.

blur = fast charged = fast with intent jumped = trying get away stotting = intent simply fled = resignation but fast (speed and intent)

Progressive Complications→*Fast/Even Less Calm*

This step is the biggest difference between a short story like the example and a four hundred page novel. Long stories have lots and lots of complications while you will just have a few.

This is an important step though. If the cheetah just attacks and the gazelle runs away, it isn't much of a story.

The main character, your animal, must face obstacles. In the story example, those complications (or obstacles) are the cheetah nearly catching up to the gazelle initially and the gazelle tripping.

When you are writing your own story this week, try to think of any things that could make escaping more difficult for your animal.

Sample Progressive Complications Paragraph/Obstacles:

Within half a second, the cheetah had chosen its target. From the rush of the grass, the small one knew he was the goal. Before he could get up to speed, the cheetah <u>lunged</u>. At the last possible second, the gazelle <u>darted</u> right. The cheetah missed but kept charging.

lunged = speed & intent darted = quickness & premeditated intent missed = no victory charging = continued intent

Climax→<u>Edge of Seat/No Calmness</u>

The climax is the last obstacle your main character will face. It is the moment of greatest danger. Obviously, in the sample, this is when the gazelle is struck by the cheetah and barely gets to its feet. This moment should be more important and more dangerous than anything that has gone on before.

Sample Climax Sentences:

After twenty seconds, the small gazelle had begun to pull away. Then he stumbled. The normally sure-footed animal caught a ridge, his head tumbled over his front legs, and for a second, he was down. The cheetah made up the ground instantly. Just as the gazelle regained his feet, one powerful paw struck him, sending him down again.

pull = intent
stumbled = type of movement for this animal
tumbled = type of movement for this animal
down = losing/intent
made up instantly = intent & speed
regained = type of movement for this animal
struck = intent
sending him down = temporary

Resolution→<u>Calm Again/ Solution</u>

This is the end of the story after the prey escapes. It is usually very short. In fact, in the sample story, it is only a couple of sentences in length.

Sample Resolution Sentences:

In one final gasp, the gazelle found its legs and scurried out of the paw's reach. As he ran, the exhausted cheetah did not pursue.

found = type of animal movement scurried = type of animal movement ran = type of animal movement exhausted/did not pursue = specific to animal type (can only be fast for so long)
<> A-1. What animal will be the prey (the one who is hunted) in your story?

<> A-2. What animal will be the predator (the one who hunts/attacks)?

<> A-3. What is the setting (river, savannah, jungle, ocean, etc.)?

<> A-4. What will you include in your opening? How will you set the stage for your story?

<> A-5. What will be your inciting incident? (How and when will the predator make its initial attack?)

<> A-6. What progressive complications will the prey have?

- a. What obstacles will make it harder for the prey to escape?
- b. Choose at least three
- c. Examples: Animal is already hurt, terrain traps animal, land animal in water, predator catches them by surprise, etc.

<> A-7. What will be the climax?

a. How will the prey finally escape?b. Or will it escape?

<> A-8. How will your story be resolved?

Lesson B. Scene Development: Creating Scene Descriptions

Two Gutters--Lack of Description and Over-Description

Descriptive writing is like bowling in that there are two gutters. The **first gutter is the lack of description**. This type of writing projects **no pictures into the imagination** of the reader.

The **second gutter is over-description.** This is when every aspect of the scene is described in too much detail. When this happens, the whole scene grinds to a stop while an entire paragraph is spent describing a chair, for example.

Two Keys--Use Action and Be Picky

The first key to avoiding either of these pitfalls is to describe using <u>action</u> as much as possible. For example, instead of writing, *The spindly antique chair <u>sat</u> in the corner*, write, *The antique chair <u>wobbled</u> precariously as the man sat down.* By doing this, you keep the scene moving while describing the things in the scene.

You can be assured of having more action-driven descriptions if you use action verbs as much as possible and avoid using being and linking verbs.

For example, instead of saying, The window pane was glossy, say The window pane glistened in the rain.

You will avoid using being and linking verbs better if you learn to recognize this category of verbs by learning CI's BHL (Be a Helper, Link) verb song/rhyme.

<> B-1. Study the BHL verb song/rhyme provided.

Memorize the Be, a Helper, Link verbs song (to the tune of the Alphabet Song or "Twinkle, Twinkle, Little Star")

ABCDEFG Be, a Helper, Link verbs, HIJKLMNOP Is, Are, Am, Was, & Were. QRSTUV 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, HIJKLMNOP Appear, Look, Seem, Remain, Taste, Feel, & Smell The second key is to be picky about what you spend time describing and what you do not. The point of descriptive fictional writing is to put images into the mind of the reader and put emotions into his or her heart. Some things need to be described in more detail than others.

<> B-2. Write new sentences beneath each of the sentences given below, changing the description from passive BHL verbs to action verb descriptions.

Example: The deer <u>was</u> in the tall grass. The deer hid within the tall grasses.

Hint: One way to help yourself in this assignment is to highlight any BHL verbs first. Then be sure you replace these with strong verbs.

1. The robin's nest was soft.

2. The lion was ferocious.

3. The shark was a good swimmer.

4. The giraffe has a long neck.

6. The dog was a loud barker.

7. The monkey was a good climber.

8. The gazelle was a fast runner.

9. The spider's web is sticky.

10. The grass is green.

Section 3. Go outside. It doesn't matter where. It can be your backyard, a local park, or the woods. Sit down and choose five things you see. They can be insects, a dog or cat, the clouds, the grass, or anything else. Write five sentences describing those things but remember to describe them using action.

Example: No: The grass was brown.

Yes: The brown grass crunched under my feet.

1		
2		
3		
4		
5		

Sample Action Descriptions for <> B-2

- 1. The red robin perched on the willowly branch.
- 2. Hovering in the alleyway, shadows created a malicious feeling.
- 3. Though the books were messily stacked, the student located the textbooks with ease.

Sample Action Descriptions for <> B-3

- 1. The deer's soft brown eyes gazed at me warily.
- 2. She wiggled her toes in the soft white carpet with delight.
- 3. He hacked at the the dead pine with the noisy persistent saw.

Lesson C. Write On: Research For Your Story

If you have done reports in the past, you are familiar with researching. Researching for a story is similar. You will look up the animals you will be writing about in an encyclopedia or animal book or online source.

Instead of writing a generic report, however, you will be looking for information you can weave into your story. Using facts is another way to keep your reader interested without slowing down your story.

For example, if I were writing a story about a giraffe, and I opened with a giraffe eating, I could say, *The giraffe nibbled on leaves from the tree.*

But, with a little research, I learned that the most common thing giraffes eat is the acacia leaf and that they use their long tongues to grab the leaf and bring it to their mouths.

Now my sentence would read *The giraffe stretched its long tongue around the acacia leaf and pulled it into its mouth.* It is the same basic action, but with more real-life detail. This allows the reader to both enjoy the plot of the story and enjoy learning new things.

You would not want to take an entire paragraph to describe the giraffe's digestive system; all you need is little details.

In addition to these little details, you want to pay close attention to the types of things you will be describing in your story, such as the following:

- 1. How do the animals move?
- 2. What **defenses** (speed, trickery, keen eyesight, extreme hearing, armor, etc.) does the prey have to help it stay alive?
- 3. How does the predator hunt?
- 4. Where would the attack you are describing most likely take place?

This may be a story, but you want the readers to feel like they are witnessing it happen in real life.

<> C-1. Look up the predator in an encyclopedia and write ten facts you may be able to include in your story on the lines provided. You won't have to use all of the facts, but you want to have them available.

1	
10.	

<> C-2. Look up the prey in an encyclopedia and write ten facts you may be able to include in your story on the lines provided. You won't have to use all of the facts, but you want to have them available.

1	
2	
3	
4	
5	
6	
0	

7	
8	
9	
10.	

Lesson D. Write On: Nature Description

An earlier lesson was about describing using action verbs rather than passive BHL verbs.

For centuries, many of the greatest writers have used nature as the subject for some of the greatest prose ever written. Pearl S. Buck, Willa Cather, James Fenimore Cooper, John Muir, and many others did not just describe nature literally, but they also described the beauty and majesty of nature.

Nature is full of incredible variety and power. The difficulty for a writer is to describe the world in a way that expresses that power.

When you are describing nature, you are always writing on two levels. The **first** is the **literal** level. This means **creating pictures in the reader's mind.** The **second** level is **emotional**. You **want the reader to feel what I you feel about what you are describing.**

Think of a time when you have been deeply moved by some aspect of nature.

Maybe you went to the ocean and looked out onto the water and tried to comprehend the vastness of it. Or maybe it was just seeing a blooming flower. Or perhaps you were driving or hiking in the mountains, and you came to a point when you could look out for miles over rolling peaks and magnificent vistas.

Whatever it is, most of us have had that type of experience at some point. Now, how do you translate that feeling into a description?

This is a question that great writers have spent lifetimes trying to answer. The best nature writer I have ever read is the naturalist John Muir (the man on the California state quarter). His trick was that he didn't just describe nature in literal terms. Instead, he described both what he saw and what he *felt*.

In a grove of giant redwood trees, he saw trees. But he felt spiritually moved by God's creation. So his description combines the literal and emotional. **He did not describe them as a grove of trees, but rather, as <u>cathe-</u> <u>drals</u> of nature.**

True, they aren't literally cathedrals, but they are so much more than just trees.

<> D-1. Choose one time in your life when you were deeply moved by nature and write that moment on the lines provided.

Examples: The Atlantic Ocean, the Rocky Mountains, the Indiana Sand Dunes, looking up at the stars

<> D-2. Write a list of ten words that describe what you literally saw.

1	2
3	4
5	6
7	8
9	10

<> D-3. Now write a list of ten words that describe what you felt.

1	2
3	
5	
7	
9	

Note: This list might get diverse, and that's great. Just focus on what you felt. If a song popped into your head, put it on the list. If a word popped into your head, put that on the list. If something completely unrelated popped into your head, put that on the list. If some aspect of nature made you think of your grandma's old quilt, put it on the list. The key is to let that memory inspire you.

D-4. Write a sentence that contains at least one word from both lists (or more than one, if possible). Remember, the goal of this sentence is to describe the literal and the emotional impacts of this aspect of nature.

Lesson E. Story Writing: Outline Your Story

<> E. Outline your story on the lines provided following these steps:

1. Move to the notetaking section provided in these instructions and write your paragraph topics, in the order you think you will want them, on the "Topic of Paragraph" lines (in the order you listed them).

Note: It might help you more to think of each paragraph space as "scene" spaces. That is think of a paragraph as a scene in your story.

- 2. Once you have all of your paragraph topics designed, fill in the lines beneath with notes to indicate what you want to include in each paragraph. You should do this sentence by sentence unless you have your teacher's permission to do it by listing several key points for each paragraph.
- 3. If, while you are taking sentence notes, you think of more paragraph topics or see that a paragraph will need to be divided into two paragraphs, just mark this. Your outlining space is for you! You may add, subtract, or divide however you desire.
- 4. You may write down too much information and omit some of it later when you are writing, if needed, but **do not write down too little information.**
- 5. You may or may not use all of the sentence lines, according to the number of sentences assigned to you.

<u>All</u>--Paragraph A of Body (PoB-A)

Topic of Paragraph 1	
entence 1	
entence 2	
entence 3	
entence 4	
entence 5	
entence 6	
entence 7	
entence 8	
entence 9	
entence 10	

<u>All</u>--Paragraph B of Body (PoB-B)

Topic of Paragraph 2	
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	
Sentence 7	
Sentence 8	
Sentence 9	
Sentence 10	

<u>All</u>--Paragraph C of Body (PoB-C)

Topic of Paragraph 3
Sentence 1
Sentence 2
Sentence 3
Sentence 4
Sentence 5
Sentence 6
Sentence 7
Sentence 8
Sentence 9
Sentence 10

All--Paragraph D of Body (PoB-D)

Topic of Paragraph 4	
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	
Sentence 7	
Sentence 8	
Sentence 9	
Sentence 10	

<u>All</u>--Paragraph E of Body (PoB-E)

Topic of Paragraph 5	
entence 1	
entence 2	
entence 3	
entence 4	
entence 5	
entence 6	
entence 7	
entence 8	
entence 9	
entence 10	

Extension--Paragraph F of Body (PoB-F)

Topic of Paragraph 6	
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	
Sentence 7	
Sentence 8	
Sentence 9	
Sentence 10	

Lesson F. Write On: Synonyms for Animals, Predators, and Prey

In writing, you want to avoid using the same word over and over again. This makes your writing sound repetitive. It always helps to have a list of synonyms for the most commonly used words in your story.

In this story, those words will almost certainly be the predator and the prey since they are the main characters.

Note: Be careful not to use synonyms that are really obscure. The Latin names for your animals may make you sound super smart, but they will distract the reader from the action and descriptions in your story

<> F-1. Study the Synonym Box provided.

		Synonym Box	×.	
nonyms for Predato	or			
1. aggressor	3. attacker	5. hunter	7. lurker	9. pursuer
2. assailant	4. carnivore	6. killer	8. prowler	10. stalker
nonyms for Prey				
1. herbivore		3. object	5. target	6. victim
2. kill (Yes, kill can l	be a noun)	4. quarry	-	
-		rds will work for all an	·	
nonyms for Animals 1. avian (birds)		rds will work for all an 0. critter	·	inant (cattle, goats,
1. avian (birds) 2. beast	1	0. critter 1. doe (female deer or r	rabbit)	sheep, giraffes, yaks,
1. avian (birds) 2. beast 3. bovine (ox or cov	1 1 v) 1	0. critter 1. doe (female deer or r 2. equine (horses)	21. rumi rabbit)	sheep, giraffes, yaks, deer, camels, llamas,
 avian (birds) beast bovine (ox or cow buck (male deer 	1 1 v) 1 or rabbit) 1	0. critter 1. doe (female deer or r 2. equine (horses) 3. feline (cats)	rabbit) 21. rumi	sheep, giraffes, yaks, deer, camels, llamas, antelope)
 avian (birds) beast bovine (ox or cow buck (male deer bull (male cow, el 	1 1 v) 1 or rabbit) 1 lephant, or 1	0. critter 1. doe (female deer or r 2. equine (horses) 3. feline (cats) 4. hind (female red dee	rabbit) 21. rumi (abbit) 3 (a (a) (r) 22. swin	sheep, giraffes, yaks, deer, camels, llamas, antelope) ie
 avian (birds) beast bovine (ox or cow buck (male deer bull (male cow, el whale) 	1 v) 1 or rabbit) 1 lephant, or 1 1	0. critter 1. doe (female deer or r 2. equine (horses) 3. feline (cats) 4. hind (female red dee 5. mammal	rabbit) 21. rumi rabbit) 3 (r) 22. swin 23. tigre	sheep, giraffes, yaks, deer, camels, llamas, antelope)
 avian (birds) beast bovine (ox or cow buck (male deer bull (male cow, el 	1 v) 1 or rabbit) 1 lephant, or 1 1	0. critter 1. doe (female deer or r 2. equine (horses) 3. feline (cats) 4. hind (female red dee	21. rumi rabbit) 2 vr) 22. swin 23. tigre 24. ursir	sheep, giraffes, yaks, deer, camels, llamas, antelope) le ess (female tiger) ne (bear)
 avian (birds) beast bovine (ox or cow buck (male deer bull (male cow, el whale) canine (dogs) cob (male swan) cow (many large 	1 v) 1 or rabbit) 1 lephant, or 1 1 1 female	0. critter 1. doe (female deer or r 2. equine (horses) 3. feline (cats) 4. hind (female red dee 5. mammal 6. mare (female horse)	21. rumi rabbit) 21. rumi (a vr) 22. swin 23. tigre 24. ursir t, also 25. verte	sheep, giraffes, yaks, deer, camels, llamas, antelope) le ess (female tiger) ne (bear)
 avian (birds) beast bovine (ox or cow buck (male deer bull (male cow, el whale) canine (dogs) cob (male swan) 	v) 1 or rabbit) 1 lephant, or 1 1 female luding ele- 1	0. critter 1. doe (female deer or r 2. equine (horses) 3. feline (cats) 4. hind (female red dee 5. mammal 6. mare (female horse) 7. pachyderm (elephant	21. rumi rabbit) 21. rumi (a vr) 22. swin 23. tigre 24. ursir t, also 25. verte	sheep, giraffes, yaks, deer, camels, llamas, antelope) le ess (female tiger) he (bear) ebrate n (female fox)

<> F-2. Look up your two main animals (predator and prey) and find at least three synonyms for each one and list them on the lines provided.

Note: You may use some of the ones provided in the previous box if they apply.

Note: Don't forget to look up what males and females of that animal are called. Sometimes when writing about two animals, it helps to have one be female and one be male to differentiate them from each other more easily.

Predator Synonyms

1	2	
3		
Prey Synonyms		
1	2	
3		

Lesson G: Showing Off With "Structure"

 All
 Use one set of sequencing words (or more than one, according to your level). If you have already done this, you should still "code" the CC check box(es) and the set of sequencing words in your paper as directed by your teacher.

 Examples:
 • First things: First, initially, originally, at first, primarily, to begin with, in the beginning

 • Second or middle things: Second, next, then, secondarily, progressing, progressively, following that

 • Third and final things: Eventually, thirdly, ultimately, finally, consequently, lastly, in the end

 • General: Then, next, later, after, sometime, etc.

Sequencing words are words that show the sequence, or order, of something. They are words like *first, secondly, after that, consequently, ultimately, finally,* etc.

The point of sequencing words is to show progression. They are usually used in stories (to show the order in which events happened) and instructional writing (to show the order in which a person should take actions).

Most sequencing words need to be set off with commas. Usually, sequencing words are at the beginning of a sentence. Always listen carefully to where you hear the pause, but normally, it will come right after the sequencing word.

First, he went downtown. After that, we went to the store. Finally, she ate the cream pie.

Sometimes the only way your arguments work together in a persuasive essay is in order (first, second, third, etc.). This makes choosing the right sequencing words relatively easy. However, if your three arguments build on each other, you will want to use a sequencing word that shows that dependence. For example, when one thing leads to another, the word *consequently* works well.

She scored a perfect ten on the balance beam; consequently, she won the gold medal.

Always pay close attention to make sure you choose the right sequencing word--especially in story writing!

<> G-1. Study the list of sequencing words provided.

Sequencing words to show first things:

- 1. First
- 2. Initially
- 3. Originally
- 4. At first
- 5. Primarily
- 6. To begin with
- 7. In the beginning

Sequencing words to show second or middle things:

- 1. Second
- 2. Next
- 3. Then
- 4. Secondly
- 5. Progressing
- 6. Progressively
- 7. Following that

Sequencing words to show third and final things:

- 1. Eventually
- 2. Thirdly
- 3. Ultimately
- 4. Finally
- 5. Consequently
- 6. Lastly
- 7. In the end

<> G-2. List at least ten more sequencing words.

 2
 4
6.
 8.
10

<> G-3. On the lines provided, write ten sentences using sequencing words.

1	
_	
2.	
-	
3	
-	
4	
-	
5	
-	
6	
-	
7	
-	

8	
9	
10	

Lesson H. Story Writing: Write Story

<> H. Write your story in your notebook on every other line or key it on the computer.

Lesson I. Composition and Editing: Edit and Revise Using the Checklist Challenge

<> I. Use the Checklist Challenge located after this week's lesson to edit your story.

- (1) Complete each revision for each paragraph, as indicated.
- (2) Insert revisions with pen or pencil into your rough draft paper.
- (3) Highlight (or code) each revision on your rough draft paper as directed by your teacher.
- (4) Check off (or code) each item's check box on the Checklist Challenge for this week.

Note: If you are not familiar with CI's Checklist Challenge, and you feel that you need more help on it than this upper level book provides, you may desire to secure a complete Checklist Challenge (CC) lesson from one of my CC downloadable products or a first semester MC book for levels four through nine--all of which contain detailed lessons on the How To's of the Checklist Challenge. Also, see the Checklist Challenge Coding box provided. Note: Notice that after several tasks of the Checklist Challenge, the items start to contain words like "If you have already done this, highlight the word or sentence in your paper and highlight the check box(es) as directed by your teacher." When you start to see these words, you may just locate the items in your paper and code them for your teacher rather than adding more of them. Be sure you code the items in your paper and in the task list of the CC Chart.

Lesson J. Composition: Final Copy of Your Story

<> J-1. Edit your story with your teacher or another "editor."

<> J-2. Write the final copy of your story.

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.

- 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). <u>OR</u>
 - b. Insert the change or addition with a colored pencil or colored pen (choosing whatever colors you desire with out 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.

Box I

Checklist Challenge for Week 8: Introducing Story Writing

The Very Short Story--An Original Animal Escape

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).

B BASIC LEVEL only

E EXTENS	SION only
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Optional OPTIONAL -- Your teacher will decide whether you should complete this task or not, based on your grammar/usage level.

Note: Since this is a lengthy story, you will not complete one Checklist Challenge item for each paragraph. Just complete each task the same number of times that a check box is given for that task.

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 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 (BHL)--being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
 - Infinitives--to + verb (to +action verb or to + BHL 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 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.



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 your added verbs in your paper.

Instead of	<u>Use</u>	Instead of	<u>Use</u>	Instead of	<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		

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



Highlight one weak **existing** adverb in each paragraph. Remove each of these adverbs, and change the word each one modifies to a **stronger word** so that the adverb you have highlighted is no longer needed. "**Code**" the CC boxes in the same way that you coded the added adverbs in your paper.

H	.nampies					
	Instead of	<u>Use</u>	Instead of	<u>Use</u>	Instead of	<u>Use</u>
	softly spoke	whispered	stood tall	straightened	very pretty	beautiful
	joyfully said	exclaimed	surprisingly found	discovered	quite alone	isolated
	very fast	rapidly	looked closely	peered	very much	significant
	studied deeply	investigated	very nice	gentle	badly broken	deteriorated
	sat back	reclined	walked slowly	sauntered	very good	outstanding

Some professional writers consider adverbs to be "inefficient tools of the weak mind." Adverbs can be useful, especially those telling *how* or *when* something is done. However, strong verbs are even more helpful than adverbs. Careful writers eliminate much adverb use--and give their writing more forward motion--as strong verbs are utilized.

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 your added adjectives in your paper.

Examples:

stringent	aracious	lengthy	trusted	courteous	infallible
meek	meager	valiant	understanding	trustworthy	horrendous
courageous	fulfilling	preoccupied	terrible	incapable	presumptuous

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

All All All All

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		

*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. 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: "Run, Live"
- · Something comical: "Napoleon of the Savanah"
- · Something bold: "The Race for Life"
- A song title or line: "Circle of Life"
- A Scripture: "Rescue Me"
- · Something biblical: "The Savior"
- Something about character: "Courage"
- · Something informative: "Enemies of the State"
- · Literary reference: "The Good Earth"
- Other: "Get Out"
- Ser 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-letteror-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.

Add one SSS5—Super Short Sentence of five words or fewer. *If you have already done this,* you should still "code" the CC 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.

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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 enough,* you should still "code" the CC check box(es) and the advanced words in your paper as directed by your teacher.

Instead of:	<u>Use:</u>	Instead of:	<u>Use:</u>
tree	maple	deep	bottomless
kind	compassionate	turn	swerve
grass	blades	loud	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*.



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 level students should omit as much redundancy as possible throughout all paragraphs.

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

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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.

Add a double or triple adjective. If you have already done this, you should still "code" the CC check box(es) and the double or triple adjectives in your paper as directed by your teacher.

Examples:

- Double: The intricate, amazing web does its job well. (Or amazing, intricate web.)
- Triple: The creative, awesome, and sneaky spider is quite the predator. (Or awesome, creative, and sneaky spider.)
- Separate items in a series with commas, placing the final comma before the and.
- Source and triple adjectives need and or a comma between them if they can be placed in reverse order and still sound correct.



Combine two sentences (or one sentence and one [or more] phrase/clause) into one complete sentence using the **conciseness technique** of your choice. *If you have already done this,* you should still "code" the CC check box(es) and the sentence in your paper as directed by your teacher.

Examples:

Appositive:

Two sentences: A spider's web is an intricate trap. It seldom releases its victims. One sentence: A spider's web, **an intricate trap**, seldom releases its victims.

In appositive is a phrase dropped into a sentence--and surrounded by commas--that renames or restates the words before it.

· Compound verbs:

Two sentences: It traps its victims. It ensnares its victims. One sentence: It **traps and ensnares** its victims.

Subject + verb + verb

Subordinate clause placement:

Two sentences: The spider secures the center of the bridge with a vertical silk strand. Then it constructs a frame.

One sentence: **Once the spider secures the center of the bridge with a vertical strand**, it constructs a frame.

Sub Clause opener (subordinator + sub + verb) + CS

Another non-essential opener:

Two sentences: They are far more subtle in their methods. They act via traps and snares to put their victims in challenging positions.

One sentence: **Subtle in their methods**, they act via traps and snares to put their victims in challenging positions.

Series Phrase + CS

Surbordinate clause placement mid sentence:

Two sentences: Orb webs are the ones seen by people most often. They are created by two families of spiders.

- One sentence: Orb webs, **which people see most often**, are created by two families of spiders.
- A subordinate clause (subordinator + Sub + verb) dropped into a sentence--and surrounded by commas--that gives more information.

· Conjunctive adverb:

Two sentences: A spider sits patiently in the center of the web. It waits for its victim. One sentence: A spider waits for its victim; **moreover**, it sits patiently in the center of its web.

©≕ CS; CA, CS

Conjunctive adverb within a sentence:

Two sentences: They are far more subtle in their methods. They act via traps and snares to put their victims in challenging positions.

One sentence: They are far more subtle, however, acting via traps and snares

©≕ CS, CA, CS

Dash preceding clause or phrase:

- Two sentences: Some predators do not catch their prey by assailing them directly. They are far more subtle in their methods.
- One sentence: Some predators do not catch their prey by assailing them directly--they are far more subtle in their methods.

©≕ CS--CS

• Coordinating conjunction (cc) between two complete sentences (CS):

Two sentences: Each of the twenty-five families of spiders has its own design for a web. Orb webs are the ones most often seen by people.

One sentence: Each of the twenty-five families of spiders has its own design for a web, **but** orb webs are the ones most often seen by people.

🖭 CS , cc CS

Semicolon between two complete sentences:

Two sentences: Spiders create intricate webs. Victims seldom escape from them. One sentence: Spiders create intricate webs; victims seldom escape from them.

©≕ CS ; CS

· Colon usage:

- Two sentences: There are two crafty predators. These include the spider and the Venus' fly trap.
- One sentence: There are two crafty predators: the spider and the Venus' fly trap.

©== CS : CS

Upper level students should choose various ones -- preferably without much repeating.

Include one simile or metaphor (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box(es) and the simile or metaphor in your paper as directed by your teacher.

- Examples:
 - Simile--Comparison *using* like or as: The Venus' fly trap is as insidious <u>as</u> the steel jaws of a hunter's snare.
 - Metaphor--Comparison without using like or as: The Venus' fly trap is a hinged prison.

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 (or ask your teacher for spelling help).

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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.

Week 9: Personal Creative Essay

Time Capsule

Time Capsule Essay

You will be writing a Creative Writing piece in this lesson. A Creative Writing piece is one in which you create something. A Creative Writing piece might be a story, a poem, an allegory, an analogy, a compare and contrast paper, or any other time that you use your creativity (and sometimes other things like sources or given materials to model from) to write.

I. TOPIC OF ASSIGNMENT

This Creative Writing assignment is one in which you will write a **Time Capsule essay**.

"Burying a time capsule" is when you put things from your time period in a can or other metal container for others to find many years down the road. Your essay will be a personal time capsule essay in which you tell about yourself personally in a way that somebody who would read it fifty years from now will learn not only about you, but also about the time period in which you lived.

II. NUMBER OF PARAGRAPHS* IN THE BODY OF YOUR ESSAY

- A. **Basic** students will write **4-6** paragraphs for the body (P'soB).
- B. Extension students will write 6-8 paragraphs for the body (P'soB).

Note: If you choose to include quotations (dialogue between the people in your essay), you will have many more paragraphs (since you will change paragraphs every time a new speaker begins speaking).

III. SENTENCES PER PARAGRAPH

- A. Basic students will write <u>4-6</u> sentences* per paragraph.
- B. Extension students will write <u>5-7</u> sentences per paragraph.

*Note: You may always choose to write fewer sentences per paragraph but more total paragraphs in any MC writing assignment with your teacher's permission.

IV. OPENING PARAGRAPH

<u>All</u> students will write an Opening Paragraph for this essay.

V. CLOSING PARAGRAPH

Only Extension students will write a Closing Paragraph.

VI. SOURCES

Students are not required to have sources for this essay. If you need to research for your essay, you may do so from any source that helps you find the needed information.

Lesson A. Research and Study Skills: Choose Your Subject and Brainstorm for Possible Paragraph Topics

- <> A-1. Read the sample essay provided after Lesson I (Sample Box A-1).
- <> A-2. You have been given an idea of what you will be writing about this week. However, you will want to brainstorm to think of exactly what you want to include in your personal time capsule.
 - 1. There are many ways to break up the information for this essay. If you consider how you will divide up your material and present it first, it might help you to decide what all you want to write about.
 - a. One simple way to divide up your essay is to write about the same number of aspects of your life as you have paragraphs.

For example, if you are writing six paragraphs, consider having six different aspects that you will tell about--one aspect in each paragraph. If you choose this method, you will choose six different aspects about your life that you would like to tell someone about fifty years from now: your dog, your computer, your Bible, your iPod, your best friend, your parents, etc.

b. Another way you might consider dividing up your essay is to base each paragraph on a category of your life.

For example, if you are writing four paragraphs, you could have one paragraph about your faith, one paragraph about your home, one paragraph about your school, and one paragraph about your hobbies.

In this way, if you want to write about all of the conveniences you have in your home, you could do that in the home paragraph--and not limit yourself to just one thing (i.e. your computer, for example).

- 2. In the brainstorming box provided, brainstorm for several minutes to come up with various aspects of the topic you have chosen that you think you would like to include in your essay. Don't worry about whether you will use these notes or not; just write down ideas that come to mind. If you already know how you are going to divide up your essay, you can write in different parts of the Brainstorming Box--for each paragraph--as you come up with ideas for each paragraph.
- 3. Leave your list for a few minutes or longer. Come back to it and add more information/aspects that you thought of while you were away from it. Again, do not worry about whether you will use all of the information or where it will go in your essay right now. At this point, you are just trying to think of good points/aspects to include in your personal essay.

	Brainstorming Box	
	Drainstorning Box	
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		· · · · · · · · · · · · · · · · · · ·
	-	
		Box A-2

- <> A-3. During the brainstorming process, if you think of other things you do not want to forget, write these down in the "Don't Wanna Forget This" box.
 - 1. While you are brainstorming, outlining, or writing, you might think of other things you do not want to forget. Part of being a good writer, good researcher, and good student is being organized and keeping information that you might need in the future in an organized way.
 - 2. If, anytime during the essay writing process, you come up with verses or quotes that you think would fit in your essay, do one of the following. (Note: You are not required to have verses or quotes in this essay; they often do add good detail and depth to personal essays, however, so you may do so if you would like.)
 - a. If the verse or quote would fit in your Opening Paragraph (**All**) or Closing Paragraph (**Extension Only**) that you will outline and write later, flip over to the notetaking section for either one of these, and write your quote, verse, or reference for either down.
 - b. If the verse or quote would fit in the body of your essay, just jot it down on the lines in the "Don't Wanna Forget This" box provided on the next page.
 - 3. If you come up with any other good ideas for opening or closing your essay during any step of the personal essay process, flip over to the notetaking section for that opening or closing, and jot it down there. This might be a good story, a tidbit of information, something inspiring, etc.

"Don't Wanna Forget This" Box	
	Box A-3
	00X A-3

<> A-4. Determine what your entire essay will be about by studying the aspects of the Thesis Statement.

One way that you can be helped in this process is to write what is known as a **Thesis Statement--a statement** declaring what your entire paper is going to be about. This is similar to when you learned how to write the opening sentence of a paragraph--a sentence that tells what your entire paragraph is about. Only in the case of a Thesis Statement, you will not write just what one paragraph is about--but you will write what the entire essay is going to be about.

For instance, if you were writing an opening sentence about one of the paragraphs in your essay about your hobbies, you might write *I have many hobbies that you might find interesting--even fifty years from now.* This would tell your reader that you will be telling about the topic for that one paragraph--your hobbies.

However, you cannot use that sentence for the Thesis Statement for your entire essay because it only tells what that one paragraph is about--<u>the paragraph about your hobbies.</u> The Thesis Statement must tell what the entire essay is about.

Your Thesis Statement for the entire essay might be In considering what someone like you might be interested about fifty years from now, I have decided to tell you about my faith, my home, my hobbies, and my wardrobe. <> A-5. Follow these tips to write the Thesis Statement for your essay:

- (1) Write one sentence that tells the reader what your essay is about.
- (2) Be sure it includes all aspects of your essay.
- (3) Tell your reader what you plan to include in your essay (to a small extent, if appropriate).

My Thesis Statement for this essay: _____

<> A-6. Examine your Brainstorming Box (Box A-2) to determine potential paragraph breaks.

- 1. From your brainstormed list, **see if you can find obvious paragraph ideas**, keeping in mind that a paragraph is a unit of thought.
- 2. Highlight these potential paragraph topics and add more to your brainstorming box as you think through your topic.
- 3. List your potential four to six (Extension--six to eight) paragraph topics on the lines provided below. (If you have more than four to eight paragraph topics--and you truly think you can come up with five sentences or more for each one, feel free to add more paragraph lines, with your teacher's permission.

Topic of PoB-A:	
Topic of PoB-B:	
Topic of PoB-C:	
•	
Extensionlopic of PoB-G:	
ExtensionTopic of PoB-H:	

Lesson B. Study Skills/Research: Create an Outline for Your Time Capsule Essay

When you do a Sentence-by-Sentence Outline over material given to you, you just take a group of paragraphs and write an outline using key words from each sentence of each paragraph. When you write personal types of writings, you will take notes on what you already know.

For this essay, you will take notes paragraph by paragraph and sentence by sentence.

This means that you will decide ahead of time what you want each paragraph to contain--and outline each sentence of each paragraph as well.

<> B. Follow these steps to outline your essay:

- 1. Move to the notetaking section provided in these instructions and write your paragraph topics, in the order you think you will want them, on the "Topic of Paragraph" lines. (Do not be concerned about getting the order just perfect at this stage as you will have a chance to re-order before you write, if needed.)
- 2. Once you have all of your paragraph topics designed, fill in the lines beneath with notes to indicate what you want to include in each paragraph. You should do this sentence by sentence unless you have your teacher's permission to do it by listing several key points for each paragraph.
- 3. If, while you are taking sentence notes, you think of more paragraph topics or see that a paragraph will need to be divided into two paragraphs, just mark this.
 - a. Your outlining space is for you!
 - b. You may add, subtract, or divide however you desire.
- 4. You may write down too much information and omit some of it later when you are writing, if needed, but do not write down too little information.
- 5. You may or may not use all of the sentence lines, according to the number of sentences assigned to you.
- 6. Since you will be writing an Opening Paragraph later, keep your mind open as you take notes for the body of your essay for clever or interesting opening ideas. Remember, your Opening Paragraph will contain your Thesis Statement/topic sentence, so plan to include that as well. If you think of something you would like to use for your Opening Paragraph while outlining the body of your essay, skip over to the Opening Paragraph notetaking section of this lesson, and jot your ideas down there now.
- 7. Extension: Since you will be writing a Closing Paragraph later, keep your mind open as you take notes for the body of your essay for clever or interesting closing ideas. Remember, your Closing Paragraph will contain your closing sentence, so plan to include that as well. If you think of something you would like to use for your Closing Paragraph while outlining the body of your essay, skip over to the Closing Paragraph notetaking section of this lesson, and jot your ideas down there.
- 8. **Basic:** You will **not** write a **Closing Paragraph**. In the Checklist Challenge, you will be asked to add a closing sentence for your entire essay in which you either restate your Thesis Statement or your title (if it improves your essay, of course). You may choose to do that now or wait until you complete the Checklist Challenge.

- 9. Keep in mind the following things as you outline this specific essay:
 - a. You will write your essay in the first person. This means that you will use the words *I*, *me*, *us*, *we*, etc., to tell your story. However, you will also write in the second person as you will address your readers by using the word *you*. In this way, your essay will sound more like a letter than it will an essay.
 - b. Your time capsule will be personal--about you. However, you want to be sure that you include information about the time period in which you live, as well. For example, you want to let the reader get to know you personally while you tell him or her about what it is like to be a ten, twelve, or fourteen year old (or whatever age you might be) living during the early part of the 21st century.

Note: You will just take your notes on outlining lines, much like you do for a Sentence-by-Sentence Outline over given material (as opposed to outlining cards). Since you will likely not have sources, you do not need your notes to be so portable, so note cards will not be used for a personal essay like this.

For example:

Sentence Notes: fave hobbies involve electronics

In your essay, it might say: Many of my favorite hobbies involve electronics.

A. Paragraph A of Body

Topic of Paragraph /	Α
Sentence 1	
Sentence 2	
- Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	
-	

Sentence 7	
Sentence 8	
Sentence 9	
Sentence 10	

B. Paragraph B of Body

Topic of Paragraph	B
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	
Sentence 7	
Sentence 8	
Sentence 9	
C. Paragraph C of Body

Topic of Paragraph C	
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	
Sentence 7	
Semence /	
Sentence 8	
Sentence 9	
Sentence 10	

D. Paragraph D of Body

Topic of Paragraph D		
Sentence 1		
Sentence 2		
Sentence 3		
Sentence 4		
Sentence 5		
0		
Sentence 6		
Sentence 7		
Contenioe 7		
Sentence 8		
Sentence 9		
Sentence 10		

E. Paragraph E of Body

Topic of Paragraph E	
Sentence 1	

Sentence 2	
Sentence 3	
Sentence 4	
Contonico I	
Sentence 5	
Sentence 6	
Jentence U	
Sentence 7	
Ochichice /	
Sentence 8	
Jentence U	
Sentence 9	
Dentence 3	
Sentence 10	

F. Paragraph F of Body

Topic of Paragraph	F
Sentence 1	
Sentence 2	
Sentence 3	

Sentence 4	
Sentence 5	
0 1 0	
Sentence 6	
Sentence 7	
Sentence 8	
0 1 0	
Sentence 9	
Sentence 10	

G. Extension--Paragraph G of Body

Topic of Paragraph G	
Sentence 1	
Sentence 2	
O antana a O	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	

Sentence 7	
Sentence 8	
Sentence 9	
Sentence 10	

H. Extension--Paragraph H of Body

Topic of Paragraph H		
Sentence 1		
Sentence 2		
Sentence 3		
Sentence 4		
Sentence 5		
Sentence 6		
Sentence 7		
Sentence 8		
Sentence 9		

Sentence 10	
I. ExtraParagr	aph I of Body
Topic of Paragraph	
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	
Sentence 7	
Sentence 8	
Sentence 9	
Sentence 10	

J. Extra--Paragraph J of Body

Topic of Paragraph J		
Sentence 1		
Sentence 2		
Sentence 3		
Sentence 4		
Sentence 5		
Sentence 6		
Sentence 7		
Semence /		
Sentence 8		
Sentence 9		
Sentence 10		

Lesson C. Sentence Structure/Advanced CC: Writing With a Dash

All Add one piece of non-essential information (or more than one, according to your level), set off with a **dash**. You may choose to use a dash to add a complete sentence instead, if desired. *If you have already done this,* you should still "code" the CC check box(es) and the non-essential information and the dash in your paper as directed by your teacher.

Example:

- Non-essential information--a phrase: A trap like this is hidden from the unknowing prey--until it steps into the device and triggers it.
- Complete sentence: It steps into the device and triggers it--its dinner is ready.
- Some sential information is information added to a sentence to give more information...but it is not needed in order to make the sentence be a real sentence. A dash is used when you want to emphasize non-essential information or a sentence of information.

A dash is a useful punctuation mark to learn how to use. Since it is not one of the basic punctuation marks (period, comma, etc.), it can help show readers that you are an advanced writer.

The first important thing to learn is what a dash looks like. This might seem obvious but many students confuse a dash with another punctuation mark, the hyphen. A hyphen is a single short line that is used to combine hyphenated words such as *mother-in-law*.

A dash is a longer line and is used to set off words, phrases, or clauses. Usually, when you are typing, you will press the hyphen key twice to make a dash. Most word processing programs will automatically turn that into a dash. When you are writing, you will just write a line about the length of the letter *m* (which is why type-setters call this an *m*-dash).

A dash is used to set off information(such as a phrase) in a sentence like in the following example.

He trudged into the store—accompanied by his dog—and walked directly to the canned goods aisle.

To set off a complete sentence:

He trudged into the store—he was accompanied by his dog—and walked directly to the canned goods aisle.

Dashes can even be used to set off a single word:

He trudged into the store with his best friend—Fido—and walked directly to the canned goods aisle.

You can also put the information contained in the dash at the end of the sentence:

He trudged into the store and walked directly to the canned goods aisle followed by his companion his dog.

Dashes are actually easy to use because there are so few rules you have to remember. But there is one important rule: If you were to take the words set off by a dash out of the sentence, a complete sentence must remain.

Look at the examples provided to see what the sentence would be without the information in the dashes.

1. With a dash:

He trudged into the store and walked directly to the canned goods aisle followed by his companion—his dog.

2. Without a dash:

He trudged into the store and walked directly to the canned goods aisle followed by his companion.

1. With a dash:

He trudged into the store—accompanied by his dog—and walked directly to the canned goods aisle.

2. Without a dash:

He trudged into the store and walked directly to the canned goods aisle.

1. With a dash:

He trudged into the store—he was accompanied by his dog—and walked directly to the canned goods aisle.

2. Without a dash:

He trudged into the store and walked directly to the canned goods aisle.

1. With a dash:

He trudged into to the store with his best friend—Fido—and walked directly to the canned goods aisle.

2. Without a dash:

He trudged into to the store with his best friend and walked directly to the canned goods aisle.

Notice how each of the sentences is still a complete sentence with its own main subject and main verb even without the dashes. Even though the sentences aren't nearly as interesting without the dog in it, they are still grammatically correct sentences.

When you use a dash, always read the sentence carefully to make sure a complete sentence would remain even if the dash and its information was taken out.

- <> C-1. Look carefully at the following sentences and decide if the dash is being used correctly. Remember to read the sentence without the information set off with dashes to make sure it is still a complete sentence. Check the Help Box for C-1 at the end of this lesson for details.
 - 1. After running a marathon, she—ran home.
 - 2. He was tired, so he—took a nap.
 - 3. He trudged into the store accompanied by—his dog—and went directly to the canned goods aisle.
 - 4. He was worse than provincial—he was parochial.
 - 5. She stared nervously at the woman across the desk—and the book she held.

Help Box C-1

- 1. After running a marathon, she—ran home.--No dash between subject and verb
- 2. He was tired, so he-took a nap.--No dash between subject and verb
- 3. He trudged into the store accompanied by—his dog—and went directly to the canned goods aisle.--No dash in the middle of a phrase (by his dog)
- 4. He was worse than provincial-he was parochial.--Yes
- 5. She stared nervously at the woman across the desk—and the book she held.--Yes

There are actually a lot of reasons a writer might want to use a dash, but **the most important is to set off information that** <u>you want to call attention to</u>. Dashes are abrupt pauses (sharper than parentheses or a comma), so they automatically call attention to whatever is contained in the dashes.

In some ways, dashes can be used almost like a highlighter-they tell the reader "this is important."

Remember our example.

He trudged into the store—accompanied by his dog—and walked directly to the canned goods aisle.

What is the most important part of the sentence—the dog. (Notice how I used the dash instead of a question mark there. Dashes are incredibly versatile.)

When you are using a dash to set off information, **read the sentence carefully to make sure it is really important information you are setting off.** Remember, by using a dash you are saying, "This is important." Make sure it really is important.

Also, be sure not to overuse dashes. Not everything you write is really that important, and dashes have the side effect of breaking up the flow of your writing since they invite the reader to pause. In a four to eight paragraph essay like the one this week, you should probably only use the dash a couple of times.

<> C-2. Write ten sentences containing dashes. When you are done, check to make sure each one would still be a complete sentence without the information contained in the dash. Also, make sure the information in the dashes is truly important and should be emphasized.

1.	
2.	
3.	
4.	

5.	
7.	
8.	
9.	
10.	

Lesson D. Parentheses



Add one parenthetical statement (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box(es) and the parenthetical statement in your paper as directed by your teacher.

Examples:

- In the middle of a sentence:
 - The Venus' flytrap (an actual plant) eats bugs and flies.
 - The Venus' fly trap (a bug eating plant) provides another example of entrapment.
 - As a sentence of its own before or after a sentence:
 - The Venus' flytrap catches and eats bugs and flies. (The Venus' flytrap is actually a plant, however.)

[©] A pair of parentheses is used to include non-essential information that you want to *de-emphasize*.

🖙 Use parentheses when you want to de-emphasize information. Use a dash when you want to emphasise information

Parentheses are another useful punctuation mark to use to show off what you know. They are a lot like dashes—but with one big exception. Like dashes, parentheses are used to set off information. They are incredibly versatile.

You can use them to set off phrases:

My grandfather (born in 1921) served in WWII.

You can also use them to set off complete sentences within a sentence:

My grandfather (he was born in 1921) served in WWII.

You can use them to set off complete sentences by themselves. (When you do this, put the period on the inside of the parenthesis.)

My grandfather served in WWII. (He was born in 1921.)

You can use parentheses to set off a single word within a sentence:

My grandfather served during the battle of Okinawa (WWII).

When a parenthetical phrase ends a sentence but is only part of a larger sentence, the period goes on the out-side.

It is only when the information within the parentheses is a stand-alone sentence that you put the period inside the parentheses.

Like with dashes, you should be able to take out the parenthetical phrase and still have a complete sentence.

My grandfather (born in 1921) served in WWII.

My grandfather--born in 1921--served in WWII.

25

My grandfather (he was born in 1921) served in WWII. My grandfather--he was born in 1921--served in WWII.

My grandfather served in WWII. (He was born in 1921.) My grandfather served in WWII. He was born in 1921.

My grandfather served during the battle of Okinawa (WWII). My grandfather served during the battle of Okinawa--WWII.

- **D-1.** Look carefully at the following sentences to see if the parentheses are being used correctly. Remember to read the sentence without the parenthetical phrase to make sure it is still a complete sentence.
 - 1. A Smith brother (John) fell into the well.
 - 2. (John) fell into the well.
 - 3. In the final analysis, the movie (was) not successful.
 - 4. After tottering on the brink for generations (700 years), Constantinople fell in 1453.
 - 5. John fell into (the well).

Thus far, you have probably noticed that there are a lot of similarities between the rules for dashes and parentheses.

But remember, there is one major difference between the two. Read over all of the samples in this section and see if you can figure it out.

Did you see it? Dashes are used to emphasize important information while parentheses are used to de-emphasize unimportant information.

My grandfather (born in 1921) served in WWII.

While the year of his birth may be interesting information, it is not all that important. Use parentheses to give information that isn't vital for the reader to know.

<> D-2. On the lines provided, write ten sentences containing parentheses.

1	 	 	
2			
3			

4.	
5.	
6.	
8.	
9.	
10.	

Lesson E. Composition: Write Rough Draft of Personal Creative Essay

<> E. Follow these steps to write your essay:

- (1) Read your original Thesis Statement to remind yourself of what your essay is about.
- (2) Read the topic of your first paragraph of the body and the sentence notes beneath it.
- (3) Add any notes to this paragraph that you desire, or mark through things you do not want, or re-number the sentence lines if you want your information in a different order.
- (4) Write the first paragraph of the body of your essay (PoB-A) in your notebook (on every other line) or key it on the computer (double spaced).
- (5) Continue the steps above for the rest of your essay.

Note About Thesis Statement: Since you are going to be writing an Opening and (for Extension students) a Closing Paragraph later, you do not need to include your Thesis Statement in your essay yet. You will tweak the "Working" Thesis Statement you wrote earlier and include it in the Opening Paragraph of your essay (at the time of that writing). For now, you will just write the four to eight Paragraphs of the Body (P'soB) of your essay.

Lesson F. Study Skills/Prewriting/Composition: Take Notes and Write an Original Opening Paragraph

- <> F-1. Now that you have written the body of your essay, you are ready to write notes for an original Opening Paragraph. Follow these steps:
 - (1) Read the body of your essay aloud to yourself, and consider these options for opening your essay.
 - a. Scripture passage about time passing, centuries, etc.
 - b. Song about being who you are or being content where you are in life
 - c. Story about yourself
 - d. Definition of time, century, or era
 - e. Statistic about how many people live in your state or your country, average family size today, etc.
 - f. Quote that you want to include
 - g. Something you want to use to open and close your essay (a continuing poem, verse, story, etc.)
 - (2) In your notes, plan on what you will include in your Thesis Statement.* (You may tweak your original Thesis Statement to fit in your Opening Paragraph however you see fit.)
 - a. Remember, a Thesis Statement is a statement that **tells the "thesis" of your paper--what your entire paper is about.**
 - b. It should be a sentence or two in length and should introduce your reader to your topic.
 - c. It may be at the very beginning of your Opening Paragraph or at the end of your Opening Paragraph.
 - d. It should bridge the gap between your catchy Opening Paragraph and the body of your essay.
 - (3) Write enough notes for **4-8 sentences** on the lines provided, again not worrying about the order, having too much information, etc.
 - (4) You may just jot down some thoughts, references, etc., for your Opening Paragraph notes, or you may create a "Sentence-by-Sentence" outline like you did for the body of your essay.
 - *Note: If you are used to writing Thesis Statements and Opening Paragraphs, you may experiment with putting your Thesis Statement later in your Opening Paragraph--even at the very end of your Opening Paragraph, if desired. Sometimes this helps the flow of your Opening Paragraph when you are using a story or other information in your Opening Paragraph that you want to keep all together--then follow all of this with the Thesis Statement.

<> F-2. Follow these steps for writing your Opening Paragraph:

- (1) Write your Thesis Statement at the beginning of your paragraph that tells or introduces the topic of your paragraph. (Or plan to put your Thesis Statement later, if desired.)
- (2) Number your notes in the order you want them, and add any information you may have forgotten.
- (3) Using each set of notes for one sentence in the following way:
 - a. Read a line of notes.
 - b. Consider what you want to say about those notes.
 - c. Say aloud a sentence that you want to use.
 - d. Write down that sentence.
 - e. Repeat these steps for all of your notes.
 - f. You may leave out some information that you do not want to include or add more information if you remember something you forgot.
 - g. Write this paragraph in your notebook (on every other line) or key it on the computer (double spaced) before the essay you just wrote.

Lesson G. Extension--Study Skills/Prewriting/Composition: Take Notes for an Original Closing Paragraph

- <> G-1. Extension--Now that you have written the body and Opening Paragraph of your essay, you are ready to write a Closing Paragraph.
 - (1) Your Closing Paragraph will include a Thesis Statement "Reloaded."
 - a. Remember, a Thesis Statement "Reloaded" is a statement that "closes" your paper--sums up what your entire paper is about.
 - b. It should be a sentence or two in length and should close your essay.
 - c. It may be at the very beginning of your Closing Paragraph or at the end of your Closing Paragraph.
 - d. It should bridge the gap between your catchy Closing Paragraph and the body of your essay.
 - e. It should leave your reader with a feeling of satisfaction after reading your paper.
 - f. It may repeat something catchy from your opening or may repeat the title of your essay, if desired.
 - g. Be sure your Thesis Statement "Reloaded" is not identical to your Thesis Statement---it should be "reloaded" with the key words still in it.
 - (2) Write enough notes for **4-8 sentences** on the lines provided, again not worrying about the order, having too much information, etc.
 - (3) You may just jot down some thoughts, references, etc., for your Closing Paragraph notes, or you may create a "Sentence-by-Sentence" outline like you did for the body of your essay.

Note: If you are used to writing Thesis Statements "Reloaded" and Closing Paragraphs, you may experiment with putting your Thesis Statement "Reloaded" later in your Closing Paragraph--even at the very end of your Closing Paragraph, if desired. Sometimes this helps the flow of your Closing Paragraph when you are writing a story or other information in your Closing Paragraph that you want to keep all together--then follow this with the Thesis Statement "Reloaded."

Notes for Closing Paragraph

<> G-2. Extension--Follow these steps for writing your Closing Paragraph:

- (1) Write an opening sentence (Thesis Statement "Reloaded") at the beginning of your Closing Paragraph that tells what your essay was about. (Or plan to put your Thesis Statement "Reloaded" later, if desired.)
- (2) Number your notes in the order you want them, and add any information you may have forgotten.
- (3) Using each set of notes for one sentence:
 - a. Read a line of notes.
 - b. Think about what you want to say about those notes.
 - c. Say a sentence aloud that you want to use.
 - d. Write down that sentence.
 - e. Repeat these steps for all of your notes.
 - f. You may leave out some information that you do not want to include or add more information if you remember something you forgot.
 - g. Write this paragraph in your notebook (on every other line) or key it on the computer (double spaced), after the essay you just wrote.

Lesson H. Composition and Editing: Edit and Revise Using the Checklist Challenge

<> H. Use the Checklist Challenge located after this week's lesson to edit your essay.

- (1) Complete each revision for each paragraph, as indicated.
- (2) Insert revisions with pen or pencil into your rough draft paper.
- (3) Highlight (or code) each revision on your rough draft paper as directed by your teacher.
- (4) Check off (or code) each item's check box on the Checklist Challenge for this week.

Note: If you are <u>not</u> familiar with CI's Checklist Challenge, and you feel that you need more help on it than this upper level book provides, you may desire to secure a complete Checklist Challenge (CC) lesson from one of my CC downloadable products or a first semester MC book for levels four through nine--all of which contain detailed lessons on the How To's of the Checklist Challenge. Also, see the Checklist Challenge Coding box provided. Note: Notice that after several tasks of the Checklist Challenge, the items start to contain words like "If you have already done this, highlight the word or sentence in your paper and highlight the check box(es) as directed by your teacher." When you start to see these words, you may just locate the items in your paper and code them for your teacher rather than adding more of them. Be sure you code the items in your paper and in the task check boxes of the CC Chart.

Lesson I. Composition: Final Copy Original Personal Creative Essay

- <> I-1. Write the final copy of your essay in your notebook (on every line). If you prefer, you may key it on the computer (double spaced).
- I-2. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your essay since you completed the Checklist Challenge?

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.

- 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 with out 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 underline 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.

Box H

Zac Kieser

Student Sample

George Santayana once wisely remarked, "Those who do not remember the past are condemned to repeat it." When we examine the past, we can find insight for us in our current day. One way to do this is to open up someone's time capsule—someone from a different era, that is. Hopefully, through my writing about what I would include in a time capsule, you will be able to spot what parts of my culture are being repeated in your time. **[Opening Paragraph]**

I will begin by introducing my family to you. I am the oldest of four siblings. In order from oldest to youngest, I have a sister, a brother, a sister, and a brother! I also have an extended family of over sixty people. As most of them live in Illinois, my family travels there to visit two or three times a year. For the united States in 2015, my family and extended family are quite large. In my time cap-sule, I would include a picture of my immediate family and the largest group picture I could find of my extended family. You would know for sure that family is important to me. **[PoB-A]**

Second, I will explain my school to you. In contrast to most other American families, my siblings and I are homeschooled. At this time in U.S. history, the government allows us to do this without their interference. Speaking of history, it is one of my favorite topics to study. Most of my readings for it are in books, but some are on the computer as well. I also learn numerous other subjects including math, Latin, writing, and literature. You guessed it! I would include a few of my favorite textbooks in my time capsule. (Hope you like them too!) **[POB-B]**

Another part of my life I will tell you about is my house. Just over a year ago, my family moved into a new house. We paid to have the home constructed on an empty lot that we bought. During the only four months it took to construct it, we lived in an apartment. On the East and West Coasts, most people live in apartments. However, when the time finally arrived, we were ready to move out of our apartment and into our house. My time capsule would include a photo journal of the building of our new house—and some pressed flowers and leaves of the many plants that my landscape sales/designer dad had planted on our new property. **[PoB-C]**

A fourth aspect of my life I will explain to you is my technology. As I mentioned previously, I have a computer that I use for school. Most Americans have at least one computer in their house. I also possess an iPhone. The vast majority of Americans have an iPhone or some other smartphone. I own an iPhone Gs, which is a brand new phone model. One its most amazing features is Siri, a program that allows you to perform tasks on your device using only your voice. I definitely would not put my iPhone Gs in the time capsule, but I have an old iPhone that is not able to be used anymore, so rather than a picture of today's technology, I would include this. Who knows? Maybe someone in the future would have fun trying to figure out this "old technology"! **[PoB-D]**

The final area of my life I will share with you is my hobbies. One of my hobbies is watching sports. Football and basketball are two of my favorites. In America as a whole, these two sports are also quite popular. Another hobby I enjoy is reading political and world news. For most Americans, this kind of news is an integral part of their lives. For these two hobbies, I will place a few things in my time capsule: some sports cards of my favorite players in both sports, a poster or two of my favorite sports to watch, and some current newspapers and news magazines (though we actually get a great deal of our news from the internet). **[POB-E]**

Sample Box A-1 (continued on next page)

(continued from previous page)

These are five significant aspects of my life that I have shared with you. However, I am certain that after I am gone people will remember something much greater about me. They will remember my character. The people who I have interacted with whether once or numerous times will recollect how I treat-ed them. As Charles Spurgeon once observed, "A good character is the best tombstone. Those who loved you and were helped by you will remember you when forget-me-nots have withered." I can't really put that in my time capsule—but trust me, it is important to me. **[Closing Paragraph]**

Checklist Challenge for Week 9: Personal Creative Essay

Time Capsule

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).



- B BASIC LEVEL only
- E EXTENSION only
- Opt OPTIONAL

Note: Depending on how many paragraphs you wrote, you may or may not complete each task one time per paragraph.



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.

 $\ensuremath{\mathfrak{S}}$ = Focus on content errors at this time.

All	All	All	All
E	E		

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 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 (BHL)--being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
 - Infinitives--to + verb (to +action verb or to + BHL 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 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.



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 your added verbs in your paper.

			•		
Instead of	<u>Use</u>	Instead of	<u>Use</u>	Instead of	<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		

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



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 your added adverbs in your paper.

Examples: C

totally	joyfully	willingly	completely	never
significantly	closely	finally	diligently	seldom
carefully	laboriously	gladly	slowly	later
gratefully	happily	sometimes	always	tomorrow
thoughtfully	interestingly	apparently	cautiously	repeatedly
	significantly carefully gratefully	significantly closely carefully laboriously gratefully happily	significantly closely finally carefully laboriously gladly gratefully happily sometimes	significantly closely finally diligently carefully laboriously gladly slowly gratefully happily sometimes always

🖙 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.

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 your added adjectives in your paper.

Examples:

stringentgraciouslengthytrustedcourteousmeekmeagervaliantunderstandingtrustworthycourageousfulfillingpreoccupiedterribleincapable	infallible horrendous presumptuous	
---	--	--

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

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	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				

*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.)

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

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: "A Blast from the Past"
- · Something comical: "What Passed in the Past"
- Something bold: "Do You Know Your History?
- A song title or line: "The Past is in the Past--or is It?"
- A Scripture: "Nothing is New Under the Sun"
- · Something biblical: "Wisdom From the Past"
- · Something about character: "A Good Character is the Best Tombstone"
- · Something informative: "Fifty Years Ago"
- Other
- Ips:
 - 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-letteror-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.

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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:
- Five elements of my life are my family, my school, my house,
- my technology, and my hobbies.
- Have you ever wondered what life was like for an average American in 2015?
- See 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.
 - If your paper does not have a separate Opening Paragraph, you will want to add an Opening Thesis Statement-Plus--a sentence or two introducing your topic that contains the Thesis Statement--to the beginning of your paper.

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.

Example:

- These are five significant aspects of my life that I have shared with you.
- See You may choose to include Thesis Statement "Reloaded" that restates the title of your paper rather than the Thesis Statement.

All	All	All	All
E	E		

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 enough,* you should still "code" the CC check box(es) and the advanced words in your paper as directed by your teacher.

<u>Instead of:</u>	<u>Use:</u>	<u>Instead of:</u>	<u>Use:</u>
tree	maple	deep	bottomless
kind	compassionate	turn	swerve
grass	blades	loud	obnoxious

It is 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*.



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 level students should omit as much redundancy as possible throughout all paragraphs.

[©] Do not change insignificant words such as *was, it, and*, etc.

All	All	All	All
E	E		

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.

Week 10: "Biographical" Essay Over Given Material--Sentence-by-Sentence Outline

3 Paragraphs of Body (P'soB) With Opening and Closing Paragraphs -- Cyrus the Great

This week will you will be writing an essay o	" Essay From Given Material ver given material. That is, you will not find you aterials provided for you in this weekly lesson and ne.
Sentence (S-by-S) manner in order to write fr	taking notes from a source in a Sentence-by om itand eventually to use this same method to mplete any First Semester MC book from Level
I. TOPIC OF ESSAY Sentence-by-Sentence outline and "Biographical" Essay over given ma- terial about Cyrus.	IV. OPENING PARAGRAPH Students will write an Opening Paragraph this week.
II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY All students will write <u>5</u> paragraphs totalthree paragraphs of the body (P'soB).	V. CLOSING PARAGRAPH Students will write a Closing Paragraph this week.
III. SENTENCES PER PARAGRAPH All students will write the number of sentences that each paragraph con- tains in the given passage.	VI. WRITE ON / ADDITIONAL SKILLS A. Paragraph Topics B. Paragraph as Unit of Thought C. Sentence-by-Sentence and Outline Writing With Example
*Note: You may always choose to write fewer sentences per paragraph but more total para- graphs in any CI writing assignment, with your teacher's permission.	D. Topic Sentence E. Topic Sentence, Opening Sentence,Transition Sentence LINK
	F. Linking Each Paragraph to Essay G. Third Person Writing H. Five Paragraph Essay Explanation With Train Analogy I. Appositive
Note: This Overview Box, which is provided at dents (and teachers) an at-a-glance look at t each lesson is assigned and detailed through	the beginning of each project, is here to give stu he entire composition assignment. Each step o out the week(s)

Given Passage/Source to Learn to Write From

Opening Paragraph	Paragraph 1	Who would expect that a great conqueror would also be a great peacemaker? It seems oxymoronic, yet it is true in the case of a king of the Persian Empire. Most historical sources about him were written by his enemies, not by Cyrus himself. Yet even his enemies described him as "a father" and an "ideal king." Who is this "frenemy" of many nations? His name is Cyrus, but he is known as Cyrus the Great, the man who created the Persian Empire in 550 B.C.
PoB-A	Paragraph 2	When Cyrus was a child, King Astyages of Media tried to have him killed. Cyrus was sent to Persia and was raised by shepherds. Later when Cyrus was an adult and he conquered Media, rather than killing Astyages for what he had done to him, he spared him, along with his entire family. As a matter of fact, he not only spared him, but he extended his peaceable action even further by making him part of his court, one of his chief advisors.
PoB-B	Paragraph 3	Cyrus went on to control much of the Middle East, including what was once Israel. The Jews had been exiled from their homes by Babylon; however, Cyrus allowed them to return to their homeland, as described in the Old Testament in the book of Ezra. Moreover, he actually helped them rebuild the temple with his own money, once again, showing that even a conqueror can display peaceable actions.
PoB-C	Paragraph 4	Historians recently discovered a clay cylinder with a remarkable decree from Cyrus to his entire empire. This cylinder decreed that everyone in his kingdom was guaranteed religious freedom—and that no one would be persecuted based on race or language. This cylinder is known as the first declaration of human rights.
Closing Paragraph	Paragraph 5	God calls Cyrus the "chosen King" in the Bible. Greek sources also describe him as a cho- sen king. His subjects themselves respected Cyrus as their father. Truly, what other man but Cyrus ever died with the title of "father" or "ideal king" from the people he had conquered?

Lesson A. Prewriting/Study Skills: Understanding Paragraph Topics

If you have done any paragraph writing before, with CI books or other sources, I hope that you have learned the most important aspect of paragraph writing: **a paragraph is a unit of thought.**

If you have used materials that had you write "100 words about X," that is okay. It is a benchmark for knowing when you are done writing. However, it doesn't help you learn *how* to write.

In this book, you will not write a certain number of words—mainly because while an essay contains words, that is only the first step in writing! Asking you to write a one hundred word essay about dogs is sort of like asking you to write an eight hundred LETTER essay about dogs!

Remember this progression about writing:

- 1. Words are made up of letters.
- 2. Sentences are made up of words.
- 3. Paragraphs are made up of sentences.
- 4. Reports, essays, letters, stories (and even novels) are made up of paragraphs.

Guess what I want you to focus on? If you guessed the paragraph---a unit of thought—you are right.

How do you focus on the paragraph?

Let me worry about that! I will help you learn to focus on the paragraph—and while you do so, you will also learn a lot about words (via the Checklist Challenge and Write On! lessons about transitions) and figurative language and sentences (via the Checklist Challenge, many Write On! lessons, and quotation lessons).

So let's start again with what this lesson began with: a paragraph is a unit of thought.

That means that **every paragraph will be about a topic.** At first, **each paragraph** will be about **one topic** (like one animal at the zoo, like the passage at the beginning of this book).

Then you will advance to <u>one aspect</u> of a topic. For example, each PARAGRAPH will not contain a DIF-FERENT ANIMAL, but instead each PARAGRAPH will contain a DIFFERENT ASPECT of one animal.

Eventually, you will write persuasive essays in which each paragraph is a different reason--with an example or examples to prove your reason. And that will be sooner than you think!

This week, you will write from given material about a peaceable man known as Cyrus the Great.

Each paragraph will be about one of his peacemaking efforts.

Lesson B. Study Skills/Prewriting: Sentence-by-Sentence (S-by-S)⁺ Outline

- <> B. Follow these steps to write an S-by-S Outline over this week's passage:
 - (1) Read the first paragraph to yourself.
 - a. Determine the topic of the entire paragraph.
 - b. Write the topic of that paragraph on the Topic of Paragraph line.
 - (2) Read the first sentence of the first paragraph and think about what it means.
 - a. Highlight 3-5 words that would most help you remember the content of the sentence.
 - b. Write those 3-5 words on the line provided for Sentence One.
 - c. Repeat these steps for all of the sentences in the first paragraph.
 - (3) **Repeat these steps** for all of the paragraphs and sentences in the passage.
 - (4) **Optional:** Study the sample S-by-S Outline and sample paragraph provided for you to see how to rewrite source material in your own words.

⁺Note: If you are unfamiliar with the S-by-S approach to notetaking (a method in which you use a passage of material [your source] that you wish to write from and take notes in a Sentence-by-Sentence manner) and the instructions above are not ample for you to complete this assignment, you might consider using an earlier first semester MC book (MC 5 I, 6 I, 7 I, 8 I, or 9 I) in which detailed "How to" S-by-S lessons are provided.

All--Opening Paragraph*

Topic of Paragraph 1	
Sentence 5 _	
Sentence 6 _	
	(You may use up to six words for Sentence Six.)

<u>All</u>--PoB-A*

Topic of Paragraph 2 _	 	 	
Sentence 1	 	 	
Sentence 2	 	 	

Sentence	3
----------	---

(You may use up to seven words for Sentence Three.)

Sentence 4

(You may use up to seven words for Sentence Four.)

All--PoB-B*

Topic of Parag	raph 3
Sentence 1	
Sentence 2	
	(You may use up to seven words for Sentence Two. You may divide this sentence into two sentences or keep it as one compound sentence.)
Sentence 3	
	(You may use up to seven words for Sentence Three.)

All--PoB-C*

Topic of Paragraph 4	
Sentence 1	
Sentence 2	
	(You may use up to seven words for Sentence Two.)
Sentence 3	

AllClosing Paragraph*		
Topic of Parage	Topic of Paragraph 5	
Sentence 1		
Sentence 2		
Sentence 3		
	(You may use up to seven words for Sentence Four.)	

*Note: PoB stands for Paragraph of the Body (referring to a non-opening or non-closing paragraph). P<u>'s</u>oB stands for Paragraph<u>s</u> of Body (more than one PoB).

Sample S-by-S Outline
Opening Paragraph
(Paragraph 1)
Topic of Opening Paragraph: <u>Cyrus the conqueror and peacemaker</u>
Sentence 1: who expects conqueror also peacemaker
Sentence 2: $Oxymoronic = true \rightarrow king Persian Empire$
Sentence 3: <u>Sources</u> → him written enemies
Sentence 4: <u>Enemies described → "father"/"ideal king"</u>
Sentence 5: <u>who this "frenemy" → many nations</u>
Sentence 6: <u>Cyrus the Great = created Persían Empíre 550 BC</u>

Sample Paragraph From S-by-S Outline Opening Paragraph

<u>Who could anticipate that an accomplished warrior would desire peace as well? This</u> seems to be a contradiction, but it was the situation for the ruler of the Persian Empire. Writings discussing him were mostly penned by his opponents. However, even they called him a "father" and an "ideal king". Who was this man who numerous nations hated yet admired? He is known to history as Cyrus.

Lesson C. Write On: The Topic Sentence

Now that you have the P'soB (Paragraphs of Body) of your essay from given material outlined, you need to learn two more aspects before you write it:

- 1. Topic Sentence
- 2. Third person writing

This lesson will focus on the Topic Sentence. If you have written one paragraph reports and essays in CI books, you have probably already learned about the Topic Sentence. If not, you may have learned from other sources about this---but maybe that source called it something else. Maybe your previous English book called this sentence the Opening Sentence.

The Topic Sentence is the sentence in a paragraph that tells that paragraph's topic. That is, it tells what the entire paragraph is going to be about. Even though you are writing three P'soB this week, you still need a point in each paragraph that tells the reader, "Hey, this paragraph is about ____!" (Without saying that though!).

The Topic Sentence is **often found in the first two sentences of a paragraph**. This is why some programs call it the Opening Sentence.

As a matter of fact, to help you in future standardized testing situations, remember that 80% of the time the Topic Sentence is found within the first two sentences of a paragraph. Thus, when the test question asks you to "find the main idea" of the paragraph, you should look in the first two sentences of a paragraph first!

You should consider the Topic Sentence of each paragraph to be the "LINK" that links that paragraph's topic to the entire paragraph. This Topic Sentence will sometimes be called the Transition Sentence in longer and more detailed essays in the future. Regardless of what it is called, this is an extremely important sentence in your paragraph--as linking each paragraph with the whole essay is crucial for helping readers to enjoy and understand your essay.

LINK

Regardless of what you call it, every paragraph needs a LINK--a sentence that LINKS that paragraph to the entire essay:

- Topic Sentence--is a LINK
- Opening Sentence--is a LINK
- Transition Sentence--is a LINK
- <> C-1. In the P'soB of this week's passage (not in the Opening Paragraph or Closing Paragraph), try to find what you think is the Topic Sentence (the LINK Sentence) of each one—and highlight them with a highlighter (or underline them with your pencil or pen).

Did your highlighting look like this?

Help Box for C-1.
You should have highlighted the following sentences:
1. Who would expect that a great conqueror would also be a great peacemaker?
2. As a matter of fact, he not only spared him, but he extended his peaceable action even further by making him part of his court, one of his chief advisors.
3. Moreover, he actually helped them build the temple with his own money, once again, showing that even a conqueror can display peaceable actions.
4. Historians recently discovered a clay cylinder with a remarkable decree from Cyrus to his entire kingdom.
5. Truly, what other man but Cyrus ever died with the title of "father" or "ideal king" from the people he had conquered?

<> C-2. Now, to be sure that you have a Topic Sentence (a LINK) in each of your paragraphs when you write this week, find the spot in your outline where you have outlined what your Topic Sentence will be for each paragraph. Highlight those notes. You will turn these notes into Topic Sentences (LINKS) when you write.

You should have found notes for your Topic Sentence of each paragraph in the same spot as the Topic Sentence fell within the passage. **Be sure you write a sentence at that point in your essay** (when you write your essay in a lesson or two) that tells the reader what your paragraph is about.

Lesson D. Write On: Third Person Writing

You will write all of the P'soB of your essay this week in the third person. (You might use a different person in the Opening or Closing Paragraph later--but that will be on purpose--if you write a personal story opening or closing, for example.)

You need to write the P'soB without using the word *I*.

For example:

- (1) Instead of saying, I think Cyrus was a great peacemaker.
- (2) You will write, Cyrus was a great peacemaker.

<> D-1. Study the Third Person Writing box provided.
Third Person Writing

When you write a formal paper, you need to write in the third person.

Third person writing has the following characteristics:

- 1. It is writing that is **done by an outsider of the essay** (you, as the writer, will not be part of the essay or in the essay).
- 2. It is writing that uses the pronouns he, she, and they.
- 3. It is writing that **does not use the pronoun** *I* (which is first person and is reserved for personal writing).*
- 4. It is writing that **does not use the pronoun** *you* (which is second person and is reserved for instructions and commands).
- 5. It is writing that **uses words like** *the person, the individual, the man, the woman, the officer, people,* etc.
- 6. It is **fairly formal** writing.

Tips for Third Person Writing in the Formal Report

- 1. **Throughout the body of your essay, stay in third person,** using the pronouns *he*, *she*, and *they* and the terms *one*, *individual*, *person*, *the man*, etc.
- 2. Do not change persons within the body of your essay.
- 3. **Try to think of synonyms** to use in third person writing, so your writing does not become redundant: *he, she, they, the man, the woman, the policeman, the officer, the candidate, the trainee, the recruit*, etc.

*Note: This rule may be broken in various scenarios, such as when using a personal opening and closing with an informative essay and other situations in which you have already been instructed (such as a personal essay or journal, etc.)

<> D-2. Change the first person sentences provided below into third person ones using the words *people, person, man, men, woman, women, individuals,* etc.

(1) I called Cyrus an "ideal king."

(2) I made peace with all.

(3) I allowed them to return to their homeland.

(4) I granted everyone religious freedom.

(5) I respected my king as a father.

Help Box for D-2.

Answers may vary. Suggested sentences are given below.

- (1) His enemies called Cyrus an "ideal king."
- (2) Cyrus made peace with all.
- (3) Cyrus allowed them to return to their homeland.
- (4) Cyrus granted everyone religious freedom.
- (5) The people respected their king as a father.

Lesson E. Study Skills: Five Paragraph Essay With Train Analogy

- (1) If you have used other CI curricula, you have probably practiced many S-by-S Outlines, as well as other outlining and writing types.
- (2) In this lesson, you will learn how to combine three paragraphs together--and put them with an Opening Paragraph and a Closing Paragraph to create a Five Paragraph Essay.
- (3) First of all, you need to understand Opening Paragraphs and Closing Paragraphs--and Paragraphs of the Body (P'soB).

<> E. Look at the train picture given in this lesson and consider these aspects of essay writing:

- (1) If you **think of the train cars in the middle** (not the engine and not the caboose) **as the body paragraphs (P'soB) of an essay**, you will start to understand essay writing better.
 - a. For example, one train can have many train cars in it--one with wheat, one with corn, and one with soy beans.
 - b. Each car has its own contents.
 - c. When you put the cars together in a line, you have one full train made up of different train cars.
 - d. Each car stands all by itself with its own contents, but you can put them all together to make up one train.
- (2) Look at the first car--the engine.
 - a. When a train comes across the track, the engine is usually the first car that you see.
 - b. It opens the way for the other cars.
 - c. The other cars might contain wheat, corn, and beans, but the engine comes first.
 - d. It tells you a train is coming.
- (3) Look at the last car--the caboose.
 - a. When a train ends, it often has a caboose.
 - b. The caboose will usually be the last car of the train.
 - c. It does not have wheat, corn, or beans in it, but it tells you that the train is ending.



What does this have to do with writing?

Think of your essay paragraphs as parts of a train:

- 1. The three paragraphs in the middle of a 5 Paragraph Essay (Paragraphs of Body A, B, & C) are the body of the train--the cars in the middle.
 - a. You do not have wheat, corn, and soybeans in your "cars."
 - b. You have **three different topics** (three animals or three presidents) or three aspects of a topic (like these three aspects about Cyrus).
 - c. By itself, each paragraph of an essay is just a paragraph--maybe a one paragraph essay (if you added an opening sentence and a closing sentence).
- 2. Now that you have the cars in your train, you need an engine.
 - a. The engine is the Opening Paragraph of the essay.
 - b. It tells your reader that an essay is coming.
 - c. It tells your reader what the essay is going to be about.
 - d. Yes, your **Opening Paragraph will be your train's engine**.
- 3. What else do you need? The caboose, of course!
 - a. The caboose of your essay will be a Closing Paragraph.
 - b. It will tell your readers that your essay ("train") is ending.
 - c. It will tell your readers what your essay was about.
 - d. It will leave your reader interested.

Just like a train, an essay can be long or short.

- a. It can have one engine and two cars = 1 Opening Paragraph + 2 P'soB.
- b. It can have **one engine**, **one car**, **and one caboose** = **1 Opening Paragraph + 1 PoB + 1 Closing Paragraph**.
- c. It can have **one engine**, **three cars**, **and one caboose** = **1 Opening Paragraph + 3 P'soB + 1 Closing Paragraph**.
- d. It can have many, many train cars--each a car by itself, but all put together to create one long train--one long essay.



Lesson F. Appositives

All Add one appositive (or more than one, according to your level). If you have already done this, you should still "code" the CC check box(es) and the appositive in your paper as directed by your teacher.
 Example:

 The Venus' flytrap, a plant that catches and eats bugs and flies, provides another example of entrapment.
 Set off an appositive with commas unless it is a one-word name.
 An appositive is a phrase dropped into a sentence--and surrounded by commas--that renames or restates the words before it.

An appositive is simply a word, a phrase, or a clause used to rename or restate something.

An appositive has the following characteristics:

- 1. It is used to rename or restate a noun or pronoun (usually).
- 2. It is set off with commas (unless it is a one-word **name** appositive).

An appositive is excellent for combining sentences. Two sentences can be combined into one by using one of the sentences as an appositive:

She wanted to eat the pie before lunch.

It was peanut butter cream pie.

She wanted to eat the pie, the peanut butter cream pie, before lunch.

When an appositive is a one-word name, a comma is not usually needed: My brother Josiah is studying to be a nurse.

An appositive that is more than one word should always be set off with commas (commas surrounding it): *George Washington, America's first President, set many precedents for future presidents.*

If an appositive comes at the end of the sentence, the sentence's end mark replaces the final comma: *Joe Montana won four Super Bowls, the most important game in the NFL.*

<> F-1. Place commas where needed for appositives in these sentences.

- 1. The people loved Cyrus their king.
- 2. Astyages a ruthless man attempted to kill Cyrus.
- 3. Ezra a godly man wrote about Cyrus in the Bible.
- 4. Cyrus a great warrior conquered Media.
- 5. A just law this decree established religious freedom.
- 6. Cyrus conquered all the Middle Eastern countries his neighbors.
- 7. Cyrus allowed the Jews his captives to return to their homeland.
- 8. God's people the Israelites could now return home.
- 9. An amazingly merciful man Cyrus spared Astyages's life.

- 10. Astyages was given mercy something he did not deserve.
- 11. He helped the Jews exiles from their homeland.
- 12. Archaeologists discovered this clay cylinder an incredible artifact.
- 13. Cyrus a great conqueror was also a wonderful peacemaker.
- 14. Historical sources his enemies' own words praise him.
- 15. The Persian Empire a huge nation was created by Cyrus

<> F-2. Write ten sentences containing appositives. Be sure to include all three types:

- 1) one-word appositives,
- 2) multi-word appositives in the middle of the sentences,
- 3) appositives that end sentences. Double check your punctuation of these appositives against the rules given in the lesson.

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Answer Key for F-1.

- 1. The people loved Cyrus, their king.
- 2. Astyages, a ruthless man, attempted to kill Cyrus.
- 3. Ezra, a godly man, wrote about Cyrus in the Bible.
- 4. Cyrus, a great warrior, Media.
- 5. A just law, this decree established religious freedom.
- 6. Cyrus conquered all the Middle Eastern countries, his neighbors.
- 7. Cyrus allowed the Jews, his captives, to return to their homeland.
- 8. God's people, the Israelites, could now return home.
- 9. An amazingly merciful man Cyrus spared Astyages's life. (no comma needed--one word name appositive)
- 10. Astyages was given mercy, something he did not deserve.
- 11. He helped the Jews, exiles from their homeland.
- 12. Archaeologists discovered this clay cylinder, an incredible artifact.
- 13. Cyrus, a great conqueror, was also a wonderful peacemaker.
- 14. Historical sources, his enemies' own words, praise him.
- 15. The Persian Empire, a huge nation, was created by Cyrus

6.

Lesson G. Composition/Creative Writing: Write a Rough Draft Essay From an S-by-S Outline

<> G-1. Follow these steps for writing your rough draft essay from your S-by-S Outline:

- (1) **Re-read the entire passage** to recall its content.
- (2) Read your first line of notes and consider what you want your sentence to say.
- (3) Practice saying your sentence aloud to get it just the way you want it.
- (4) Write your first sentence in your notebook, or key your essay on the computer.
- (5) Be sure to **double space** your essay to make inputting the Checklist Challenge revisions easier.
- (6) Indent the beginning of each paragraph five spaces.
- (7) **Repeat** these steps for each line of notes, writing on every other line.

<> G-2. Read your essay aloud. Do you like the way it sounds?

Note: Be sure you keep this week's essay handy (or save it on your computer) as you will be using it next week to create a complete Five Paragraph Essay.

Lesson H. Composition and Editing: Edit and Revise Using the Checklist Challenge

<> H. Use the Checklist Challenge located after this week's lesson to edit your essay.

- (1) Complete each revision for each paragraph, as indicated.
- (2) Insert revisions with pen or pencil into your rough draft paper.
- (3) Highlight (or code) each revision on your rough draft paper as directed by your teacher.
- (4) Check off (or code) each item's check box on the Checklist Challenge for this week.

Note: If you are <u>not</u> familiar with CI's Checklist Challenge, and you feel that you need more help on it than this upper level book provides, you may desire to secure a complete Checklist Challenge (CC) lesson from one of my CC downloadable products or a first semester MC book for levels four through nine--all of which contain detailed lessons on the How To's of the Checklist Challenge. Also, see the Checklist Challenge Coding box provided.

Note: Notice that after several tasks of the Checklist Challenge, the items start to contain words like "If you have already done this, highlight the word or sentence in your paper and highlight the check box(es) as directed by your teacher." When you start to see these words, you may just locate the items in your paper and code them for your teacher rather than adding more of them. Be sure you code the items in your paper and in the task check boxes of the CC Chart.

Lesson I. Composition: Final Copy Biographical Essay Over Given Material

- <> I-1. Write the final copy of your essay in your notebook (on every line). If you prefer, you may key it on the computer (double spaced).
- <> I-2. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your essay since you completed the Checklist Challenge?

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.

- 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 with out 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.

Box H

Checklist Challenge for Week 10: "Biographical" Essay Over Given Material

3 Paragraphs of Body (P'soB) With Opening and Closing Paragraphs -- Cyrus the Great

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

B BASIC LEVEL only

E EXTENSION only

Optional OPTIONAL -- Your teacher will decide whether you should complete this task or not, based on your grammar/usage level.



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.



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 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 (BHL)--being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
 - Infinitives--to + verb (to +action verb or to + BHL 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 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.



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 your added verbs in your paper.

Instead of	<u>Use</u>	Instead of	<u>Use</u>	Instead of	<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		

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



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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 your added adverbs in your paper.

Examples:

Exampleo.					
only tot	tally	joyfully	willingly	completely	never
practically sig	gnificantly	closely	finally	diligently	seldom
cheerfully ca	refully	laboriously	gladly	slowly	later
extremely gra	atefully	happily	sometimes	always	tomorrow
fully the	oughtfully	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.

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 your added adjectives in your paper.

Examples:					
stringent	gracious	lengthy	trusted	courteous	infallible
meek	meager	valiant	understanding	trustworthy	horrendous
courageous	fulfilling	preoccupied	terrible	incapable	presumptuous

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

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: "Cy's My Guy"
- Something comical: "Peace, Man"
- Something bold: "Peace or War?"
- A song title or line: "Good King Cyrus"
- A Scripture: "Blessed Are the Peacemakers"
- · Something biblical: "At Peace with Everyone"
- · Something about character: "The Peacemaking King"
- · Something informative: "Persia's Conquering, Peaceable King"
- Other: "Cyrus Peacemaker and Conqueror"
- ©≕ 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-letteror-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.



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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		

*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.)

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

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:

. Who would expect that a great conqueror would also be a great peacemaker?

- Cyrus was not only an incredible conqueror, but he was also a fantastic peacemaker.
- 🖙 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.
 - If your paper does not have a separate Opening Paragraph, you will want to add an Opening Thesis Statement-Plus--a sentence or two introducing your topic that contains the Thesis Statement--to the beginning of your paper.

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.

Example:

• Truly, what other man but Cyrus ever died with the title of "father" or "ideal king" from the people he had conquered?

See You may choose to include Thesis Statement "Reloaded" that restates the title of your paper rather than the Thesis Statement.

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 (or ask your teacher for spelling help).

Checklist Challenge for Week 10: Biographical Essay Over Given Material--S-by-S Outline--Cyrus

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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 thetransition 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).

Add one SSS5—Super Short Sentence of five words or fewer. *If you have already done this,* you should still "code" the CC 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.



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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 enough,* you should still "code" the CC check box(es) and the advanced words in your paper as directed by your teacher.

Instead of:	<u>Use:</u>	Instead of:	<u>Use:</u>
tree	maple	deep	bottomless
kind	compassionate	turn	swerve
grass	blades	loud	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*.

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



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 level students should omit as much redundancy as possible throughout all paragraphs.

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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.
- Ipper level students should choose various ones -- preferably without much repeating.

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 ",*cc* compound sentence(s)" 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)
- General 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).

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).

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 benchmark 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..

All	All	All	All
All			

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.

3 P'soB/Three Things a Person Did to Promote Peace, Plus Opening and Closing Sentences

Overview of Original "Biographical" Essay Using 1-3-1 Approach

This week we will continue to learn about non-persuasive essay writing (using the Sentence-by-Sentence method) with the 1-3-1 Paragraph Essay Approach. Again, expository essay writing explains to the reader (or "exposes" him to information)—but without all of the statistics and data that more research-based informative writing contains.

This Overview Box has "biographical" written in quotation marks because a "Biographical" essay is often biographical in that it is about a person--but not necessarily about his life. Remember, an essay usually has a "slant." In a "Biographical" essay, your slant will be whatever you want to make your readers believe or think. For this essay, you want your reader to agree that your person promoted peace.

I. TOPIC OF ESSAY

You will be writing a "Biographical" Essay about three things that one individual did to promote peace.

You may choose something given below or others.

- A. Solon of Athens
 - 1. Freed those sold into slavery because of debts
 - 2. Didn't take all property away from rich
 - 3. The Father of Democracy
- B. Jean Henry Dunant
 - 1. Parents taught him the need to help others
 - 2. Helped wounded at the battle of Solferino
 - 3. Founded the Red Cross
- C. George Washington
 - 1. Pushed for religious freedom for Jews and Catholics
 - 2. Would not become a dictator
 - 3. Kept America out of war when President
- D. Harry Truman
 - 1. Aided countries fighting communism
 - 2. Aided defeated enemies Germany and Japan
 - 3. Supported Israel becoming a nation
- E. Anwar Al-Sadat
 - 1. President of Egypt who visited his nation's arch-enemy
 - 2. Signed a lasting peace treaty between Israel and Egypt
 - 3. Was assassinated by terrorists for bringing peace
- F. Your Choice

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY

All students will write <u>3</u> Paragraphs for the Body (P'soB).

III. SENTENCES PER PARAGRAPH

- A. Basic students will write <u>5-7</u> sentences per paragraph.
- B. Extension students will write <u>6-8</u> sentences per paragraph.

*Note: You may always choose to write fewer sentences per paragraph but more total paragraphs in any CI writing assignment, with your teacher's permission.

IV. OPENING PARAGRAPH

Students <u>will not</u> write an **Opening Paragraph**. You will add an Opening Sentence or two at the beginning of your essay.

V. CLOSING PARAGRAPH

Students <u>will not</u> write a **Closing Paragraph.** You will add a closing sentence or two at the end of your essay.

VI. SOURCES

Students will not cite sources, but should use sources to find information about their chosen qualities if needed or desired.

VII. QUOTATIONS WITHIN YOUR ESSAY

Students are assigned the addition of **one quote**. Any added quotes will not have to be formally cited; you may just include the author of the quote, if desired.

VIII. WRITE ON/ADDITIONAL SKILLS

Students will learn the following Additional skills:

- A. 1-3-1 Essay Approach ("Five Paragraph" Approach)
- B. Quotation Punctuation and Capitalization
- C. Transitions
- D. Thesis Statement (Without Opening Paragraph)
- E. Thesis Statement "Reloaded" (Without Closing Paragraph)

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).

Lesson A. Study Skills/Prewriting: The 1-3-1 Paragraph Approach

There are many ways to write Biographical Essays. We will learn the 1-3-1 Essay Approach this week—while writing original paragraphs for a Three Peaceful Acts Biographical Essay. We will continue with the one-topic-per-paragraph method that you wrote from via the Sentence-by-Sentence Outline earlier.

Three Topics—One-Topic-Per-Paragraph

- 1. In this type, an Opening Paragraph (or opening sentence) introduces a major topic of which you will be writing about three "sub-parts" in the body of your paper. In this case, your topic will be Three Peaceful Acts and each paragraph will be about a different act.
- 2. This is the most simplified method because it is truly like writing three one-paragraph essays and then putting those three together into one.
- 3. In this method, you do not need as much information in your head about one topic—but rather smaller amounts of information about three topics.

However, this time, instead of writing a Five Paragraph Essay like you have been doing, you will only write three paragraphs (three P'soB)—and then you will add an Opening <u>Sentence</u> or two and a Closing <u>Sentence</u> or two.

We will call this the 1-3-1 Essay Approach (or the "almost" Five Paragraph Essay). You might wonder why you would even need to learn how to write an essay that does not have a complete Opening Paragraph and a complete Closing Paragraph.

There are a couple of reasons that you need to learn to the write the 1-3-1 Essay:

- 1. There are **times in which you need to be more concise.** In these instances, it is usually to your advantage to write three strong Paragraphs of Body—and **simply introduce and close those paragraphs with a sentence or two rather than with complete paragraphs.**
- 2. In addition to conciseness, there will also be instances in which time will not permit you to write full Opening and Closing Paragraphs. Specifically, this often happens in testing situations or timed contests. In those situations, it is often better to write your very best <u>three P'soB and add a Thesis Statement and a Thesis Statement "Reloaded</u>."

For the rest of this book, we will call all essays **1-3-1 Essays. This indicates that you could do either approach** (but you will always do whichever approach is assigned):

1. 1 Opening Sentence + 3 P'soB + 1 Closing Sentence = 1-3-1

OR

2. 1 Opening Paragraph + 3 P'soB + 1 Closing Paragraph = 1-3-1

Of course, when you do more advanced MC books, you will write even longer essays—and we will no longer call those Five Paragraph or 1-3-1 Essays. But you do not need to concern yourself with those yet. **One step at a time—that is how all great skills are learned!**

In a nutshell, your Original 1-3-1 "Biographical" Essay will look like this:

- 1---1 Opening Sentence (or two, if needed!)
- 3-3 Paragraphs of Body (P'soB)---one paragraph about each peaceable action you choose
- 1---1 Closing Sentence (or two, if needed!)

Lesson B. Research and Study Skills: Research for Original Informative Essay/Design "Working" Thesis Statement

A Thesis Statement is a statement declaring what your entire paper is going to be about. This is similar to when you learned how to write the opening sentence of a paragraph—a sentence that tells what your entire paragraph is about.

However, in the case of a **Thesis Statement**, you will not just write what one paragraph is about—but **you will** write what the entire essay is going to be about.

For instance, if you were writing an opening sentence about one of your paragraphs about three peaceable actions, you might say *George Washington showed peace when he pushed for religious freedom for Jews and Catholics*.

However, you can not use that sentence for the Thesis Statement of your entire essay because it only tells what the one paragraph is about—the paragraph about Washington's religious freedom actions. The Thesis Statement must tell what the entire essay is about.

For example, George Washington was a peaceable man because (1) he pushed for religious freedom for Jews and Catholics; (2) he would not become a dictator; and (3) he kept America out of war when he was president.

Set and possibly researched him or her, you are probably ready to write a "Working" Thesis Statement about them. Consider these tips when you design your Thesis Statement:

1. Write one sentence that tells the reader what your essay is about.

- 2. Be sure it includes all aspects of your essay.
- 3. Tell your reader what you plan to include in your essay (to a small extent, if desired).
- 4. Do not say, In this essay, you will learn about....or In this essay, I will tell you about...
- 5. Include your peaceful actions in your Thesis Statement in the same order that they will appear in the body of your essay.

Sample "Working" Thesis Statement

George Washington was a peaceable man because (1) he pushed for religious freedom for Jews and Catholics; (2) he would not become a dictator; and (3) he kept America out of war when he was president.

My "Working" Thesis Statement for this essay:

Note: If you do not feel prepared to write your "Working" Thesis Statement at this time, you may skip this assignment and come back to it after you complete B-2.

<> B-2. Optional: If you do not already know the three peaceable actions that you would like to write about, research online and fill in the Directed Brainstorming box provided.

	Directed Brainstorming Box	
Person	<u> </u>	
First Peaceable Action	Second Peaceable Action	Third Peaceable Action

Lesson C. Write On: Quotations

You are assigned the addition of at least **one quotation** in this project. You will want to learn more about quotations in order to do this well.

- <> C. Study the quotation boxes provided below, following these steps:
 - (1) Read the quote at the top of each one, noticing the capitalization and punctuation of it.
 - (2) Read the Tips, one at a time, and look back in the quote to see how those tips apply to that quote.
 - (3) Read the Details of the Quotation Rule, also one at a time, and follow the underlining, bold fonting, and shading in the sample that explains the exact punctuation of that type of quote, speech tag placement, capitalization needed, etc.
 - (4) Get help from your teacher to review these, if needed.
 - (5) Go S-L-O-W-L-Y through each box. Circle, underline, highlight—whatever is needed to help cement the rules and examples given.

	Rule # 1: Basic Quote With <u>Speech Tag at the Beginning</u>
	A wise person once said, "If at first you don't succeed, try, try again."
Tinou	
Tips:	
	1. Write the speech tag (showing who said the words you are quoting), then a comma, then the quote.
	2. An ending period always goes inside the closing quotation mark.
	This type of quote inclusion is best if you are just assigned the addition of a quote (no book citation in parentheses, etc).
Details	of Quote Rule #1:
	A wise person once <u>said</u> , "If at first you don't succeed, try, try again."
	A wise person once <u>said</u> . If at first you don't succeed, ify, ify again.
	*said,A comma should follow most speech tags. (Only use a colon if the speech tag is a complete sen-
	tence.)
	*"If—Most of the time, a quote begins with a capital letter.
	* again." —Be sure your ending period goes inside the closing guotation mark.
	* again." —Be sure your ending period goes inside the closing quotation mark.

Rule # 2: Basic Quote With Speech Tag at the End

"If at first you don't succeed, try, try again," said a wise person.

Tips:

- 1. Write the quote first, beginning with a capital letter.
- 2. At the end of the quote, **do not put a period**, but rather **put a comma**. (You may only have one period per sentence. If your quotation-with-ending-speech-tag-is a statement, you must put a comma at the end of the quote rather than a period since your sentence will end with a period.)
- 3. The **comma** at the end of the quotation **must be inside the closing quotation mark**. (Ending periods and commas always go inside the closing quotation mark.)
- 4. This type of quote inclusion is best if you are just assigned a quote (no parenthetical book citation in parentheses, etc.).
- 5. Put a period at the end of the entire sentence.

Details of Quote Rule # 2:

"If at first you don't succeed, try, try again," said a wise person.

*"If-Most of the time, a quote begins with a capital letter.

* again,"—Be sure to end your quote with a comma when you have an ending speech tag (rather than a period) since your complete sentence will end in a period. Also be sure that your comma is inside the closing quotation mark.

* <u>said a wise person.</u> –A speech tag found at the end of the quote begins with a lower case letter (unless the first word of it is a proper noun). The entire sentence ends with a period since the sentence itself is a statement.

Rule # 3: Question Quote With Speech Tag at the Beginning

Charlie Brown asked, "Where have I gone wrong?"

Tips:

- 1. Write your speech tag just like you do in any quote with a beginning speech tag.
- 2. Follow the speech tag with a comma, just like always.
- 3. Begin the quote with a capital letter, just like always.
- 4. Put the **question mark inside the closing quotation mark since the question mark itself is part of the quote. Question marks** and **exclamation points** go <u>inside</u> the closing quotation mark **when they are part of the quoted material**.

Details of Quote Rule # 3:

Charlie Brown asked, "Where have I gone wrong?"

- *, "Where —Most of the time, a quote begins with a capital letter.
- * wrong?"—A question mark or exclamation point goes inside the closing quotation mark if it is part of the quote itself, such as a question or exclamatory sentence that is a quote.
- * <u>asked</u>, A comma should follow most beginning speech tags. (Only use a colon if the speech tag is a complete sentence.)

Rule # 4: Question Quote With Speech Tag at the End

"Where have I gone wrong?" asked Charlie Brown.

Tips:

- 1. Start your quote with a capital letter (assuming it is a complete sentence).
- 2. Put your question mark inside your closing quotation mark if the question mark is part of the quote. Question marks and exclamation points go inside the closing quotation mark when they are part of the quoted material.
- 3. Begin the speech tag with a lower case letter (*asked Charlie Brown*) unless your speech tag starts with a proper noun (Charlie Brown): "Where have I gone wrong?" **C** harlie Brown asked.
- 4. End the entire sentence (following the speech tag) with a period.

Details of Quote Rule # 4:

"Where have I gone wrong?" asked Charlie Brown.

- *"Where —Most of the time, a quote begins with a capital letter.
- * wrong?" —A question mark or exclamation point goes inside the closing quotation mark if it is part of the quote itself, such as a question or exclamatory sentence that is a quote.
- * <u>Charlie Brown</u>.—Place a period at the end of the entire sentence. This is the punctuation for the whole sentence.

Note: If speech tag at the end does <u>not</u> begin with a proper noun, do not capitalize the first word of it:

"Where have I gone wrong?" <u>he</u> asked. Or "Where have I gone wrong?" <u>a</u>sked Charlie Brown. Or "Where have I gone wrong?" <u>C</u>harlie Brown asked.

Rule # 5: Exclamatory Quote With Speech Tag at the Beginning

He exclaimed, "Watch out!"

Tips:

- 1. Write your speech tag just like you do in any quote with a beginning speech tag.
- 2. Follow the speech tag with a comma, just like always.
- 3. Begin the quote with a capital letter, just like always.
- 4. Put the exclamation point inside the closing quotation mark since the exclamation point itself is part of the quote. Question marks and exclamation points go inside the closing quotation mark when they are part of the quoted material.

Details of Quote Rule # 5:

He exclaimed, "Watch out!"

- *, "Watch Most of the time, a quote begins with a capital letter.
- * out!" --A question mark or exclamation point goes inside the closing quotation mark if it is part of the quote itself, such as a question or exclamatory sentence.
- * <u>exclaimed</u>, A comma should follow most beginning speech tags. (Only use a colon if the speech tag is a complete sentence.)

Rule # 6: Exclamatory Quote With Speech Tag at the End "Watch out!" he exclaimed. Tips: 1. Write your quote beginning with a capital letter just like always. 2. Put the exclamation point inside the closing quotation mark since the exclamation point itself is part of the quote. Question marks and exclamation points go inside the quotation mark when they are part of the quoted material. 3. Begin the speech tag with a lower case letter (unless its first word is a proper noun). 4. Follow the entire sentence (after the speech tag) with a period. Details of Quote Rule # 6: "Watch out!" he exclaimed. * "Watch —Most of the time, a quote begins with a capital letter. * out!" --A question mark or exclamation point goes inside the closing quotation mark if it is part of the quote itself, such as a question or exclamatory sentence. * exclaimed. - A period should follow the entire sentence.

Lesson D. Study Skills and Prewriting: Outline Original Paragraphs

- Cutline each paragraph of your peaceable acts essay on the outlining lines provided, following these tips:
 - (1) Review the list of peaceable actions that you put in your Brainstorming Box earlier that you might want to include in your essay.
 - (2) Add to it as you think of more ideas--or do more research as needed.
 - (3) "Work" in your Brainstorming Box by doing the following:
 - a. Review it and add to it as you think of more ideas.
 - b. Mark through anything you do not want to include in your essay.
 - c. Number the ideas you have in the order that you think you would like to include them in your paragraph.
 - (4) Outline your essay one paragraph at a time in a Sentence-by-Sentence (S-by-S) manner. You may use complete sentences, statements, or key words for each sentence.
 - (5) You may or may not use all of the outlining lines provided.

- (6) Somewhere in your first sentence or two, you need to **transition** into your paragraph--a sentence or two that does all of the following:
 - a. Transitions from the previous paragraph into this one
 - b. Introduces the next peaceable action
 - c. "LINKS" that peaceable action with the thesis.

Note: This is why the first two outlining lines for each paragraph have the words LINK/Transition provided--to remind you to include that LINK/Transition.

All--Paragraph A of Body

Topic of PoB-AFirst Peaceable Action:
LINK/Transition (+)
LINK/Transition (+)
Support Sentence 1 (SS-1)
SS-2
SS-3
SS-4
SS-5
SS-6
SS-7
SS-8
SS-9
SS-10

<u>All</u>--Paragraph B of Body

Topic of PoB-BSecond Peaceable Action:
LINK/Transition (+)
LINK/Transition (+)
Support Sentence 1 (SS-1)
SS-2
SS-3
SS-4
SS-5
SS-6
SS-7
SS-8
SS-9
SS-10

<u>All</u>--Paragraph C of Body

pic of PoB-CThird Peaceable Action:
NK/Transition (+)
NK/Transition (+)
upport Sentence 1 (SS-1)
S-2
S-3
S-4
S-5
δ-6
5-7
S-8
S-9
S-10

+ Eighty percent of the time the paragraph's topic sentence (or LINK) falls within the first two sentences of a paragraph.

Lesson E. Composition: Writing Original "Biographical" Essay

- <> E. Follow these steps to write your essay.
 - (1) **Read your original "Working" Thesis Statement** to remind you of what your entire essay needs to be about. (If, after researching and outlining, you do not feel that your Thesis Statement is representative of your topic, feel free to tweak it.)
 - (2) Read the topic of your first Paragraph of the Body and the sentence notes beneath it.
 - (3) Add any notes to this paragraph that you desire—or mark through things that you do not want or renumber the sentence lines if you want your information in a different order.

Note About Thesis Statement: You will be writing an Opening Sentence later. You do not need to include the Thesis Statement in your essay yet. You will tweak the rough Thesis Statement you wrote earlier and include it in the Opening Sentence of your essay (at the time of that writing). For now, you will just write the three paragraphs of the Body (P'soB) of your essay--as though the LINK (how your individual promoted peace) has already been introduced in your Opening Sentence.

- (4) Write the first paragraph of the body of your essay (PoB-A) in your notebook or key it on the computer.
- (5) Be sure to double space (if keying) or write on every other line if writing by hand.
- (6) Continue the steps above for the rest of the essay.

Note: Be sure you write in the third person for the body. This is not a narrative, re-telling, story, or journal entry. Write it in the "formal" third person. Use the words people, others, individuals, etc., not I or you.

Lesson F. Outline and Write Your Essay's Opening Thesis Statement-Plus

You will not write an Opening Paragraph for this assignment. You will, instead, open your essay with your Opening Thesis Statement-Plus--the Thesis Statement plus any other catchy one or two sentence opening you may desire. This will be attached to the beginning of PoB-A.

For example:

- 1. Question: Have you ever thought of Cyrus the Great as a man who promoted peace?
- 2. **Non-Sentence:** Sparing his enemy. Helping people rebuild. Granting religious freedom. These three peaceable acts were carried out by Cyrus, the Great.
- 3. **Two sentences:** One President who promoted peace was George Washington. He pushed for religious freedom for Jews and Catholics; he would not become a dictator; and he kept America out of war when he was president.
- <> F-1. Outline your Opening Thesis Statement-Plus (to be attached to the first PoB of your essay) on the lines provided:
- <> F-2. Write your Opening Thesis Statement-Plus (to be attached to the first PoB of your essay) on the lines provided.

Lesson G. Outline and Write Closing Sentence

For this essay, you will simply write a closing sentence, rather than an entire Closing Paragraph. You will do this in a similar manner to how you did your Opening Thesis Statement-Plus. Regardless of the exact type of closing sentence(s) you use, you will want to restate your Thesis Statement in the same order as the three "acts" appeared in your essay. This will be attached to the end of PoB-C.

Examples:

1. Thesis Statement "Reloaded:" Write a different version of your opening sentences. For example, if your opening was Sparing his enemy. Helping people rebuild. Granting religious freedom. These three peaceable acts were carried out by Cyrus, the Great ... You could close with Yes, Cyrus spared his enemies, helped people rebuild, and granted religious freedom.

2. Ask a question challenging the reader to agree with you: Don't you agree that _____,

_____, and ______ are peaceable actions?

<> G-1. Outline your closing sentence or sentences (to be attached to the last PoB of your essay) on the lines provided:

<> G-2. Write your closing sentence or sentences (to be attached to the last PoB of your essay) on the lines provided.

Lesson H. Composition and Editing: Edit and Revise Using the Checklist Challenge

- <> H. Use the Checklist Challenge located after this week's lesson to edit your essay.
 - (1) Complete each revision for each paragraph, as indicated.
 - (2) Insert revisions with pen or pencil into your rough draft paper.
 - (3) **Highlight (or code) each revision on your rough draft paper** as suggested in the *Appendix* or as directed by your teacher.
 - (4) Check off (or code) each item's check box on the Checklist Challenge for this week.

Note: If you are not familiar with CI's Checklist Challenge, and you feel that you need more help on it than this upper level book provides, you may desire to secure a complete Checklist Challenge (CC) lesson from one of my CC downloadable products or a first semester MC book for levels four through nine--all of which contain detailed lessons on the How To's of the Checklist Challenge. Also, see the Checklist Challenge Coding box provided.

Note: Notice that after several tasks of the Checklist Challenge, the items start to contain words like "If you have already done this, highlight the word or sentence in your paper and highlight the check box(es) as directed by your teacher." When you start to see these words, you may just locate the items in your paper and code them for your teacher rather than adding more of them. Be sure you code the items in your paper and in the task check boxes of the CC Chart.

Lesson I. Composition: Final Copy Original "Biographical" Essay

- <> I-1. Write the final copy of your essay in your notebook, writing on every line. If you prefer, you may type it on the computer.
- <> I-2. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your essay since you completed the Checklist Challenge?

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.

- 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 with out 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 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.

Box J

Checklist Challenge for Week 11: Original "Biographical" Essay--Three Peaceful Acts

3 P'soB/3 Things a Person Did to Promote Peace, Plus Opening and Closing Sentences

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
 - B BASIC LEVEL only
 - E EXTENSION only
- Optional OPTIONAL -- Your teacher will decide whether you should complete this task or not, based on your grammar/usage level.
 - All All 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.



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 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 (BHL)--being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
- Infinitives--to + verb (to +action verb or to + BHL 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 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.


All

All All

All 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.

Instead of	Use	Instead of	Use	Instead of	Use
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	auu	ennance

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

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 your 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	happily	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.

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 your added adjectives in your paper.

stringent	aracious	lengthy	trusted	courteous	infallible
Sungen	gracious	lengury	แนรเอน	courteous	Intallible
meek	meager	valiant	understanding	trustworthy	horrendous
courageous	fulfilling	preoccupied	terrible	incapable	presumptuous

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

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: "Powerful Peacemaker"
 - · Something comical: "Presidential Peacemaker"
 - Something bold: "Make Peace!"
 - A song title or line: "Peace Like a River"
 - A Scripture: "Blessed Are the Peacemakers"
 - · Something biblical: "The Power of a Peacemaker"
 - · Something about character: "What's a Peacemaker?"
 - Something informative: "Three Peaceable Acts"
 - Other: "Perfect Peacemaker"
- ©≕ 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-letteror-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.



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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).*

fine

slow

Banned Word Listverybigreallygoodgreatsaybadlittlewantsee

say	bad	little	want	see	look	such
ask	lot	find	walk	said	go	become
sit	think	soft	fast	many		

*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.)

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

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:

- George Washington revealed that he was a peacemaker through three acts.
- Numerous rulers want to be peacemakers, but how many world leaders have been those kind of people
- Ips ⊡ Tips

a s

- 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.
- If your paper does not have a separate Opening Paragraph, you will want to add an Opening Thesis Statement-Plus--a sentence or two introducing your topic that contains the Thesis Statement--to the beginning of your paper.

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.

Example:

- Yes, these three acts did show George Washington to be a peacemaker.
- If You may choose to include Thesis Statement "Reloaded" that restates the title of your paper rather than the Thesis Statement.

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 (or ask your teacher for spelling help).

Checklist Challenge for Week 11: Original "Biographical" Essay--Three Peaceful Acts

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Check each paragraph carefully to be sure that your transition from one paragraph to another is smooth.lf not, add transition sentences as needed. *If your transition sentences are adequate,* you should still "code" the CC check box(es) and thetransition 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).

Add one SSS5—Super Short Sentence of five words or fewer. *If you have already done this,* you should still "code" the CC 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.

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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 enough,* you should still "code" the CC check box(es) and the advanced words in your paper as directed by your teacher.

Instead of:	<u>Use:</u>	Instead of:	<u>Use:</u>
tree	maple	deep	bottomless
kind	compassionate	turn	swerve
grass	blades	loud	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*.

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

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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 level students should omit as much redundancy as possible throughout all paragraphs.

[©] Do not change insignificant words such as *was, it, and*, etc.



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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.

Ipper level students should choose various ones - preferably without much repeating.

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 ",cc compound sentence(s)" 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)
- Set 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).

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).



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 benchmark 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.



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.

Weeks 12 & 13: Original Informative Research Report

Weather Phenomenon

Overview of Research Report on a Weather Phenomenon or a Natural Disaster

You will be writing an Informative Research Report over the next two weeks. An Informative Report is a report that informs a reader. It has factual information in it about a topic. It basically teaches a reader about a subject.

To write an Informative Report, you will need to research to get information. Remember, you are going to inform your reader, so you want to find information from a book or online source to put in your report. At this level, you will learn **how to use multiple sources, make outlining cards,** and **include quotations.**

I. TOPIC OF REPORT

You will be writing an **Informative Report** about a natural geological event. It will be a scientific sequencing (denoting order) report. You may choose from one of the topics listed or choose a different one according to your teacher's instructions.

A. tornado	B. tsunami

C. earthquake D. volcano

E. flood F. hurricane

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR REPORT

- A. **Basic** students will write <u>5</u> paragraphs for the body (P'soB).
- B. Extension students will write <u>6</u> paragraphs for the body (P'soB).

III. SENTENCES PER PARAGRAPH

- A. **Basic** students will write <u>5-7</u> sentences* per paragraph.
- B. Extension students will write <u>6-8</u> sentences* per paragraph.

*Note: You may always choose to write fewer sentences per paragraph but more total paragraphs in any CI writing assignment, with your teacher's permission.

- IV. OPENING PARAGRAPH All students <u>will</u> write an Opening Paragraph.
- V. CLOSING PARAGRAPH All students <u>will</u> write a Closing Paragraph.

VI. SOURCES

- A. **Basic** students will use <u>2</u> sources. You will be told in the writing instructions what types of sources to use.
- B. Extension students will use <u>3</u> sources. You will be told in the writing instructions what types of sources to use.

VII. QUOTATION USE

- A. Basic students will include <u>2</u> direct quotations.
- B. Extension students will include <u>3</u> direct quotations.

You will be given instructions on how to do this within the writing lesson.

VIII. SOURCE CITATION AT THE END OF YOUR REPORT (LIST OF WORKS CITED)

Students will **not** cite sources at the end of your report (i.e. create a list of **Works Cited**).

IX. WRITE ON/ADDITIONAL SKILLS

You will learn/further develop the following additional skills:

- A. Overview Source for Research
- B. Outlining Cards
- C. Quotation Inclusion
- D. Colons
- E. Transitions in Chronological Writing

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).

Lesson A. Research and Study Skills: Choose Your Topic and Locate an Overview Source

You have been given a list of topics from which to choose for your report. The first step in writing a report is to choose the topic you will be writing about.

- <> A-1. Read the Sample Research Report provided (Box A-1) at the end of this project (just before the Outlining Cards).
- <> A-2. Think about these aspects of topic choosing:
 - (1) You will be breaking your informative report down into paragraphs in a somewhat chronological order--**the order in which events take place.**
 - (2) You will want to choose a topic from the list that is most interesting to you. You will be reading and researching about the topic, so you want to be sure you enjoy learning about it.
 - (3) You want to choose a topic that you know you can find information about easily.
- <> A-3. Write the topic you have chosen on the topic line below. (If you are not ready to commit to your exact topic yet, you may skip this now and come back to it later.)

Торіс: _____

<> A-4. Study the "Choosing Sources" box provided below.

Choosing Sources

Specifically, you might like a source book that contains any or all of the following:

- 1. Sidebars with further explanations of the material
- 2. Section headings that indicate what the next section is about
- 3. Pictures, graphs, and drawings that help to explain difficult information
- 4. Short chapters, but more chapters, that begin anew with each aspect of your topic
- 5. Vocabulary words or other challenging/technical terms in bold font or italics and defined somewhere--either directly in the text, in a sidebar, or in a glossary (list of terms and their definitions located in the back of the book)
- 6. Detailed Table of Contents that not only lists the chapter titles but also the section headings, if possible
- 7. Index in the back of the book that tells you specifically on what page each minor topic can be found
- 8. Summaries at the ends of the chapters that briefly tell you what the chapters contain Box A-4
- <> A-5. Study the "Looking Ahead at the Overview Source Method and Color-Coded Research" box provided to see the "big picture" of the research method you will be using in this project.

Looking Ahead...at the "<u>Overview Source Method</u>" and "<u>Color-Coded Research</u>" (Read Only Box**)

**These abbreviated instructions in this "Looking Ahead" box explain the "Overview Source Method" and "Color-Coded Research" in a shortened fashion. These steps are all detailed within the assignments in this lesson.

In the "Overview Source Method" of writing, you will find one source (the "Overview Source") in the beginning that will help you learn about your topic in a concise way--and that will help you divide up information in your report more easily. Once you find this source, you will use this source to decide what all you will put in your report, how you will break down the information, etc. Then when you add other sources to the research process, you will know where to plug in the information from that source(s) easily.

In a nutshell, you will do the following steps with your Overview Source. **Detailed steps will follow during the outlining assignment.** This box is for reading only--before you get into each step.

(1) Find a source based on the criteria given--the "Overview Source."

Example: Twisters

- (2) Read that source (or section about your topic in that source) thoroughly.
- (3) As you read through your Overview Source, decide how you will divide up the information into paragraphs for your report and write those paragraph topics on the Topic of Paragraph of Body lines provided in your worktext:

Example:

Topic of Paragraph of Body A (PoB-A): <u>Tornado development</u> Topic of Paragraph of Body B (PoB-B): <u>Touching down</u> Topic of Paragraph of Body C (PoB-C): <u>Speed & frequency</u> Topic of Paragraph of Body D (PoB-D): <u>Pressure</u>

- (4) Highlight your Paragraph of Body (PoB) lines in this worktext and your Overview Source with "Color Coded Research" following these steps:
 - a. Choose the same number of colors of highlighters⁺ as your assigned paragraphs for the body of your paper.
 - b. Highlight the first Topic of Paragraph line (PoB-A) in your worktext with one color of highlighter.
 - c. Then go through your Overview Source and highlight information that will fit in that paragraph (PoB-A) with the same color of highlighter that you highlighted the PoB-A line in step b. above.
 - d. Continue in this manner, using the "Color-Coded Research" approach to highlight your PoB lines in this worktext and your Overview Source until you have color coded all of your PoB lines and the information in your Overview Source.

Note: Thus, if the <u>tornado development</u> information (information for your first paragraph) in your Overview Source is highlighted in blue, the Topic of PoB-A (<u>tornado development</u>) line in this worktext will be highlighted in the same blue. This is the basic step of CI's "Color-Coded Research."

Box A-5 (continued on next page)

Box A-5 (continued from previous page)

(5) Choose another source (or sources) that contains information specifically about the paragraph topics that you have chosen from your Overview Source to include in your report. Color Code this source in the same way that you did your Overview Source (using the same colors in your additional sources for each PoB that you used in your Overview Source and that you used on your Topic of PoB lines in this worktext).

Examples: (1) <u>T Encyclopedia</u> and (2) <u>Tornadoes</u>

(6) Write information from all of your source(s) beneath your PoB note headers (for the sentences of your report) on the Outlining Cards provided.

PoB-A: <u>Tornado Development</u> Support Sentence (SS) 1: <u>Why & how?</u> SS 2:<u>Begins = dark, dense clouds</u> SS 3: <u>Spinning air @ lower part of cloud = narrow funnel</u>

⁺You may use whatever you desire for your color coding—highlighters, colored pencils or pens, crayons, etc., (though some implements will not be seen through, so you must underline, circle, box, etc., your information if you use these). If your source is not one that may be marked on, you may use various colors of sticky notes that you label.

Note: Your Overview Source will help you determine what your <u>paragraph topics</u> will be. All of your sources will be used to get the <u>content</u> for your outline and report.

<> A-6. Choose an "Overview Source" to help you become familiar with your topic.

You will be helped greatly in the research, outlining, and writing process for research-based reports if you use what Character Ink calls the "Overview Source" when you first begin a research-based writing project.

Consider how this source will be used when choosing your "Overview Source" for this writing project:

- (1) The first purpose of the "Overview Source" is to determine what information (paragraph topics) you want to include in your paper--and to give you a "big picture" look at your topic.
 - a. When you have a strong Overview Source, it is simple to decide what your paragraph topics will be.
 - b. While your "Overview Source" will be excellent for giving you your paragraph topics, you will not be permitted to get more than <u>50%</u> (Extension 33%) of your report's information (notes on your Outlining Cards) from that source.

- (2) You want to choose an Overview Source for this that contains information about all aspects of your topic. For example, if you are writing about <u>hurricanes</u>, your "Overview Source" needs to contain information about all <u>five steps</u> in the development of hurricanes.
- (3) You want this source (or at least your sections of this source) to be **one that you can read in one sitting-**-not a lengthy book about the topic.
- (4) You want your section of your Overview Source to be short enough that you can write the assigned length of report using that as your Overview Source, but not so short that the portions of it about your topic are shorter than your report will be.

*Note: A good rule of thumb for your Overview Source is that it be <u>at least four times as</u> <u>long as your assigned text</u>. Thus, if you are assigned <u>six total paragraphs</u>, you do not want your Overview Source to be shorter than <u>twenty-four paragraphs</u>--though it may be longer. If your source is the same length as your paper will be, you are back to early middle school writing. You want to have a lot of material to choose from. Then you pick the portions you want to include in your report. When you begin this merging of multiple sources, you are truly starting to write at an upper level.

(5) You want your source to be long enough that you can find enough information for your topic, but not so long that wading through it is too laborious--and determining what information you want to use or do not want to use is too hard.

Note: For example, if you had one book of three hundred pages about <u>tornado development</u>, you would not have the information for your other <u>paragraphs</u>, and you would be wading through way too much information for one paragraph about <u>tornado development</u>.

(6) Online encyclopedias, books with long chapters that are each about a different aspect, etc., are good "Overview Sources."

Note: At this level, you may use a Wikipedia entry as your Overview Source or as one of your additional sources if your teacher approves.

Wikipedia

Some things to consider about using Wikipedia in high school or college level research writing:

- 1. If you are in upper high school, you should <u>not</u> use *Wikipedia* as one of the sources you take notes from and cite.
 - a. At this level, it is a good idea to get out of the habit of using Wikipedia since colleges do not usually permit its use.
 - b. An acceptable alternative to Wikipedia is a cd-rom encyclopedia, such as Encyclopedia Britannica, World Book, etc.
- 2. Wikipedia is a wealth of information to skim and familiarize yourself with unknown topics--though it is not regulated enough to be cited in formal writing.
 - a. It is said that appromimately ninety percent of Wikipedia's information is reliable and accurate. It is also said that Wikipedia's content is similar to Encyclopedia Britannica's.
 - b. The lack of regulation causes most colleges to frown upon its use in research report writing.
 - c. There is no doubt of Wikipedia's helpfulness, vast depth of information, and usefulness in learning about many, many topics.
 - d. We recommend that you read about your report topics first in *Wikipedia* in order to familiarize yourself with your topic in a convenient and quick manner. Then move into your more reliable sources to get the information for your Outlining Cards.

Note: While Wikipedia is not completely regulated, its "References" section (the bibliography for each entry) is an ideal place to look for sources that an upper level student might wish to use. Also, the breakdown/layout of a Wikipedia entry might help you determine your sections and paragraphs if you are ever stuck trying to divide up information for a report.

<> A-7. Read the information in your Overview Source(s) that pertains to your topic.

Using Multiple Sources in Research Report Writing

When using multiple sources for report writing, follow these steps with your sources:

- 1. **Begin with "Best" Source:** Always begin with the source that will help you choose your paragraph topics (i.e. your Overview Source).
- 2. Move to "Next Best": Then move on to the source that contains the next greatest amount of information you will need.
- 3. **Continue:** Continue in this manner, using the sources that contain the most information first, then moving onto the ones with less usable information.

Lesson B. Research and Study Skills: Write "Working" Thesis Statement, Gather Information From Overview Source, Choose Additional Source(s), and Start Color-Coded Research

By now you should have found your sources, read your "Overview Source," and chosen your topic. Since you are writing a research-based report, you need to be sure that you take notes on your topic in an organized wayand that you do not include too much in your notes that you will <u>not</u> need for your report or leave out information you <u>will</u> need in order to write a strong report.

One way that you can be helped in this process is to write what is known as a **Thesis Statement--a statement** declaring what your entire paper is going to be about. This is similar to when you learned how to write the opening sentence (Topic Sentence) of a paragraph--a sentence that tells what your entire paragraph is about. Only in the case of a Thesis Statement, you will not write just what one paragraph is about--but you will write what the <u>entire report</u> is going to be about.

For instance, if you were writing an Opening Sentence (or Topic Sentence) about **one** of the paragraphs in your report about <u>tornadoes</u>, you might write, *A <u>tornado</u> has a surprising way of forming*. This would tell your reader that **your <u>paragraph</u> is going to be about the <u>formation of tornadoes</u>.**

However, you cannot use that sentence for the Thesis Statement for your entire report because it only tells what that one paragraph is about--the <u>paragraph</u> about the <u>formation of tornadoes</u>. The Thesis Statement must tell what the <u>entire report is about</u>.

A Thesis Statement is a commitment of sorts. You are committing to the topic(s) you are going to write about. Of course, you may always change your mind and start back at Step One in any writing project, but your "Working" Thesis Statement gets you moving immediately.

Your Thesis Statement for the tornado report might be **The tornado is a "whirlwind" weather phenomenon** *that destroys properties and lives.*

Since you have read your Overview Source, and at least skimmed your additional source(s), you will probably be ready to come up with a "Working" Thesis Statement--one that you may tweak later when you write your Opening Paragraph.

<> B-1. Follow these tips to write the "Working" Thesis Statement for your report.*

(1) Write one sentence that tells the reader what your report is about.

(2) Be sure it includes all aspects of your report.

- (3) Do not say, In this report, you will read about...
- (4) Include the <u>five or six aspects</u> in you "Working" Thesis Statement--in the order you will include them in your paper if you desire.

Note: If you do not feel prepared to write your "Working" Thesis Statement at this time, you may skip this assignment and come back to it after you complete the next assignment.

Example of Thesis Statement				
*The tornado is a "whirlwind" weather phenomenon that destroys lives.	properties and			
*Note: If your report will be about a certain number of aspects, list these Statement in the same order you will include them in your report.	in your Thesis Sample Box B-1			
Your "Working" Thesis Statement				
My "Working" Thesis Statement for this report:				
	Student Box B-1			

- <> B-2. Re-read and mark your "Overview Source" for possible aspects that you want to include in your report.
 - (1) Skim through the text of your source to get an idea of the various aspects of your topic.
 - (a) As you skim through your source, consider that you are writing five or six short paragraphs about your topic--and your book or source contains many paragraphs!
 - (b) You will need to **decide which parts of your topic you want in your report** (since you cannot include all of the information from your source in just a short report).

Note: You will choose one <u>aspect</u> for each paragraph. Each paragraph will be <u>5-8 sentences</u> in length. You will only be able to include highlights about each <u>aspect</u> in that short space.

- (2) Read the sections of your Overview Source that pertain to your topic.
- (3) Now that you have skimmed and read your Overview Source, determine what your paragraph breaks will be. Once you have determined what your PoB Topics are, list them on the Topic of PoB lines provided (Student Box B-2) in the order you will include them in your report.

Note: These should be the same as what you have listed in your "Working" Thesis Statement above. If they are not, tweak them in one place or the other as needed.

	Topic of I	Paragraph Lines	
Topic of Pol			
Topic of Pol	В-В:		
Topic of Pol	B-C:		
Topic of Pol	B-D:		
Topic of Pol			
	Topic of PoB-F:		
			Student Box B-2

- (4) Now begin the "Color-Coded Research" process as follows:
 - (a) Choose <u>five or six different</u> colors of highlighters⁺--one color for each <u>aspect</u> you will write about in your report.
 - (b) Highlight the first Topic of Paragraph of Body line (PoB-A) in Student Box B-2 with one color of highlighter.
 - (c) Go through your **Overview Source* and highlight information that will fit in that para**graph (PoB-A) with the same color of highlighter that you highlighted the PoB-A line above.

For example, after you highlight the Topic of PoB-A line in Student Box B-2 (about the tornado development, for example) with a pink highlighter, highlight all of the tornado development information in your Overview Source (that you **think** you might want to use) with that <u>same pink highlighter</u>.

(d) Continue in this manner, using the "Color-Coded Research" approach to highlight your PoB lines in Student Box B-2 in this worktext and the material in your Overview Source until you have color coded all of your PoB lines and any of the information in your Overview Source that you think you might use.

+You may use whatever you desire for your color coding—highlighters, colored pencils or pens, crayons, etc. (though some implements' shading will not be seen through, so you must underline, circle, box, etc., your information if you use these). If your source is not one that may be marked on, you may use various colors of sticky notes (on the edges of the source's pages) that you label.

+Only use information on your Outlining Cards from your Overview Source that you feel is especially strong (and not exceeding <u>50%</u> (Extension 33%) of your paper's total content—see note below). Remember, you will get at least <u>50%</u> (Extension 67%) of your information from your other source(s).

Note: You may not get more than <u>50%</u> (Extension 33%) of the information for your report from this "Overview Source" (or all of your "Overview Sources" combined if each <u>aspect</u> has its own). The purpose of the "Overview Source Method" is to help the student see how to break the information for his report down into paragraphs. Since each paragraph in this report is about a different <u>aspect</u>, that breakdown is relatively easy. However, you will still need to get in the habit of using one source (the "Overview Source") to get the "big picture" (and a few details), then using your other source(s) to get more of the details.

- Section 4.5 Section 2.5 Sec
 - (1) You will need to secure <u>two or three total sources</u> for your report (including your Overview Source), depending on your level and your teacher's wishes. (Remember that you might need more than <u>two or three sources</u> if you use one encyclopedia entry for each <u>aspect</u> and your many encyclopedia entries count as one source in your total number of sources.)
 - (2) Your Overview Source should have helped you determine your Paragraph of Body Topics clearly. Now you will continue highlighting/coding information in your other sources following these tips:
 - a. Use the same color coding in your additional sources as you did in your Overview Source.

- i. In other words, if your <u>tornado development</u> information in your Overview Source is highlighted in <u>pink</u> (as is your Topic of PoB-A line in Student Box B-2, for example), continue using <u>pink</u> on your other sources for the <u>tornado development</u>.
- ii. Thus, when you are ready to create your Outlining Cards, you will lay all of your sources out in front of you and find all of the info you highlighted in <u>pink</u> (from all sources) to take notes for PoB-A, etc.
- b. Use your sources wisely.
 - i. Your Overview Source might have strong information about <u>tornado development</u> but just a small amount of information about <u>touching down</u> while your second source (or others) might be stronger on the <u>touching down</u>.
 - ii. Mark (via "color coding") all information from all source(s) that you think you will be able to use in your report.

Note: If research is new to you, you might desire (with your teacher's permission) to use a simplified multi-source research method in which you get your topics from your Overview Source then get information for each <u>aspect</u> from a different source (e.g., a different encyclopedia entry for each <u>aspect</u>). This is a gentle introduction to research writing and should be used only in the very beginning stages of research report writing. The goal is to learn to merge multiple sources into one paper (after the Overview Source helps you determine what information you need to search for).

Lesson C. Study Skills/Research: Create Outlining Cards for Research Report

<> C. Create Outlining Cards (notes) that you can write your report from using the source(s) that you have chosen and marked, following these steps:

Note: If you are inexperienced with quotation inclusion, you might want to flip over to D. Study Skills/Research: Quotation Inclusion, and study that assignment with your teacher.

- (1) Turn to the Outlining Cards following this entire writing lesson.
- (2) Start with the first Paragraph of the Body of your report (PoB-A) that you listed in Student Box B-2, and complete the following steps <u>using your sources and the Outlining Cards</u>:
 - a. Write the topic of that paragraph on the Paragraph of Body line (i.e. PoB-A, PoB-B, etc.) that you recorded in Student Box B-2.

- b. Open your "Overview Source," and find the information you "color-coded" for that topic.
- c. Fill in the sentence lines on the Outlining Cards with the information about that <u>aspect</u> from your "Overview Source" until you have some information for some of the sentences (but not more than <u>50%</u> (Extension--<u>33%</u>) of the sentence lines filled in). <u>These will be your Support Sentences (SS)</u>--the sentences that tell about what you introduced in your opening sentence.
- d. Move to your other source(s) one at a time, and fill in the rest of the sentence lines on the Outlining Cards with notes about that <u>item</u> using the color-coded information.
- e. Do this for each of your $\underline{\text{five or six}}$ aspects.
- f. If you know the opening or transition sentence you want to use, **you may outline that sentence for each paragraph too.**

Outlining Format Sample

For example:

Opening Sentence: <u>once conditions met = funnel \rightarrow sky</u>

In your report, it might say: Once the aforementioned wind conditions are met, you can be sure a funnel is on its way.

Box C (1) & (2)

- (3) You may cut out the cards or leave them all on the pages. (Cutting them out and clipping them together makes them more portable for the research process.)
- (4) Keep these tips in mind:

a. A paragraph is a unit of thought.

- i. Each paragraph should only contain information about one aspect.
- ii. Do not put information about the <u>tornado development</u> and the <u>touching down</u> on the same paragraph space.
- iii. Each of your items will be a separate paragraph.
- iv. If you would like to write more than the assigned paragraphs and your teacher agrees, you may create some additional note taking cards and do extra paragraphs. For example, you may do more paragraphs--with more <u>aspects</u> or you may do two paragraphs over each <u>aspect</u>, if desired.
- b. Just write down key words for each sentence line, but be sure to include any details that are hard to spell or difficult to remember.
- c. You will be using the "Sentence-by-Sentence" (S-by-S) approach to notetaking for this report. That means that you will write key words on each "sentence" line that you will later use to create a complete sentence when you write your report.

A Strong Outline

There are two primary benchmarks you may use to determine whether or not your outline is adequate--for any type of writing:

- (1) You can write directly from it without looking back in your source.
- (2) You like it! If you can write from it, but you don't like it or it is extremely difficult for you to create/write from or not your "style," that outlining method might not be the best for you.

(5) Do not create cards until you have studied and understand the information about how to include quotations in your outline and report (next step).

Lesson D. Study Skills/Research: Quotation Inclusion

- **> D.** Learn how to include <u>quotations</u> in your <u>outline</u> and in your paper following these steps:
- (1) You will learn how to include quotations in the outline of your report in this section. You are **assigned the addition of** <u>two or three quotations</u>.
- (2) As you read your sources, if you find something that sounds interesting or clever that you would like to put in your report word-for-word (a quotation), record that quote on the lines provided on the Outlining Card for the paragraph that will contain that quote--on the "sentence line" that coincides with where your quote will fall in your report.

*Note: Your quotes may be either of the following:

- (1) Quoted words--words that were already quoted in your source--a quote that a person said, such as words spoken by a <u>famous</u> meteorologist, etc., that you got from a source that had already quoted it. (These words will have quotation marks around them in your source.)
- (2) Lifted text--words that you lift from your source and include word-for-word with a speech tag that indicates the book, encyclopedia, or article from which you obtained the information (<u>According to Twisters: A Book About Torrnadoes</u>,...). (These words will not have quotation marks around them in your source. You are creating a quote from your source.)
- (3) If you desire to have more quotations in your report than the number assigned, you may do so.

- (4) At this level, it is recommended that you **include your quotation word-for-word in your notes.** If you do this, you will not have to look up the quote while you are writing your report. (If your teacher gives you permission to do it differently, you may do so.)
- (5) You will be writing an Opening Paragraph and Closing Paragraph and may choose to put a quote in either of those paragraphs.
 - a. Opening and Closing Paragraphs are good places to include interesting, attention-grabbing quotes.
 - b. Since you are writing about a <u>weather phenomenon</u>, you might want to include a Bible verse or a quote by a famous <u>meteorologist</u> in either your Opening or Closing Paragraph. **This may be counted as one of your sources and one of your quotes.**
- (6) Follow these steps to record your quote in your outline (which will be similar to the steps you will use to include your quote within your report):
 - a. Write your quote neatly on the Outlining Card at the spot in your paragraph in which it will be added word-for-word as it appears in your source.
 - b. Be sure you **use the exact wording, punctuation, and spelling of the original quote.** (When you are quoting a person or a source word-for-word, your copy of it must be identical to the original.)
 - c. You will put quotation marks around your quote, with the first one coming before the first word of the quote and the last one coming after the final punctuation mark of your quote.
 - d. You will **put the name of the book or the person who said it on the parenthetical line beneath the quote** (like the example given on the next page).
 - e. Additionally, put the author of the source (or title of the source if no author is given) and the page number from which the information came directly following the quote.
 - f. See examples provided.

Quoting a Person or Book in Your Outline

When you include a quotation in your writing, you may write the entire quote in your outline so that when you are ready to write, you will not have to look it up. Or you may include a note on your outlining lines that tells you to look up your quote later when you are writing.

Unless your teacher tells you to do otherwise, you should **write the entire quote in your outline** for now so that you are ready to include your quote when you are writing your paper.

Follow these tips for putting your quote in your outline:

- 1. Write your quote neatly on the lines provided word-for-word as it appears in your source.
- 2. Be sure you use the exact wording, punctuation, and spelling of the original quote. (When you are quoting a person or a source word-for-word, your copy of it must be identical to the original.)
- 3. Put quotation marks around your quote, with the first one coming before the first word of the quote and the last one coming after the final punctuation mark of your quote.
- 4. Just like you do any time you create an outline that contains details, be sure you include anything that you will need for that sentence--the correct spelling of the person who said it, a date or place, etc. You do not want to have to look up information later.
- 5. Regardless of what "extra citation" information you might want to include in your outline, be sure you include the first word of your Works Cited for that source (first word from that Bibliography Card) and the page number from which you obtained the quote (if your source has a page number).

"People" Quotes

Already a Quote in Your Source

a. If your quote is by a person--and was already quoted in your source--you must include that person's name, as well as the source from which you got the quote.

Example on Outlining Lines:

Sentence: "Peace, like charity, begins at home." Franklin D. Roosevelt (Franklin D. Roosevelt--World Book R.p. 89)

b. If your quote is by a person, but you want to have other information to tell the reader more about the person who said the quote, be sure to indicate that in your outline.

Example on Outlining Lines:

Sentence: <u>"I will prepare and some day my chance will come.</u> Abraham Lincoln (Abraham Lincoln, sixteenth U.S. President--Smith--Lincoln the Man p. 16)+

Box D (continued on next page)

Box D (continued from previous page)

Quotes in Outline (continued)

"Lifted Text" Quotes

Words Not Already Quoted in Your Source

When you quote a book, you will just lift words from a book or other source and put them in your essay or report, along with quotation marks and the name of the source. (Again, put as much information as you can, so you will have it when you write your report. You may or may not use the title and the author, but if you include them both in your outline, you will be ready.)

Example on Outlining Lines:

"Wolves are related to dogs. Their scientific classification is Canis Lupus."++ (Wolf Pack by John Smith p. 89)

++Note: These words ("lifted text") were not necessarily quoted in your source, but anytime you use words word-for-word, they must be quoted with quotation marks since they belong to someone else.)

*Note: The major works are underlined here; you will need to underline major works when you write them out by hand and italicize them when you key them on the computer.

Note: These samples are for the outline. These samples also show major works with underlines since you are not able to italicize if you hand-write your notes.

Lesson E. Sentence Structure/Advanced Checklist Challenge: Colon Use

Add one sentence with a colon (or more than one, according to your level). If you have already done this, you should still "code" the CC check box(es) and the sentence with the colon in your paper as directed by your teacher.
 Example:

 There is a plant that catches and eats bugs and flies: the infamous Venus' fly trap.

 Colon must have a complete sentence (CS) on the left of it in order to be used. Thus, a colon cannot follow most verbs or a preposition since these words at the end of a sentence often make the sentence into a non-sentence.

Colons can be used for many things. Here we will just focus on one of the uses for colons: introducing a list.

You probably write with lists all the time. Usually a list is introduced with a verb.

We need to get milk, eggs, and pizza.

Since this type of list is so simple, it won't impress essay readers very much. Introducing a list with a colon is more difficult and more impressive.

There are three reasons why George Washington is one of America's most important presidents: he set many traditions for future presidents, he set up a strong economic system, and he kept America out of a dangerous war.

There are several rules you need to remember when you use a **colon to introduce a list**.

- 1. The **introduction must be a complete sentence.** If you took away the list, the introduction should be able to stand on its own.
- 2. The colon should not follow a verb.
- 3. The colon should not follow a preposition.

Because of these rules, colon-list sentences are usually longer and more complex. If you are going to have a list, using a complete sentence with a colon to introduce the list will show your readers that you can use more complex sentence structures.

<> E. Write ten sentences using a complete sentence followed by a colon to introduce a list in each one. Double check each of your sentences against the list of rules.

1.

2	
3	
0.	
4	
5	
6	
7. <u>-</u>	
8.	
0	
9	
10.	

Lesson F. Composition: Write Rough Draft of Informative Report About a Weather Phenomenon

F-1. Before you begin writing your rough draft, study the details in the "Opening Sentence or Transition Sentence?" box provided.

Opening Sentence or Transition Sentence?

Well-formulated writing has clear paragraph breaks—**each paragraph supports the topic of the overall paper.** Each paragraph is a unit of thought that further develops the paper's topic. Eighty percent of opening sentences/phrases (sometimes called topic sentences when learning paragraph writing) are found within the first two sentences of a paragraph. Keep this in mind when you are completing standardized testing in which you are asked to find the main idea, etc. For our purposes here, this means that it is advantageous to write the topic of your entire paragraph right off the bat—within the first two sentences of your paragraph.

Now, **each paragraph of your paper should either have an opening sentence or a transition sentence.** Sometimes, you will write an opening sentence that tells what that entire paragraph is going to be about. This is especially true when you are writing one paragraph only, or when you are writing an opening paragraph or a closing paragraph.

Oftentimes, however, you will not just have an "opening sentence" that tells what that entire paragraph is going to be about. You will find many times in which you want to move from one paragraph to another in an organized, seamless manner--and connect paragraphs that are about the same topics. This is where the transition sentence comes in.

There are many times in which you might use a transition sentence. Two of those times are when you are writing multiparagraph reports and essays. You will probably want to use a transition sentence in the following two instances:

- 1. When you are moving from one topic to another---like when you go from one section (aspect) of your report to another. For example:
 - a. When you leave the section of a biographical report that tells about your character's early life and move into his adult life: After being plunged into financial insecurity due to the death of her wealthy father, Amy was influenced greatly by the Keswick Convention sweeping Europe and was moved when she heard of the need for missionaries.
 - b. When you leave one section (aspect) of your topic in an informative report and move into another: *In addition to potted tomato plants, many small-spaced gardeners enjoy growing pole beans.*
- 2. When you are moving from one paragraph to another within a section/aspect. For example:
 - a. When you are still discussing the person's childhood in a biography, but your previous paragraph was about his baby years, and the next one will be about his elementary school years: *The contented baby soon found himself in elementary school learning his ABC's and numbers right along with his older siblings.*
 - b. When you are still describing the same section (aspect/item) of your report, but to continue in the same paragraph would be too laborious—or you want to give more information about that item.

So...when you have a continuing thought that goes into the next paragraph, do not use an opening sentence, so to speak, but rather **use a transition sentence**—a sentence that takes the reader from the previous paragraph into the next one and links the two paragraphs together (or the few paragraphs together, in the case of many paragraphs about the same aspect/topic).

Even within paragraphs, you might need transition words and sentences. Anytime you want to show time, order, addition, subtraction, space, direction, examples, contrasts, comparisons, similarities exceptions, summaries, illustrations, challenges and/or consequences, transition words and phrases may be employed. <> F-2. Read through the Transition Words and Phrases box provided to learn the many ways that you may introduce sequential or chronological information.

Transition Words and Phrases

For transition sentences, you will often use transition words. Consider the following words and phrases for introducing continuing paragraphs--as well as for showing chronology, comparisons, contrasts, cause/effect, and more in sentences within a paragraph.

To Indicate Time or Order

 after next second, etc., another for a minute to begin with previously simultaneously 	 afterward last at first finally during the morning afterwards in the meantime 	 before at last formerly soon most important generally immediately 	 then at length rarely meanwh later in order eventua 	nile to	 once first usually at the same time ordinarily subsequently concurrently
To Show Addition o	or More				
 and than equally important last next consequently thus 	 in addition to too first finally likewise in the same way therefore 	 furthermore also second, etc., not only-but also similarly for example otherwise 	 moreove both-and again as well a in fact for insta 	d as	 besides another further in the second place as a result however
To Indicate Space o	or Directions				
 at the left on top above surrounding beside beyond across 	 at the right below over opposite behind in the forefront under 	 in the center beneath straight ahead at the rear next to in the foreground nearer 	 on the s under at the to at the fr nearby within si adjacen 	op ont ght	 along the edge around at the bottom in front of in the distance out of sight in the background
To Emphasize					
 above all surely also	 indeed in fact furthermore 	 truly in truth in addition	 of cours again	е	certainlybesides
To Give an Example	e or Illustration				
for exampleas an illustration	for instancein particular	• to illustrate	• thus		• in other words
				Box E-2 (co	ntinued on next page)

Box E-2 (continue	ed from previous page)]					
To Give Details o	r Specific Example(s)						
specificallyto enumerate	especiallyin detail	in particularnamely	to explainincluding	• to list			
To Show the Results of or Consequences of Something							
 so that accordingly since 	 with the result that for this reason due to 	 thus therefore as a result	 consequently so in other words	hencebecausethen			

<> F-3. Follow these steps to write your report.

- (1) Read your original Thesis Statement to remind yourself of what your report is about.
- (2) Read the topic of your first paragraph of the body on your Outlining Card and the sentence notes beneath it.
- (3) Add any notes to this paragraph that you desire, or mark through things you do not want, or re-number the sentence lines if you want your information in a different order.

Note about the Thesis Statement: Since you are going to be writing an Opening Paragraph and a Closing Paragraph later, you do not need to include your Thesis Statement in your report yet. You will tweak the "working" Thesis Statement you wrote earlier and include it in the Opening Paragraph of your report (at the time of that writing). For now, you will just write the five or six Paragraphs of the Body (P'soB) of your report.

- (4) Write the first paragraph of the body of your report (PoB-A from Outlining Cards) in your notebook (on every other line) or key it on the computer (double spaced).
- (5) Insert any quotations you have indicated in your outline word-for-word and with the proper citation as directed in this week's outlining instructions.
- (6) Continue the steps above for the rest of your report.

Lesson G. Study Skills/Prewriting/Composition: Take Notes and Write an Original Opening Paragraph

- <> G-1. Now that you have written the body of your report, you are ready to write notes for an original Opening Paragraph. Follow these steps:
 - (1) Read the body of your report aloud to yourself, and consider these options for opening your report.
 - a. Statistics: How many of your chosen occurrence happens each year in the United States or in the world?
 - b. Story: A story of someone who survived an episode of your occurrence
 - c. A quotation: What someone has said about the topic of your report
 - d. A newspaper report: A short, **one-paragraph newspaper account** of a time your occurrence took place (make-believe or real)
 - e. A dialogue: **Two or more people discussing what they saw** when your occurrence happened to them or near them
 - f. A Scripture: A verse referring to weather or other natural occurrences
 - g. A creation science **book quotation**
 - h. Other
 - (2) In your notes, plan on what you will include in your Thesis Statement.* (You may tweak your original Thesis Statement to fit in your Opening Paragraph however you see fit.)
 - a. Remember, a Thesis Statement is a statement that **tells the "thesis" of your paper--what your entire paper is about.**
 - b. It should be a sentence or two in length and should introduce your reader to your topic.
 - c. It may be at the very beginning of your Opening Paragraph or at the end of your Opening Paragraph.
 - d. It should bridge the gap between your catchy Opening Paragraph and the body of your report.
 - (3) Write enough notes for **5-8 sentences** on the lines provided, again not worrying about the order, having too much information, etc.
 - (4) You may just jot down some thoughts, references, etc., for your Opening Paragraph notes, or you may create a "Sentence-by-Sentence" Outline like you did for the body of your report.

*Note: If you are used to writing Thesis Statements and Opening Paragraphs, you may experiment with putting your Thesis Statement later in your Opening Paragraph--even at the very end of it, if desired. Sometimes this helps the flow of your Opening Paragraph when you are using a story or other information in your Opening Paragraph that you want to keep together--then follow all of this with the Thesis Statement.

- (5) You may plan to write your Opening Paragraph in a different "person" (first person, second person, etc.) if the content warrants it.
 - a. For example, if you are using an opening story, you may tell it in first person (if needed).
 - b. If you are using an opening challenge, you may tell it in second person, etc.
 - c. Note that Opening and Closing Paragraphs are times during informative writing when it is acceptable to write less formally and to change persons and/or tenses as the type of Opening or Closing Paragraph you are writing determines.

Opening Paragraph Type

At your level, you should be very deliberate in the types of Opening Paragraphs and Closing Paragraphs you write. In other words, you should plan each Opening Paragraph and Closing Paragraph specifically to your report. You should not just ramble about your topic. Think critically about this report and determine how you will open it. Write the type of Opening Paragraph (song, biography, definition, statistic, informative, etc.) you will use on the line provided.

Type of Opening Paragraph: _____

Notes for Opening Paragraph

<> G-2. Follow these steps for writing your Opening Paragraph:

- (1) Write your Thesis Statement, that tells or introduces the topic of your paragraph, at the beginning of your paragraph. (Or plan to put your Thesis Statement later, if desired.)
- (2) Number your notes in the order you want them, and add any information you may have forgotten.

- (3) Using each set of notes for one sentence in the following way:
 - a. Read a line of notes.
 - b. Consider what you want to say about those notes.
 - c. Say aloud a sentence that you want to use.
 - d. Write down that sentence.
 - e. Repeat these steps for all of your notes.
 - f. You may leave out some information that you do not want to include or add more information if you remember something you forgot.
 - g. Write this paragraph in your notebook (on every other line) or key it on the computer (double spaced) before the report you just wrote.

Lesson H. Study Skills/Prewriting/Composition: Take Notes for an Original Closing Paragraph

- <> H-1. Now that you have written the body and Opening Paragraph of your report, you are ready to write a Closing Paragraph.
 - (1) Your Closing Paragraph will include a Thesis Statement "Reloaded."
 - a. Remember, a Thesis Statement "Reloaded" is a statement that "closes" your paper-sums up what your entire paper is about.
 - b. It should be a sentence or two in length and should close your report.
 - c. It may be at the very beginning of your Closing Paragraph or at the end of your Closing Paragraph.
 - d. It should bridge the gap between your catchy Closing Paragraph and the body of your report.
 - e. It should leave your reader with a feeling of satisfaction after reading your paper.
 - f. It may repeat something catchy from your opening or may repeat the title of your report, if desired.
 - g. Be sure your Thesis Statement "Reloaded" is not identical to your Thesis Statement---it should be "reloaded" with the key words still in it.
 - (2) Write enough notes for **4-8 sentences** on the lines provided, again not worrying about the order, having too much information, etc.
 - (3) You may just jot down some thoughts, references, etc., for your Closing Paragraph notes, or you may create a "Sentence-by-Sentence" Outline like you did for the body of your report.

Note: If you are used to writing Thesis Statements "Reloaded" and Closing Paragraphs, you may experiment with putting your Thesis Statement "Reloaded" later in your Closing Paragraph--even at the very end of it, if desired. Sometimes this helps the flow of your Closing Paragraph when you are writing a story or other information in your Closing Paragraph that you want to keep together--then follow this with the Thesis Statement "Reloaded."

- (5) You may plan to write your Closing Paragraph in a different "person" (first person, second person, etc.) if the content warrants it.
 - a. For example, if you are using a closing story, you may tell it in first person (if needed).
 - b. If you are using a closing challenge, you may tell it in second person etc.
 - c. Note that Opening and Closing Paragraphs are times during informative writing when it is acceptable to write less formally and to change persons and/or tenses as the type of Opening or Closing Paragraph you are writing determines.

Closing Paragraph Type

At your level, you should be very deliberate in the types of Opening Paragraphs and Closing Paragraphs you write. In other words, you should plan each Opening Paragraph and Closing Paragraph specifically to your report. You should not just ramble about your topic. Think critically about this report and determine how you will close it. Write the type of Closing Paragraph (song, biography, definition, statistic, informative, etc.) you will use on the line provided.

Type of Closing Paragraph: _____

Notes for Closing Paragraph

- <> H-2. Follow these steps for writing your Closing Paragraph:
 - (1) Write an opening sentence (Thesis Statement "Reloaded"), that tells what your report was about, at the beginning of your Closing Paragraph. (Or plan to put your Thesis Statement "Reloaded" later, if desired.)
 - (2) Number your notes in the order you want them, and add any information you may have forgotten.
 - (3) Using each set of notes for one sentence:
 - a. Read a line of notes.
 - b. Think about what you want to say about those notes.
 - c. Say a sentence aloud that you want to use.
 - d. Write that sentence down.
 - e. Repeat these steps for all of your notes.
 - f. You may leave out some information that you do not want to include or add more information if you remember something you forgot.
 - g. Write this paragraph in your notebook (on every other line) or key it on the computer (double spaced), after the report you just wrote.

Lesson I. Composition and Editing: Edit and Revise Using the Checklist Challenge

<> I. Use the Checklist Challenge located after this week's lesson to edit your report.

- (1) Complete each revision for each paragraph, as indicated.
- (2) Insert revisions with pen or pencil into your rough draft paper or key them into the computer.
- (3) Highlight (or code) each revision on your rough draft paper as directed by your teacher.
- (4) Check off (or code) each item's check box on the Checklist Challenge for this week.

(Be sure you still code the CC chart and your revisions if you do the CC on the electronic document rather than on the paper document.⁺)

Note: If you are <u>not</u> familiar with CI's Checklist Challenge, and you feel that you need more help on it than this upper level book provides, you may desire to secure a complete Checklist Challenge (CC) lesson from one of my CC Downloadable products or a first semester MC book for levels four through nine--all of which contain detailed lessons on the How To's of the Checklist Challenge. Also, see the Checklist Challenge Coding box provided. Note: Notice that after several tasks of the Checklist Challenge, the items start to contain words like **"If you have already done this, highlight the word or sentence** in your paper and highlight the check box(es) as directed by your teacher." When you start to see these words, you may just <u>locate the items in your paper and code them</u> for your teacher rather than adding more of them. Be sure you code the items in your paper and in the task list of the CC Chart.

Lesson J. Composition: Final Copy Original Informative Research Report

- <> J-1. Write the final copy of your report in your notebook (on every line), or key it on the computer (double spaced).
- <> J-2. Create a cover page for your research report as modeled.
- <> J-3. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your report since you completed the Checklist Challenge?

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.

- 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 with out 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.

Box I
Sample Cover Page

Research Report: "Destructive Terrors of Nature"
Prepared for Mrs. Reish by Luke Liechty

Sample Research Report--Weather Phenomenon

Luke Liechty 6th Grade For Mrs. Reish

"Destructive Terrors of Nature"

A tornado is a powerful and forceful element of God's world that can be devastating to those who experience it. My relatives discovered this as illustrated in the following conversation.

"So Rolandes, where were you when the storm hit?"

"My family and I were at Grace Bible Church. We knew there was a horrible storm but didn't comprehend how bad it was. The clock ceased movement at 8:22 p.m. when the torrent hit."

"Did you see the two tornadoes?"

"No, we didn't see them. We didn't even know there was a tornado until Rufus, my oldest brother, came flying in the drive and hastily said that our mom's buildings were lying flat on the muddy ground."

"Did you hear the tornadoes at all?"

"Actually, neither my family nor I heard them, but from what I've gathered, they sounded like an old-fashioned freight train passing by."

"Interesting, well then did you suffer any damages?"

"Yes, I lost fourteen heifers and some of my farm equipment. Some soybeans out of the granary were also destroyed."

This dialogue could have been a conversation between my grandpa, Rolandes Liechty, and one of his farming friends after thirty-seven twisters ripped their way through the Midwest on April 11, 1965. Two tornadoes were especially destructive. They wiped out numerous farms. Many businesses were also flattened. This happened just north of where I presently live in Adams County. [All of above is Opening "Paragraph"]

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

Since I was a little boy and heard the stories of the thirty-seven twisters, I have often wondered why and how a tornado forms. The development of a tornado begins when dark, dense clouds evolve. Secondly, spinning air at the lower part of a cloud gradually produces a narrow funnel. Then the twister extends down toward the surface. Lastly, the tornado touches the earth's surface. Pressure created by wind increases four times whenever the speed of wind doubles. For example, winds that are two hundred miles per hour in speed are four times as destructive as winds that spin at speeds of one hundred miles per hour. Bright lightning can flash constantly inside the funnel. **[PoB-A]**

When a tornado touches the ground, it raises massive clouds of fine dust and debris. Because soil and debris is now caught up in the twister, it begins to turn black in color. It is not uncommon for a tornado to quickly depart from the earth's surface for an unset amount of time then plunge down for more destruction several times. **[PoB-B]**

Each year, over two hundred twisters are sighted in the U.S.A. A tornado can spin at speeds of over 200 miles per hour and can be as huge in diameter as $1 \frac{1}{2}$ miles. They usually travel anywhere from 200 to 600 miles per hour. The general direction that a twister proceeds is southwest to northeast. Because of their extreme speed, size, and pell-mell direction, it makes it extremely difficult for someone who wants to dodge a fast approaching tornado. **[PoB-C]**

Although a tornado's path of destruction can sometimes be unusually wide, it is often extremely narrow, sometimes only a few feet. Wind, low pressure, and updraft are three great destructive forces of a tornado. The second force, low pressure, is usually discovered within a tornado funnel. Although it has never been closely measured, scientists estimate the pressure inside a twister is one-tenth of the normal pressure of sea level. When a tornado picks an object up, rarely will it simply move it some distance and then set it down unharmed. Twisters usually destroy any and everything that is in their route. In fact, giant funnels can pick up an object as large as an automobile. **[PoB-D]**

Tornadoes are dangerous and destructive terrors of nature, as the residents of Adams County found out over four decades ago. Thankfully, weather experts often spot an oncoming funnel in time for people to get to safety (if protective shelters are available). Unfortunately, a person finding a "hiding place" from a tornado does not guarantee the well-being of properties. The tornado is clearly a destructive natural weather phenomenon. **[Closing Paragraph]**

Outlining Cards

PoB-A:	PoB-B:
(1st aspect or step)	(2nd aspect or step)
Opening/Transition Sentence:	Opening/Transition Sentence:
()	()
SS1:	SS1:
()	()
SS2:	SS2:
)	()
SS3:	SS3:
	()
SS4:	SS4:
	()
SS5:	SS5:
)	()
SS6:	SS6:
)	()
SS7:	\$\$7:
	()
SS8:	SS8:

Outlining Cards (Continued)

PoB-C:	PoB-D:
(3rd aspect or step)	(4th aspect or step)
Opening/Transition Sentence:	Opening/Transition Sentence:
()	()
SS1:	SS1:
()	()
\$\$2:	\$\$2:
()	()
SS3:	SS3:
() [CC4:	())
SS4:	SS4:
	()
() \$\$5:	SS5:
()	
SS6:	SS6:
()	()
SS7:	SS7:
()	()
SS8:	SS8:
()	()

Outlining Cards (Continued)

Ров-е:	PoB-F:
(5th aspect or step)	(Extension: 6th aspect or step)
Opening/Transition Sentence:	Opening/Transition Sentence:
()	()
SS1:	SS1:
())
SS2:	SS2:
()	()
SS3:	SS3:
SS4:	SS4:/
	()
SS5:	\$\$5:
()	()
SS6:	SS6:
()	()
SS7:	\$\$7:
()	()
SS8:	\$\$8:
()	()

Extra Outlining Cards

PoB-G:	Ров-н:
(Optional-7th aspect or step)	(Optional-8th aspect or step)
Opening/Transition Sentence:	Opening/Transition Sentence:
()	()
SS1:	SS1:
()	()
SS2:	SS2:
() []	()
SS3:	SS3:
()	()
SS4:	SS4:
	()
SS5:	\$\$5:
SS6:	SS6:
()	()
SS7:	SS7:
SS8:/	SS8:
()	()

Checklist Challenge for Weeks 12 & 13: Original Informative Research Report

Weather Phenomenon

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).



B BASIC LEVEL only



Optional OPTIONAL -- Your teacher will decide whether you should complete this task or not, based on your grammar/usage level.

All	All	All	All	
All	All	All	E	

Read your report 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.**

 \bigcirc Focus on content errors at this time.

All	All	All	All
All	All	All	Ε

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 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 (BHL)--being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
 - Infinitives--to + verb (to +action verb or to + BHL 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 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.



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 your added verbs in your paper.

Instead of	<u>Use</u>	Instead of	<u>Use</u>	Instead of	<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		

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



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 your added adverbs in your paper.

Examples:

totally	joyfully	willingly	completely	never
significantly	closely	finally	diligently	seldom
carefully	laboriously	gladly	slowly	later
gratefully	happily	sometimes	always	tomorrow
thoughtfully	interestingly	apparently	cautiously	repeatedly
	significantly carefully gratefully	significantly closely carefully laboriously gratefully happily	significantly closely finally carefully laboriously gladly gratefully happily sometimes	significantly closely finally diligently carefully laboriously gladly slowly gratefully happily sometimes always

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.

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 your added adjectives in your paper.

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

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



All

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		

*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.

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: "Funnel Fury"
- · Something comical: "Swish Swish"
- · Something bold: "Pure Power"
- · A song title or line: "The Wind Is Blowin' Again"
- · A Scripture: "Inheriting the Whirlwind"
- · Something biblical: "He Calms The Storm"
- · Something about character: "Sustaining Nature's Fury"
- · Something informative: "Wind, Low Pressure, Updraft"
- Other: "Tornado Trouble"
- 🖙 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-letteror-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.

 Examples:	your pape	71.
stringent meek courageous	gracious meager fulfilling	lengthy valiant preoccupied
0	Ũ	scriber that des

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:
- Imagine a cannister with a swirling 200-mph wind and you get a picture of a terrada, an incredible weather phenomenon
- of a tornado, an incredible weather phenomenon.
- Have you ever wondered what creates that terrifying weather phenomenon, the tornado?
- ©≕ 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.
 - If your paper does not have a separate Opening Paragraph, you will want to add an Opening Thesis Statement-Plus--a sentence or two introducing your topic that contains the Thesis Statement--to the beginning of your paper.

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.

Example:

• Although terrifying, there is some fascinating serene behind a tornado.

In You may choose to include Thesis Statement "Reloaded" that restates the title of your paper rather than the Thesis Statement.

All	All	All	All
All	All	All	Ε

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 (or ask your teacher for spelling help).

All	All	Α	dI.	All
All	All	A	١I	E

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 thetransition 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). Add one SSS5—Super Short Sentence of five words or fewer. *If you have already done this,* you should still "code" the CC 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.

Add one **SSS5 x 3** (Three Super Short Sentences of five words or fewer) in **a row** for emphasis. *If you have already done this,* you should still "code" the CC check box(es) and the SSS5 x 3 in your paper as directed by your teacher.

Examples:

- They are subtle. They are sneaky. They are predators!
- They set traps. They devise snares. They are sneaky.

All	All	All	All	
All	All	All	Е	

В

В

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 enough,* you should still "code" the CC check box(es) and the advanced words in your paper as directed by your teacher.

Instead of:	<u>Use:</u>	Instead of:	<u>Use:</u>
tree	maple	deep	bottomless
kind	compassionate	turn	swerve
grass	blades	loud	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*.



В

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 level students should omit as much redundancy as possible throughout all paragraphs.

[©] Do not change insignificant words such as *was, it, and*, etc.

Add one interjection to the beginning of one of your sentences, or add a new sentence with an interjection in it (or more than one time, according to your level). *If you have already done this,* you should still "code" the CC check box and the interjection in your paper as directed by your teacher.

Punctuate appropriately:

- Follow it with a comma: Yes, that "hunter" has an easy meal! OR
- Follow it with an exclamation mark, then start a new sentence with a capital: Yes! That hunter has an easy meal.
- Same Interjections include words from the following rhyme:
 - My, well, oh Wow, yes, no

В

В

Start one or more of your sentences with an **adverb** (*ly* word or other) (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box(es) and the adverb opener(s) in your paper as directed by your teacher.

Examples:

- Adverb opener: Consequently, there is no way for the creature to get loose.
- Adverbial clause or phrase opener: Directly assailing their victims, courageous predator attack and eat.
- If the comma may be directly after the adverb or shortly after it, depending on where you "hear" it. Do not use a comma if the adverb phrase or clause is actually a subject Directly assailing their victims is what they do (no comma).

Add one **subordinate clause opener** followed by a comma (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box and the subordinate clause opener in your paper as directed by your teacher.

Examples

- When a spider creates its web, it uses an original design.
- Because a web must capture many types of prey, it is durable and adhesive.
- While a spider is designing its web, it constructs a frame and spins spokes that span out from the center.
- Since a web needs to be durable and adhesive, it is made of silk threads.
- Subordinators are words that come at the beginning of subordinate clauses. They include words in this rhyme (plus many more):
 - Since, When, Though

Because, If, Although

- A subordinate clause consists of a subordinator + a subject + a verb: When a spider creates its web, it uses an original design.
- Server Remember how to punctuate a subordinate clause opener:

When you start a sentence with a subordinate clause,

Put the comma in when you hear the pause.

Add one **prepositional phrase opener** to each paragraph (or more than one, according to your level). If it is long or you hear a pause after it, follow it with a comma. *If you have already done this,* you should still "code" the CC check box(es) and the PP openers in your paper as directed by your teacher.

Examples:

- Within its abdomen, the spider has special glands that produce silk. (Optional comma)
- From the center of the web, spokes fan out and anchor the surrounding frame. (Double prepositional phrase opener)
- Onto the surrounding frame, the center of the bridge is anchored. (Optional comma)
- In the center of a web, the spider waits patiently for its victim. (Double prepositional phrase opener)
- With even more silk, the spider further entangles its prey.
- With leaves tipped with spines that act like prison bars, the spider catches its prey. (Prepositional phrase opener & subordinate clause opener)
- After digestion, the leaf gradually reopens and waits for another insect to come too close.
- Follow the PP opener with a comma if it is five words or longer or two prepositional phrases in a row, or when a pause is heard when it is read aloud.

Combine two complete sentences (CS) with either a coordinating conjunction (cc) or a semicolon at least once. *If you have already done this,* you should still "code" the CC check box and the coordinating conjunction (cc) or the semicolon in your paper as directed by your teacher.

Examples:

All

All

All

E

E

- A web is an intricate trap, for it seldom allows a prey to escape. (CS, cc CS)
- A web is an intricate trap; it seldom allows a prey to escape. (CS; CS)

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 ",*cc* compound sentence(s)" 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).

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 benchmark 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.

Include one simile or metaphor (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box(es) and the simile or metaphor in your paper as directed by your teacher.

Examples:

- Simile--Comparison *using* like or as: The Venus' fly trap is as insidious <u>as</u> the steel jaws of a hunter's snare.
- Metaphor--Comparison without using like or as: The Venus' fly trap is a hinged prison.

Add one **appositive** (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box(es) and the appositive(s) in your paper as direct ed by your teacher.

Example:

- The Venus' flytrap, a plant that catches and eats bugs and flies, provides another example of entrapment.
- Set off an appositive with commas unless it is a one-word name.
- An appositive is a phrase dropped into a sentence--and surrounded by commas--that renames or restates the words before it.

Е

Е

Add another complete sentence to one of your sentences with a coordinating conjunction or semicolon to create a compound sentence. *If you have already done this,* you should still "code" the CC check box(es) and the complete sentence with the coordinating conjunction or semicolon in your paper as directed by your teacher.

Example:

- Original: The Venus' flytrap provides another example of entrapment. It is a plant that eats bugs and flies.
- Compound Sentence: The Venus' flytrap provides another example of entrapment, for it is a plant that eats bugs and flies.

Image: Second Secon

Add one **conjunctive adverb**, also known as an interrupter (or more than one, according to your level). If you hear a pause, place punctuation on both sides of it. *If you have already done this*, you should still "code" the CC check box(es) and the conjunctive adverb in your paper as directed by your teacher.

Examples:

however	moreover	henceforth	for example	nonetheless	
likewise	whatsoever	for instance	wherefore	hence	
however	in addition to	similarly	consequently	in fact	
therefore	in spite of	alas	nevertheless	thus	
in comparison	furthermore				

Service Three ways:

- In the middle of one sentence:
- The Venus' flytrap, <u>however</u>, is actually a plant.
- In the middle of two sentences with a semicolon just before the conjuctive adverb:
 - The Venus' flytrap is a plant; <u>however</u>, it actually catches and eats bugs and flies. (CS ; CA , CS.)
- At the beginning of a sentence:
 - However, the plant actually catches and eats bugs and flies. (CA, CS)

Add one list of three or more items (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box(es) and the list of three or more items in your paper as directed by your teacher.

Examples:

- 1. Nouns: Venus' flytraps eat bugs, flies, and small spiders.
- 2. Verbs: Spiders build a web, trap their prey, and eat their dinner.
- 3. Adverbs: Spiders catch their prey sneakily, stealthily, and craftily.
- 4. Adjectives: A web is intricate, sticky, and silky.
- 5. Clauses: Spiders are insects that are creative, that capture other insects, and that never miss their meals!
- 6. Prepositional phrases: The spider is clever in its hunting, for its abilities, and from much practice.
- 7. Infinitives (to + a verb): The spider likes to spin, to catch, and to eat.

Some Make sure your list is parallel (all three + the same type of word(s)) and punctuated properly.



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.

Week 14: Original Dialogue Essay

Between Two Toys

Overview of Original Dialogue Essay

Earlier in this book, you learned about quotation marks. In this essay, you will be writing a dialogue. A **dialogue is a conversation between two or more speakers.** Quotation marks show when someone begins speaking and when he is finished speaking. Speech tags name the speaker. You will be using quotation marks and dialogue in your essay this week.

Your Dialogue Essay will be a dialogue between two toys in a Victorian England home. These are two toys that could be found in the Darling nursery from the story of *Peter Pan*.

I. TOPIC OF DIALOGUE ESSAY

You will be writing a Dialogue Essay between two toys in a Victorian England home. You may choose from one of the topics listed or choose a different one according to your teacher's instructions.

A. hoop

I. ball

B. toy wagon D. spinning wheel

- C. kite E. puppet
- F. board game H. cards
- G. jigsaw puzzle
 - J. blocks
- K. marbles
- L. yo-yo
- M. rocking horse
- O. toy soldiers
- N. tea set
- P. kaleidoscope S. quoits
- Q. books

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR DIALOGUE ESSAY

- A. **Basic** students will write <u>10</u> paragraphs for the body (P'soB).*
- B. Extension students will write <u>12</u> paragraphs for the body (P'soB).*

*Roughly--see III. Paragraphs vs. Sentences--<u>count sen-</u> <u>tences!</u>

III. PARAGRAPHS VS SENTENCES

The paragraphs assigned here are **the minimum that you should plan to write.** If each of your paragraphs only contains one or two sentences (since they are nearly all dialogue), you will have more paragraphs than ten or twelve. <u>So, **instead**</u> of paragraphs, count your sentences for this essay:

Basic: 32-40 sentences Extension: 40-46 sentences

IV. OPENING PARAGRAPH

All students will write an Opening Paragraph.

V. CLOSING PARAGRAPH

Students will **not** write a **Closing Paragraph**.

VI. SOURCES

You are **not** required to use sources or cite sources in this dialogue essay. If you would like to use a quote for your Opening Paragraph, and you need to use a source for this, you may desire to get a source.

VII. QUOTATIONS IN YOUR DIALOGUE ESSAY

<u>All</u> students will include direct quotations. You will be given instructions on how to do this within this writing lesson.

VIII. WRITE ON/ADDITIONAL SKILLS

You will learn for work on these skills during this project:

- A. Brainstorming
- B. Writing Dialogue
- C. Creating Interesting Speech Tags
- D. Colon Use with Speech Tags

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

Lesson A. Study Skills/Prewriting: Outline Original Paragraphs for a Dialogue Essay

- <> A-1. Read the Sample Dialogue Essay found in Box A-1 (after the outlining lines).
- <> A-2. Jot down notes in the Brainstorming Box provided about what you think you could include in your essay--ideas about what caused the two toys to come alive in your story, characters, personality notes about your main character, describers that you might want to use, etc.

Brainstorm	ing Box
·	
	Box A-2
	DOX A-2

- <> A-3. Follow these instructions to prepare to outline a Dialogue Essay about two toys found in the Darling family nursery.
 - (1) Each paragraph will contain at least one sentence, but may contain more than one to fully develop your dialogue.
 - (2) Your dialogue will need to have at least two toys speaking, although you may choose to include more than two toys.
 - (3) Your dialogue should contain two toys found in the Darling family nursery.

- (4) Take notes in the following way:
 - a. Plan each paragraph according to **who is going to speak and generally what that toy will say.**

For example:

Paragraph 1: Bucky: <u>Hello good to see you!</u>

Paragraph 2: Sergeant: Hello good to see you too!

b. If you want to have a paragraph containing a few sentences of dialogue, that is fine, as long as it is still the same toy speaking.

Sample Paragraph:

Buck	y aske	ed, <u>″</u> ≂	emei	mber	the	tíme	whe	n N	rendy	was	rockí	ng k	oack	and	l fa	orth so
fast	that	she	flew	right	: off	f of v	ne?	She	rocked	l so	fast,	that	even	1 f	ell	over!"

Note that when one toy speaks more than one sentence at a time, you just place the opening quote marks before the toy's first sentence and the ending quote marks following the last words it spoke--just one set of quotation marks for all the sentences that one toy spoke.

- c. Each time a new toy begins speaking, a new paragraph should be started.
- d. You may write down more information than you need and omit some of it later when you are writing.
- e. Take your notes on the lines provided, planning for each paragraph to begin a new speaker and each sentence line to contain notes for one sentence of spoken words.
- f. You may or may not use all of the sentence lines according to your teacher's wishes and the nature of your dialogue. Your entire dialogue will be 32 to 46 sentences, depending on your level.
- g. You may re-label and/or re-number the outlining lines to fit your dialogue.

Note: If this is your first CI writing or language arts book and you are not familiar with dialogue writing, you may desire to outline your essay after you complete Step Two: Dialogue Writing (the next assignment). Feel free to flip over to that lesson then come back to this outlining assignment, if needed.

All--Paragraph of Body A

Topic of Paragraph A	
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	

All--Paragraph of Body B

Topic of Paragraph B
Sentence 1
Sentence 2
Sentence 3
Sentence 4
Sentence 5
Sentence 6

All--Paragraph of Body C

ic of Paragraph C
ntence 1
ntence 2
ntence 3
ntence 4
ntence 5
ntence 6

<u>All</u>--Paragraph of Body D

Topic of Paragraph D	
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	

<u>All</u>--Paragraph of Body E

ic of Paragraph E	
ntence 1	
ntence 2	
ntence 3	
ntence 4	
ntence 5	
ntence 6	

<u>All</u>--Paragraph of Body F

Topic of Paragraph F		
Sentence 1		
Sentence 2		
Sentence 3		
Sentence 4		
Sentence 5		
Sentence 6		

<u>All</u>--Paragraph of Body G

Topic of Paragraph G	
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	

All--Paragraph of Body H

Topic of Paragraph H	
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	

All--Paragraph of Body I

Topic of Paragraph I	
Sentence 1	
Sentence 2	
Sentence 3	
Sentence 4	
Sentence 5	
Sentence 6	

All--Paragraph of Body J

Topic of Paragraph J	
entence 1	
entence 2	
entence 3	
entence 4	
entence 5	
entence 6	

Extension--Paragraph of Body K

opic of Paragraph K
entence 1
entence 2
entence 3
entence 4
entence 5
entence 6

Extension--Paragraph of Body L

Topic of Paragraph L	
ntence 1	
ntence 2	
ntence 3	
ntence 4	
ntence 5	
ntence 6	

Lesson B. Write On: Dialogue Writing

<> B-1. In the dialogue provided, highlight the speaker of each paragraph (when the speaker is given in the speech tag).

Dialogue Box -- "The Rocking Horse and the Toy Soldier"

There are many different types of toys in Victorian England. Two of the many toys they had were toy soldiers and the rocking horse. In the eighteen hundreds, a boy would use his imagination to have battles with his toy soldiers. There were no cars in Victorian times so horses were the main source of transportation. This made the rocking horse extremely popular. Wealthier Victorian children could afford a rocking horse, but poorer children could only afford a hobby horse (a stick with a horse's head on it). (Paragraph 1)

One night in Victorian England, a small nursery was coming alive. Two of the toys, Sergeant the toy soldier and Bucky the rocking horse, were especially happy to be alive. It had been a long time since Bucky and Sergeant had seen each other. (Paragraph 2)

"Hello Sergeant. It's good to see you!" shouted Bucky happily. (Paragraph 3)

"Hello Bucky. It's good to see you too!" exclaimed Sergeant. They were both happy that they got the chance to see each other again. (Paragraph 4)

Bucky asked, "Remember the time when Wendy was rocking back and forth so fast that she flew right off of me? She rocked so fast, that even I fell over!" (Paragraph 5)

"Oh yes, I remember. That was hilarious! But it looked very painful! Remember when Jonathan and Michael played army with me?" Sergeant asked. "It was very fun!" (Paragraph 6)

"The first time Jonathan and Michael played army, you got to be the general!" exclaimed Bucky. (Paragraph 7)

"My men won most of the time because Jonathan is very smart. Poor Michael lost most of the battles," added Sergeant. (Paragraph 8)

"Do you know what happened to Wendy, Jonathan, and Michael?" (Paragraph 9)

"Yes, I saw everything. My men and I were lying on the ground after battling all day," explained Sergeant. "Suddenly, some magical dust was sprinkled over us. I then saw Wendy, Jonathan, and Michael flying out the window with someone I didn't recognize," continued Sergeant. "Instantly, all of my men stood up to their feet! I looked around and saw other toys come to life!" (Paragraph 10)

"The only thing I remember was being able to rock myself," Bucky added. "It was amazing! It was more fun to move myself than someone else doing it for me. I believe that the person that Wendy, John, and Mike went with was a boy named Peter Pan," continued Bucky. (Paragraph 11)

"And I think that dust that he had was called Pixie dust. I wish I had some Pixie dust," added Sergeant. (Paragraph 12)

"I do too!" shouted Bucky. (Paragraph 13)

"I'm still confused though. I wonder where Wendy, John, and Mike disappeared to? I also wonder why the pixie dust is working now?" asked Sergeant. (Paragraph 14)

Bucky agreed, "Yes, it is all very strange. We haven't been alive for over five years, but now we are!" (Paragraph 15)

"Oh no, some of my men are turning back to normal toys," Sergeant interrupted. "Well, I'll see you next time, Bucky!" (Paragraph 16)

"Yes, hopefully we will see each other again soon. Goodbye, Sergeant!" (Paragraph 17)

<> B-2. Go through each paragraph slowly with the list provided.

Note: Learning dialogue writing is hard work! This Write On! lesson will be laborious and long--but it will help you understand dialogue writing. Do <u>not</u> skip the steps. Your teacher might want to do this lesson with you.

Did you find the following:

- 1. In **Paragraph Three**, the speaker is given—shouted Bucky happily.
- 2. In **Paragraph Four**, the speaker is given—exclaimed Sergeant.
- 3. In **Paragraph Five**, the speaker is given—*Bucky asked*.
- 4. In Paragraph Six, the speaker is given—Sergeant asked.
- 5. In **Paragraph Seven**, the speaker is given---exclaimed Bucky.
- 6. In **Paragraph Eight**, the speaker is given—added Sergeant.
- 7. In **Paragraph Nine**, the speaker is not given, but you know that the speaker is Bucky because a new paragraph was started—and the previous speaker was Sergeant.
- 8. In Paragraph Ten, the speaker is given-explained Sergeant and continued Sergeant.
- 9. In **Paragraph Eleven**, the speaker is given—Bucky added and continued Bucky
- 10. In **Paragraph Twelve**, the speaker is given—added Sergeant.
- 11. In **Paragraph Thirteen**, the speaker is given—shouted Bucky.
- 12. In **Paragraph Fourteen**, the speaker is given—asked Sergeant.
- 13. In **Paragraph Fifteen**, the speaker is given—Bucky agreed.
- 14. In **Paragraph Sixteen**, the speaker is given—Sergeant interrupted.
- 15. In **Paragraph Seventeen**, the speaker is not given, but you know that the speaker is Bucky because a new paragraph was started—and the previous speaker was Sergeant.

Do you see how the speech tag tells who is speaking?

Do you see how you can skip the speech tag sometimes if there are only two speakers and you can clearly see who is talking?

You will be writing dialogue soon!

You have probably already learned the three basic rules for writing dialogue:

1. Each time the speaker changes, a new paragraph is started.

- a. This means that the person switched.
- b. Do not change paragraphs if the same person is saying more than one sentence.
- c. All of one person's words at that given moment go in one paragraph (until another person begins speaking).
- d. When a different speaker talks, a new paragraph is started (even if the "new speaker" spoke earlier).
- 2. When a speech tag comes at the beginning of the sentence, do the following:
 - a. Start the speech tag with a capital letter since it is the first word of your sentence.
 - b. **Put a comma after it,** then begin your quote with a quotation mark-capital letter: <u>B</u>ucky agree<u>d, "Y</u>es, it is all very strange."

- 3. When a speech tag comes at the end of the sentence (following the words that were spoken), do the following:
 - a. **If your quote is a statement, put a comma, then a quotation mark** at the end of it: "Poor Michael loses most of the battle<u>s," a</u>dded Sergeant.
 - b. If your quote is a question or exclamation sentence, put that end mark (? !) inside the quotation mark (since it is part of your sentence): "I do too!" shouted Bucky.
 - c. **Start the speech tag with a lower case letter** (since it is not a new sentence but part of the sentence you are now writing).

When the speech tag comes at the end of the sentence, students often get confused as to how to end the quotation. Keep these tips in mind:

1. You cannot have two periods in the same sentence.

- a. You may have an abbreviation that uses a period and an end mark that is a period in the same sentence (though not one right after the other)—but **you may not have a period to end your quote and a period to end your sentence**—all in the same sentence.
- b. Because of this, **you must put a comma following your quote (inside** the quotation marks because *commas and periods always go inside quotation marks*)—not a period.
- c. Then your period at the end of your sentence (following your speech tag) ends the entire sentence.
 - i. "Poor Michael lost most of the battles," added Sergeant.
 - ii. "Oh no, some of my men are turning back to normal toys." Sergeant interrupted.
- 2. If your quote ends in an exclamation point or question mark, you may include that "end mark" at the end of your quote—then end your entire sentence with a period.
 - a. In **this case, your sentence has two end marks**—the question mark or exclamation point for your quote and the period at the end of your entire sentence (following the speech tag).
 - b. This is acceptable as the exclamation point or question mark indicates the type of quoted material—questioning or exclaiming:
 - i. "I do too<u>!" s</u>houted Buck<u>y.</u>
 - ii. "I also wonder why the pixie dust is working no<u>w?" a</u>sked Sergeant who was still confuse<u>d.</u>

At this level, you will want to learn some other ways to say *said, asked,* or *exclaimed*. When your writing has a lot of dialogue, it can become laborious for a reader to keep reading *said, said, said* or *asked, asked, asked*.

<> B-3. Look up the word say or said in a thesaurus, and write three words to replace that word.

a. _____ b. _____

C. _____

<> B-4. Now look up one of your "replacement" words for *say/said* in a thesaurus, and write three words to replace your "replacement" word.

a. _____ b. _____ c. ____

<> B-5. Look up the word *ask* or *asked* in a thesaurus, and write three words to replace that word.

a._____ b.____

- C. _____
- <> B-6. Now look up one of your "replacement" words for *ask/asked* in a thesaurus, and write three words to replace your "replacement" word.

a. _____ b. _____ c. ____

<> B-7. Look up the word *exclaim/exclaimed* in a thesaurus, and write three words to replace that word.

a. _____ b. ____

- C. _____
- <> B-8. Now look up one of your "replacement" words for *exclaim/exclaimed* in a thesaurus, and write three words to replace your "replacement" word.
 - a. _____ b. _____ c. _____

When you write dialogue this week, consult the Speech Tag Words boxes following Lesson D to keep from using the same speech tag over and over again.

Lesson C. Sentence Structure/Advance Checklist Challenge: Colon Following a Speech Tag

All	Add one sentence with a colon (or more than one, according to your level). <i>If you have already done this,</i> you should still "code" the CC check box(es) and the sentence with the colon in your paper as directed by your teacher.
	Example: • There is a plant that catches and eats bugs and flies: the infamous Venus' fly trap.
	A colon must have a complete sentence (CS) on the left of it in order to be used. Thus, a colon cannot follow most verbs or a preposition since these words at the end of a sentence often make the sentence into a non- sentence.
All	Add one quotation or a partial quotation (or more than one, according to your level) if you and your teacher think it is appropriate. <i>If you have already done this,</i> you should still "code" the CC check box(es) and the quotation or partial quotation in your paper as directed by your teacher .
All	think it is appropriate. If you have already done this, you should still "code" the CC check box(es) and the

The best way to show off what you know when using quotes is to use a colon following a speech tag.

Normally, when your speech tag is at the beginning of the sentence, you separate the speech tag from the quote with a comma.

Franklin D. Roosevelt said, "We have a rendezvous with destiny."

However, you can also set off a speech tag with a colon under certain circumstances.

You may use a colon following a beginning speech tag under these circumstances.

1. The first rule is that your speech tag <u>must be a complete sentence</u> that could stand on its own even if there was no quote following it.

Franklin Roosevelt roused the crowd in Philadelphia, and predicted the role the "greatest generation" would play in America's history: "We have a rendezvous with destiny."

In this example, you can see the key features of a speech tag-colon.

- a. The speech tag ends with a noun rather than a verb or a preposition.
- b. If you took out the quote, you would still have a complete sentence in the speech tag alone.

2. Secondly, the speech tag <u>cannot end in a verb</u> since **a colon cannot follow a verb**. This is a major issue since nearly all normal speech tags end in a verb.

He said, She exclaimed,

They roared,

Said, exclaimed, and roared are all verbs that require objects following them. You can **not** have a sentence like *Franklin D. Roosevelt said: "We have a rendezvous with destiny.*" **You would have to use a comma after this speech tag since it ends with a verb.**

In order to use a colon following a speech tag, you must have a complete sentence before the colon.

This is correct--Roosebelt was optimistic: "We have a rendezvous vows with destiny."

This rule, of course, is included in rule #1 since ending a sentence with a verb (especially a transitive verb) will often result in an incomplete sentence:

He said.

He replied.

3. Another rule is that your **speech tag cannot follow a preposition.** This isn't nearly as big of an issue since you don't usually end speech tags with prepositions.

This rule also falls under #1 since when a sentence ends in a preposition this often results in an incomplete sentence:

Give this to (her). He asked for (her).

<> C. Write ten sentences using a speech tag-colon in each one.

1	
2.	
3.	

4.	
_	
5.	
6.	
7.	
8.	
0.	
9.	
10.	
Lesson D. Composition/Creative Writing: Write an Original Dialogue Essay (Rough Draft of Body)

- <> D-1. Study the Speech Tag Words boxes provided (Box D-1) and plan to use these words in your essay.
- <> D-2. Now you are ready to write a Dialogue Essay, following these steps:
 - (1) Read the notes you made for the first paragraph of the body of your essay.
 - (2) Number these notes in the order you think they would sound best. Add more information that comes to mind as you are ordering your notes, and mark through anything you do not think you will want to use.
 - (3) Write the first paragraph of the body.
 - (4) **Repeat** these steps for the remainder of the body of your essay.
 - (5) Write your rough draft on every other line in your notebook or key it on the computer.

<> D-3. Read the body of your essay aloud. Do you like the way it sounds?

Speech Tag Words Words That May Be Used in Place of <u>Said</u>

acknowledged agreed appealed assumed barked berated breathed charged choked commanded confessed continued cracked decreed determined divulged enumerated exploded fumed grinned guffawed hedged imparted inquired interpreted ieered listed mocked nagged pouted pried protested reasoned recorded repeated shrieked snipped suggested vocalized velled

added alleged appeased assured bawled beseeched broke in chatted cited commented confided contradicted cried defended dictated droned enunciated expounded fussed groaned gulped hesitated implied insinuated interrogated iested magnified mourned narrated praised proceeded purred rebuffed recounted replied sighed spat teased voiced

addressed allowed approved attested beckoned besought cackled chattered claimed communicated confirmed contributed criticized delivered directed echoed estimated expressed gabbed growled gurgled hinted implored insisted interrupted joked maintained mouthed nodded prattled on proclaimed quipped recalled referred reported slurred spouted thought aloud warned

admitted alluded argued avowed began blubbered called cheered clamored complained consented cooed cross-examined demanded disagreed elaborated exaggerated extended gasped grumbled qushed hissed imported instructed intimidated judged marveled mumbled noted prayed professed rambled recited refused retorted smiled squawked told whimpered

admonished announced articulated babbled begged blurted cautioned chided clarified conceded consoled coughed debated denied disclaimed emphasized exclaimed extolled giggled grunted harped hollered indicated insulted intoned lamented mentioned murmured persuaded preached promised ranted reckoned reiterated roared snapped squeaked trumpeted

whined

advised answered assented bantered believed boomed challenged chipped in coaxed concluded consulted counseled decided denounced disclosed enjoined exhorted faltered granted quaranteed hastened to add hooted inferred interjected introduced laughed mimicked mused pondered predicted pronounced rattled off recommended related sang snarled stammered urged whispered

affirmed apologized asserted bargained belittled bragged chanted chirped comforted concurred contested countered declared described discussed entreated explained foretold greeted quessed hastened to say imitated informed interposed jabbered lectured moaned muttered posed pressed proposed raved reconciled remarked screamed sneered stated uttered winked

Box D-1

Speech Tag Words

Words That May Be Used in Place of Asked

alluded bantered chided defended implored stammered appealed begged clamored entreated inquired whispered argued beseeched coaxed exhorted interrogated articulated besought counseled faltered mouthed asked blubbered countered groveled mumbled asserted breathed cross-examined hedged persuaded baited challenged debated hinted posed

Box D-1

Speech Tag Words Words That May Be Used in Place of <u>Exclaimed</u>							
accused bellowed bragged chastised disagreed glowered hollered intimidated pestered shrieked squawked	argued berated broke in cheered echoed groaned howled jeered preached snapped squeaked	asserted bleated cackled commanded emphasized growled huffed laughed proclaimed snarled teased	barked blew up cajoled cried exclaimed grumbled insisted mocked pronounced sneered trumpeted	bawled blurted called croaked exploded guffawed insulted muttered ranted sobbed	begged blustered chanted demanded expounded harped interjected nagged roared spat	belittled boomed charged directed expressed hissed interrupted ordered screamed spouted	

Lesson E. Study Skills/Prewriting/ Composition: Take Notes and Write an Original Opening Paragraph

- <> E-1. Now that you have written the body of your essay, you are ready to write notes for an original Opening Paragraph. Follow these steps:
 - (1) Read the body of your essay aloud to yourself, and consider these options for opening your essay. a. Just introduce the two toys in your essay.
 - b. Introduce the definition of *toys, rocking horses, toy soldiers,* or *pixie dust* that your dialogue demonstrated.

Note: If you use a Definition Opening Paragraph or Quotation/Wise Words type of Opening Paragraph, be sure you include a strong LINK tying the Opening Paragraph to the dialogue.

- (2) In your notes, plan on what you will include in your Thesis Statement.* (You may tweak your original Thesis Statement to fit in your Opening Paragraph however you see fit.)
 - a. Remember, a Thesis Statement is a statement that **tells the "thesis" of your paper--what your entire paper is about.**
 - b. It should be a sentence or two in length and should introduce your reader to your topic.
 - c. It may be at the very beginning of your Opening Paragraph or at the end of your Opening Paragraph.
 - d. It should bridge the gap between your catchy Opening Paragraph and the body of your essay.
- (3) Write enough notes for **5-8 sentences** on the lines provided, again not worrying about the order, having too much information, etc.
- (4) You may just jot down some thoughts, references, etc., for your Opening Paragraph notes, or you may create a "Sentence-by-Sentence" Outline like you did for the body of your essay.
- (5) You may plan to write your Opening Paragraph in a different "person" (first person, second person, etc.) if the content warrants it.
 - a. For example, if you are using an opening story, you may tell it in first person (if needed).
 - b. If you are using an opening challenge, you may tell it in second person, etc.

<> E-2. Follow these steps for writing your Opening Paragraph:

- (1) Write your Thesis Statement at the beginning of your paragraph that tells or introduces the topic of your paragraph. (Or plan to put your Thesis Statement later, if desired.)
- (2) Number your notes in the order you want them, and add any information you may have forgotten.
- (3) Using each set of notes for one sentence in the following way:
 - a. Read a line of notes.
 - b. Consider what you want to say about those notes.
 - c. Say aloud a sentence that you want to use.
 - d. Write down that sentence.
 - e. Repeat these steps for all of your notes.
 - f. You may leave out some information that you do not want to include or add more information if you remember something you forgot.
 - g. Write this paragraph in your notebook (on every other line) or key it on the computer (double spaced) before the essay you just wrote.

Lesson F. Composition and Editing: Edit and Revise Using the Checklist Challenge

<> F. Use the Checklist Challenge located after this week's lesson to edit your essay.

- (1) Complete each revision for each paragraph, as indicated.
- (2) Insert revisions with pen or pencil into your rough draft paper.
- (3) Highlight (or code) each revision on your rough draft paper as directed by your teacher.
- (4) Check off (or code) each item's check box on the Checklist Challenge for this week.

Note: If you are <u>not</u> familiar with CI's Checklist Challenge, and you feel that you need more help on it than this upper level book provides, you may desire to secure a complete Checklist Challenge (CC) lesson from one of my downloadable products or a first semester MC book for levels four through nine--all of which contain detailed lessons on the How To's of the Checklist Challenge. Also, see the Checklist Challenge Coding box provided.

Note: Notice that after several tasks of the Checklist Challenge, the items start to contain words like **"If you have already done this, highlight the word or sentence** in your paper and highlight the check box(es) as directed by your teacher." When you start to see these words, you may just <u>locate the items in your paper and code them</u> for your teacher rather than adding more of them. Be sure you code the items in your paper <u>and</u> in the task check boxes of the CC Chart.

Lesson G. Composition: Final Copy Original Dialogue Essay

- <> G-1. Write the final copy of your essay in your notebook, writing on every line. If you prefer, you may type it on the computer.
- <> G-2. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your essay since you completed the Checklist Challenge?

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.

- 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 with out 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.

Box F

Checklist Challenge for Week 14: Original Dialogue Essay

Between Two Toys

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).



Optional OPTIONAL -- Your teacher will decide whether you should complete this task or not, based on your grammar/usage level.

Note: Since your paper will be a dialogue with short paragraphs, you will not complete one Checklist Challenge item per paragraph. Just complete each task the same number of times that a check box is given for that task.



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.

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 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 (BHL)-being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
 - Infinitives--to + verb (to +action verb or to + BHL 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 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.



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 your added verbs in your paper.

Instead of	<u>Use</u>	Instead of	<u>Use</u>	Instead of	<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		

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



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

Examples: 0

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

Error 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.

All All E E

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 your added adjectives in your paper.

Examples:					
stringent	gracious	lengthy	trusted	courteous	infallible
meek	meager	valiant	understanding	trustworthy	horrendous
courageous	fulfilling	preoccupied	terrible	incapable	presumptuous

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

AIIAIIEIE

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).

Builliou III						
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		

*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.)

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

All E

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 (or ask your teacher for spelling help).

```
Banned Word List
```

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:

Consider the following ideas:

- Something catchy: "Toy Talk"
- Something comical: "The Toys Speak"
- Something bold: "Listen to Me!"
- A Scripture: "The Rocks Would Cry Out"
- · Something biblical: "Out of the Mouths of Toys"
- · Something about character: "Listen"
- · Something informative: "Dialogue Between Toys"
- Other: "Alive"
- See 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-letteror-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.

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:
- · Have you ever wondered what toys would say if they could talk?
- Imagine hearing a story from a toy's point of view.
- Ips ⊡ 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.
 - If your paper does not have a separate Opening Paragraph, you will want to add an Opening Thesis Statement-Plus--a sentence or two introducing your topic that contains the Thesis Statement--to the beginning of your paper.

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.

Example:

- It certainly changes your perspective when you hear what toys might say.
- Service You may choose to include Thesis Statement "Reloaded" that restates the title of your paper rather than the Thesis Statement.

Add one SSS5—Super Short Sentence of five words or fewer. If you have already done this, you should still "code" the CC 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.

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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 enough,* you should still "code" the CC check box(es) and the advanced words in your paper as directed by your teacher.

Instead of:	<u>Use:</u>	Instead of:	<u>Use:</u>
tree	maple	deep	bottomless
kind	compassionate	turn	swerve
grass	blades	loud	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*.

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В

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 level students should omit as much redundancy as possible throughout all paragraphs.

[©] Do not change insignificant words such as *was, it, and*, etc.

Add one **interjection** to the beginning of one of your sentences, or add a new sentence with an interjection in it (or more than one time, according to your level). *If you have already done this,* you should still "code" the CC check box and the interjection in your paper as directed by your teacher.

Punctuate appropriately:

- Follow it with a comma: Yes, that "hunter" has an easy meal! OR
- Follow it with an exclamation mark, then start a new sentence with a capital: Yes! That hunter has an easy meal.
- [®] Interjections include words from the following rhyme:

My, well, oh Wow, yes, no

Checklist Challenge for Week 14: Original Dialogue Essay--Between Two Toys

Examples

- When a spider creates its web, it uses an original design.
- Because a web must capture many types of prey, it is durable and adhesive.
- While a spider is designing its web, it constructs a frame and spins spokes that span out from the center.
- Since a web needs to be durable and adhesive, it is made of silk threads.
- Subordinators are words that come at the beginning of subordinate clauses. They include words in this rhyme (plus many more):

Since, When, Though

Because, If, Although

- A subordinate clause consists of a subordinator + a subject + a verb: When a spider creates its web, it uses an original design.
- Server Remember how to punctuate a subordinate clause opener:

When you start a sentence with a subordinate clause,

Put the comma in when you hear the pause.

Add one **prepositional phrase opener** to each paragraph (or more than one, according to your level). If it is long or you hear a pause after it, follow it with a comma. *If you have already done this,* you should still "code" the CC check box(es) and the PP openers in your paper as directed by your teacher.

Examples:

- Within its abdomen, the spider has special glands that produce silk. (Optional comma)
- From the center of the web, spokes fan out and anchor the surrounding frame.
- Onto the surrounding frame, the center of the bridge is anchored. (Optional comma)
- In the center of a web, the spider waits patiently for its victim.
- With even more silk, the spider further entangles its prey.
- With leaves tipped with spines that act like prison bars, the spider catches its prey.
- After digestion, the leaf gradually reopens and waits for another insect to come too close.
- Follow the opener with a comma if it is five words or longer or two prepositional phrases in a row, or if you hear a pause.

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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.

Add one set of **triple adjectives** (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box(es) and the triple adjectives in your paper as directed by your teacher.

Example:

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- The crafty, ingenious, and creative spider knows just how to capture its meal.
- Ser Triple adjectives need and or a comma between them if they can be placed in reverse order and still sound correct.
- Separate items in a series with commas with the final comma before the and.

Add an alliteration (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box(es) and the alliteration in your paper as direct ed by your teacher.

Example:

- The sneaky, subtle spider seldom skips supper! (Okay, maybe a little overboard!)
- The **subtle spider** eats his prey.
- He is an honorable elderly man.
- Server Alliteration is a technique in which two or more words in a sentence begin with the same sound.

Add one **conjunctive adverb**, also known as an interrupter (or more than one, according to your level). If you hear a pause, place punctuation on both sides of it. *If you have already done this*, you should still "code" the CC check box(es) and the conjunctive adverb(s) in your paper as directed by your teacher. You may select one from the list below or choose one of your own.

Examples:
however
likewise
however
therefore
in comparison

moreover whatsoever in addition to in spite of furthermore

henceforth for instance similarly alas for example wherefore consequently nevertheless

nonetheless hence in fact thus

Service Three ways:

• In the middle of one sentence:

- The Venus' flytrap, <u>however</u>, is actually a plant.

- In the middle of two sentences with a semicolon just before the conjuctive adverb:
 The Venus' flytrap is a plant; <u>however</u>, it actually catches and eats bugs and flies. (CS; CA, CS.)
- At the beginning of a sentence:
 - However, the plant actually catches and eats bugs and flies. (CA, CS)

Use one set of **sequencing words** (or more than one, according to your level). *If you have already done this,* you should still "code" the CC check box(es) and the sequencing words in your paper as directed by your teacher.

Examples:

- First things: First, initially, originally, at first, primarily, to begin with, in the beginning
- Second or middle things: Second, next, then, secondarily, progressing, progressively, following that
- Third and final things: Eventually, thirdly, ultimately, finally, consequently, lastly, in the end
- General: Then, next, later, after, sometime, etc.



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.

Goals, Obstacles, and Descriptions of Person or Animal Trapped in a Room



Lesson A. Goal Setting: The Protagonist Must Have a Goal

The protagonist is the main character of the story. He or she is sometimes called the "star." This character may be a human, an animal, or even an object, but the important thing is that **most of the action centers** around the protagonist.

The protagonist of a story has at least one goal. This is the goal that the entire story revolves around. A character may, and usually will (in longer stories), have smaller goals and secondary goals (otherwise known as subplots). But a **character must have a singular goal that holds the entire story together**. Without this goal, the story is just a description of events (i.e. a narrative or re-telling essay) not a true story.

In your story, the goal will be simple: **Get out of the room!** In other stories, the goals may be more complex such as keeping a best friend or doing the right thing in a trying situation.

Two goals may even contradict. For example, if doing the right thing causes you to lose a friend, your goals may clash. The important thing at this point is that you are clear at the beginning of your story writing what the main character's goal is (keeping a friend at all costs [not recommended] or doing the right thing even if it means losing a friend).

<> A. Look up each of the Bible stories/characters given below. What goal did each of the following Bible characters have? Choose one goal for each character.

Example: David defeat Goliath

Note: See the Answer Box at the end of this week, if needed.

1. Gideon	
2. Joshua	
3. Moses	
4. Wise Men	
5. Nehemiah	
6. Noah	
7. Daniel (in lion's den)	



Lesson B. Obstacles: The Protagonist Must Face Obstacles

Even the best goal means nothing in a story unless there are **significant obstacles that stand in the way of the main character reaching his goal.** The character must have the inner strength to fight through whatever obstacles are in his way. If, in your story, the character wants to get out of the room, but all he has to do to achieve that goal is go to the door, turn the knob, and walk through, it will obviously not be an interesting story. So if your character has a goal and big obstacles standing in his or her way, what does he or she do? This is where stories get very interesting. If your character sees all of the obstacles and decides to give up the goal, then the story ends there.

But if your character faces the obstacles, he or she may succeed and achieve the goal or fail and not achieve the goal. However, either way, the character meeting those obstacles creates what every story needs: **drama**.

<> B. What were the primary obstacles facing the following characters? List at least three for each character. See the Answer Box at the end of this lesson, if needed.

Example: David Goliath huge. David small, no weapons, no training



Lesson C. Scene Development: Creating Scene Descriptions

Two Gutters--Lack of Description and Over-Description

Descriptive writing is like bowling in that there are two gutters. The **first gutter is the lack of description**. This type of writing projects **no pictures into the imagination** of the reader.

The **second gutter is over-description.** This is when every aspect of the scene is described in too much detail. When this happens, the whole scene grinds to a stop while an entire paragraph is spent describing a chair, for example.

Two Keys--Use Action and Be Picky

The <u>first key</u> to avoiding either of these pitfalls is to describe using <u>action</u> as much as possible. For example, instead of writing, *The spindly antique chair <u>sat</u> in the corner*, write, *The antique chair <u>wobbled</u> precariously as the man sat down.* By doing this, you keep the scene moving while describing the things in the scene.

You can be assured of having more action-driven descriptions if you use action verbs as much as possible and avoid using being and linking verbs. Try not to use a BHL verb unless it is used with an action verb.

For example, instead of saying, The window pane was glossy, say The window pane glistened in the rain.

You will avoid using being and linking verbs better if you learn to recognize this category of verbs by learning Cl's BHL (Be a Helper, Link) verb song/rhyme.

<> C-1. Study the BHL verb song/rhyme provided.

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

Be, a Helper, Link verbs, HIJKLMNOP Is, Are, Am, Was, & Were. QRSTUV 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, HIJKLMNOP Appear, Look, Seem, Remain, Taste, Feel, & Smell The <u>second key</u> is to be picky about what you spend time describing and what you do not. **The point of descriptive fictional writing is to put images into the mind of the reader and put emotions into his or her heart.** Some things need to be described in more detail than others.

<> C-2. Write a new sentence beneath each sentence given below, changing the description to an action-verb-generated description rather than an adjective-generated description.

Example: The sinister man's eyes **were hollow**. The sinister man **peered** through hollow eyes.

1. The wall had filthy, rancid water on it.

2. The little, impoverished boy sat in debtor's prison.

3. The meager, tasteless stew sat on the tray.

4. The robe had lots of colors.

5. There was a lot of wind in the storm.

6.	Jim	was	woken	up	by	а	sound.
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7. The smoke was in the room.

8. No one was there to help Jim.

9. The smoke was everywhere.

10. There was someone in the doorway.

Sample Action Descriptions for <> C-2				
1. The filthy, rancid water dripped off the wall.				
2. The debtor's prison seized the little, impoverished boy.				
3. The colorful robe glittered like a rainbow.	Box C-2			

<> C-3. Choose five objects in the room you are sitting in right now. Write a sentence using action describing each one.

1.	
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2	
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-	
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3.	
-	
-	
4.	
_	
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5.	
-	



Lesson D. Sentence Structure: Conjunctive Adverbs

All

Add one **conjunctive adverb**, also known as an interrupter (or more than one, according to your level). If you hear a pause, place punctuation on both sides of it. *If you have already done this,* you should still "code" the CC check box(es) and the conjunctive adverb in your paper as directed by your teacher.

Examples:						
however	moreover	henceforth	for example	nonetheless	likewise	
whatsoeve	er for instance	wherefore	hence	in addition to	similarly	
consequer	ntly in fact	therefore	in spite of	alas	nevertheless	
thus	in comparison	furthermore				
	 In the middle of on The Venus' fly In the middle of two The Venus' fly 	trap, <u>however</u> , is o sentences with		before the conjuct	ive adverb:	

A conjunctive adverb (CA) is a word that shows a relationship between two ideas. CA's can appear in different places within sentences. The key to remember is that CA's take two different phrases or clauses and show how they relate to each other.

Take a look at the following list of sentences using conjunctive adverbs:

- 1. The Venus' flytrap is a plant; **however**, it actually eats bugs and flies.
- 2. James is currently the best player in the NBA; moreover, he will be the best player ever.
- 3. She didn't like desserts; **for example,** she had never eaten a birthday cake.
- 4. The British could never wipe out Washington's army; **consequently**, they lost the revolutionary war.

Each of these sentences takes two ideas and uses the CA to tell how they relate to each other.

The Venus' flytrap is a plant; **however**, it actually eats bugs and flies. The word **however** tells us the second part doesn't seem to fit with, or contradicts, the first part.

Lebron James is currently the best player in the NBA; **moreover**, he will be the best player ever. The word **moreover** tells us that the second part will go further than, or add something to, the first part.

She doesn't like desserts; for example, she has never eaten a birthday cake. The second part here is the example for the first part.

The British could never wipe out Washington's army; **consequently**, they lost the Revolutionary War. The second part tells what the result (or the consequence) is of the first part.

In all of these examples, the CA serves as the key word to show how the ideas relate to each other.

Study the following list of conjunctive adverbs.

however	moreover	also	for example	alas	whatsoever
for instance	wherefore	hence	henceforth	similarly	consequently
in fact	therefore	nonetheless	nevertheless	thus	in comparison
furthermore	in spite of	likewise	in addition to		

While CA's are a great tool for the writer, they tend to be obscure, so you don't want to use too many of them.

There are four places you can use CA's within a sentence.

(1) You can begin a sentence with a conjunctive adverb. When you do this, you need to place a comma after the CA.

However, the plant actually catches and eats bugs and flies.

(2) You can end a sentence with a conjunctive adverb. When you put a CA at the end, put a comma before the CA.

The plant actually catches and eats bugs and flies, however.

(3) You can use a CA to combine a dependent clause with a phrase (or a dependent clause--not a complete sentence) or to combine two phrases.

The Venus' flytrap, however, is actually a plant

The key here is that, when both sides of the CA are <u>not</u> complete sentences, you should put a comma on both sides of the CA. In this example neither side of the CA contains a complete sentence: (a) The Venus' flytrap; (b) is actually a plant

(4) The final placement is also the most common. It is when you use a CA to combine two compete sentences (clauses).

The Venus' flytrap is a plant; however, it actually catches and eats bugs and flies.

Here the punctuation is a little trickier. When there is a complete sentence on both sides of the CA, you need to put a semicolon in front of the CA and a comma after it. Be careful to read your sentence slowly to see if you are using the CA to combine two complete sentences.

A conjunctive adverb, especially when used to combine two sentences, is a difficult type of word to use correctly because of the complex grammar rules.

<> D-1. Write five sentences with a CA used at the beginning of the sentence.

1.	
2.	
3.	
4.	
5.	

<> D-2. Write five sentences with a CA at the end of the sentence.

1.	
2.	
3.	
4.	
5.	

<> D-3. Write five sentences with each one containing a CA used to combine a dependent clause with a phrase or two phrases.

1.	
2.	
3.	
4.	
5.	

<> D-4. Write five sentences with each one containing a CA used to combine two complete sentences.

1.	
2.	
3.	
4	
5.	

Lesson E. "Story" Writing: Outline Rough Draft

Now you are ready to outline your "story." Your story will be three or four paragraphs in length. You will simply write a very short story about a person or animal who is in a room and wants to get out. He/she will face obstacles--and will either overcome these and succeed (get out) or not overcome them and fail (not get out).

<> E-1. Read the Sample Story provided in the Sample Story box (Box E-1).

<> E-2. What is the goal of your character? Get out of _____ !

<> E-3. What will the setting of your story be?

Possible Story Ideas for <> E-3.
1. Flooded basement (from animal's point of view)
2. Person trapped beneath something in a room
3. Person trapped in a wrecked car or airplane
4. Pet locked in a pet carrier
5. Person in a wheelchair not able to climb stairs
Box E-3

<> E-4. List at least three obstacles your character will face.



3. Mind getting foggy

Box E-4

Sample Story

Something startled Jim awake. He blinked his eyes several times, trying to figure out what it was. This was one of many times a day he wished he could just stand up and look around, but since the accident, the only movement he had was one finger on his right hand. With a few clicks of his controller he called up the house's electrical equipment. The screen showed that the phones were not working. Then he smelled it: smoke! [Paragraph 1/Scene 1: Woke up/started computer=introduce his limitations & setting]

Jim was fully awake now and could tell that it was an electrical fire, probably the reason his phone lines were down. With three more clicks, he activated the batterypowered emergency function to contact 911. Because it operated on batteries and was separate from the phone lines, he was able to get the message out, although it would take at least fifteen minutes for them to arrive. The smoke was getting stronger now; the fire was spreading quickly. Although he couldn't yet see the flames, he could hear them getting larger. Using the computer system, Jim opened the automated windows and blinds, letting the outside light in. The smell of smoke then mixed with another smell: gas. It was only a matter of time until the entire home would explode. [Paragraph 2/Scene 2: Contacted fire dept w/ clicks/see smoke/hear fire smell smoke]

"Help! Help!" he cried out. But no one outside responded. Jim cranked the speakers up as high as they would go and instructed the computer to cry out for him. It was louder but still did not bring help. The smoke was overpowering now, and Jim began to feel lightheaded. He could see a couple of people milling about outside his house, watching the smoke, but they could not see in to know he was inside. [Paragraph 3/Scene 3: Volume up/see ppl/smoke strong]

Finally, he had an idea. His mind was foggy and the clicks were not as quick, but he deliberately put the front blinds down and began to open and close them with his fingers tapping wildly. Jim's original idea had been to sign SOS, but by that time his mind was in such a fog that he couldn't remember how. Slowly, the smoke overcame him, and he began to drift away. The last thing he remembered before passing out was the crashing sound of a door being smashed in and two sets of hands lifting him from the bed. Someone had gotten the message. [Paragraph 4/Scene 4: Tried click SOS/smoke overcame = overcome obstacle & meet goal]

Box E-1

- <> E-5. Outline your story on the lines provided following these steps:
 - 1. Move to the notetaking section provided below and write your paragraph topics, in the order you think you will want them, on the "Topic of Paragraph" lines.
 - 2. Once you have all of your paragraph topics designed, fill in the lines beneath with notes to indicate what you want to include in each paragraph. You should do this Sentence-by-Sentence unless you have your teacher's permission to do it by listing several key points for each paragraph.
 - 3. If, while you are taking sentence notes, you think of more paragraph topics or see that a paragraph will need divided into two paragraphs, just mark this. Your outlining space is for you! You may add, sub-tract, or divide however you desire.
 - 4. You may write down too much information and omit some of it later when you are writing, if needed, but **do not write down too little information.**
 - 5. <u>You may or may not use all of the sentence lines</u>, according to the number of sentences assigned to you.

All--Paragraph One of Body

Topic of Paragraph One
Sentence 1
Sentence 2
Sentence 3
Sentence 4
Sentence 5
Sentence 6
Sentence 7
Sentence 8
Sentence 9
Sentence 10

<u>All</u>--Paragraph Two of Body

Topic of Paragraph Two		
Sentence 1		
Sentence 2		
Sentence 3		
Sentence 4		
Sentence 5		
Sentence 6		
Sentence 7		
Sentence 8		
Sentence 9		
Sentence 10		

All--Paragraph Three of Body

Topic of Paragraph Three		
Sentence 1		
Sentence 2		
Sentence 3		
Sentence 4		
Sentence 5		
Sentence 6		
Sentence 7		
Sentence 8		
Sentence 9		
Sentence 10		

Extension--Paragraph Four of Body

Topic of Paragraph Four				
Sentence 1				
Sentence 2				
Sentence 3				
Sentence 4				
Sentence 5				
Sentence 6				
Sentence 7				
Sentence 8				
Sentence 9				
Sentence 10				

Lesson F. Story Writing: Write Story

<> F. Write your story in your notebook on every other line or key it on the computer.

Note: Notice how the sample has very little dialogue (people quoted/speaking exact words): "Help! Help!" he cried out. You will not have space to have too much dialogue.

Only plan to use quotations and/or dialogue if you are experienced in writing quotes. You may also look back to past dialogue lessons to review dialogue rules. Remember to start a new paragraph each time the speaker changes if you do use dialogue.

Note: You will not be completing a Checklist Challenge for this story writing paper.

Appendix A: Editing and Revising

It is recommended in this curriculum that students be taught from the beginning of their writing days how to edit and proofread their compositions using proofreaders' marks. It will be laborious at the beginning, but these marks ensure consistency in editing, as well as efficiency in marking. When students devise their own systems for marking errors, they are often long and indistinguishable markings that are different each time. Then when the teacher edits a paper for her student, her markings will be different too. By teaching proofreaders' marks, everyone who edits will mark errors in the same way. (This also encourages peer editing, which is valuable for both those who are editing and those being edited.)

Obviously, young students will not learn all the proofreaders' marks the first year of writing, but when used consistently, everyone will begin using the same markings and these markings will take on immediate meaning for anyone who sees them in writing. Begin with the simplest, most commonly-used markings and continue adding new markings as your student matures as an editor.

The author has used proofreaders' marks with hundreds of students over the years, and even the youngest students enjoy learning proofreaders' marks and catch on rather quickly. Editing often becomes a challenge--a game, of sorts--for analytical students, and even those without superb editing skills enjoy the thrill of finding errors and recommending changes.

Proofreader's Marks

Symbol	Meaning
a	Capitalize a letter
X	Make a capital letter into a lowercase letter.
annd	Delete (take out)
He went to town. When he left, he went to town.	Insert punctuation
He went town.	Insert
He to went town.	Reverse
He went totown.	Insert space
He went to town.	Leave as it was before the mark was added.
He town went to.	Move
A	Make a new paragraph

Appendix B: Teaching Composition in a Co-Op or Small Group Setting Revised 2009

Homeschooling parents everywhere are enjoying fellowship and sharing their strengths through co-ops and small group classes. Oftentimes, like-minded families will get together one day a week and have parents take turns teaching what each one feels she or he is best at or enjoys. Other parents do the same, and the result is often a different take on a subject passed on, a passion for a subject that one might not have but another does spread around, and quality lessons taught to students. Personally, Character Ink (CI) offers what we have termed "cottage classes" in which parents pay for a once-a-week class taught by one of our teachers (Ray, Donna, and our adult sons and daughters) in a subject that their child(ren) might enjoy taking outside of the home (or through our correspondence writing classes). This has been especially true of various types of writing classes, since we spend a great deal of our time and energy writing composition and language arts books.

I have taught language arts and/or composition classes once a week all day (or twice a week—once locally and once in another city) for ten years to test the programs we have written—and for an additional five years (using a host of other programs) prior to that. Our son has taught these for seven years, and our daughters have taught them off and on throughout the past five years as their schedules permit. This article will focus on what I have found to work (or not work) in teaching writing in a small group setting. It will focus on composition only (i.e. not a student's entire language arts, like our complete *Character Quality Language Arts*) since composition is what most homeschooling groups focus on. (Teaching complete language arts classes once a week for two to three hours per level (and checking all of those assignments) can be done, but it is laborious and taxing—and not for the faint of heart!)

I have dozens of tips to pass along to you, but first let me elaborate on the system I use to teach composition classes to homeschoolers, so that when a tip refers to an aspect of one of my classes, it will make more sense. My composition classes generally last twelve to fourteen weeks (of one semester). I group students according to grade levels and whether they have been in my writing classes before or not. The books I use (*Meaningful Composition*) are not just writing idea books or sentence or paragraph writing. They contain full-length writing projects directed step-by-step at each class' writing level. I say that because I need to allow a lot of class time to edit and critique students' writing assignments (as opposed to just having the students take turns reading a few sentence description of an animal, etc.). Classes last from one hour and a half to two hours, depending on the number of students in the class and the level (i.e. how long their papers are!).

Generally speaking, I try to limit classes to six students per class, but with research writing, I can handle more than that in the upper level research paper class since it is more of a weekly meeting/check on sources and cards, followed by short instruction time rather than in-class editing. (I grade the final papers outside of class since they are twenty to thirty pages long with MC: Research Paper!)

I will enumerate some things that I think contribute to a successful co-op or small group composition class below. They will be in no particular order. Many of them reference our composition program, *Meaningful Composition*, but you may do the same type of thing with any strong composition book that has complete writing assignments (i.e. from research (if needed), to outlining, to rough draft, to revisions, to final copy) or even with homemade writing assignments that you detail in the form of a handout, etc.

- Have your lessons planned out ahead of time. Since we write curriculum, more times than I care to remember, I have been completing the writing of a lesson or creating of a writing checklist on the morning of my class! This creates undue stress and leads to lack of preparation (as I forget important things, etc., at the last minute). Whether you create the writing lessons or you use a pre-made writing curriculum, it pays to know what you are going to do ahead of time, have all of the copies you need, etc.
- 2. In choosing materials to use for your class, be sure they have the level of direction and instruction that you need, as the teacher. Some teachers feel confident with a little blip: "Write one hundred words about an authority that you should respect. Use two sources and tell what those sources are within the text of your report." Many do not! It is frustrating for you as a teacher to not have the direction you need; however, it is even more frustrating for the students to be given something that vague to write about. I prefer that everything is laid out step-by-step for me when I teach writing—and not just for me, but also for the students. I don't want to just put samples of how they should cite sources on the board for them. I want them to have them in hard copy—to take home and model from. In selecting your writing lessons, the more directed, the better.
- 3. Focus on complete, finished products. Younger children may just be learning to write sentences, and then paragraphs. However, the focus of your writing class should be writing! Too many writing programs are all technique—learning to write a description, learning to write with imagery, learning to write creatively. All of that is good—and should be incorporated into a strong writing program. But simply learning to write with imagery does no good if the student does not know how to write a story or re-tell an event that contains that instance of imagery. In other words, don't just teach him to write descriptively about a scene that took place in his life, but instead teach him to write the entire event—and place that description in his essay. Writing exercises are good—but students (and parents!) like to come out of class with reports, essays, stories, and letters that they can be proud of.
- 4. Allow enough time to check all of the students' work in class (unless you have arrangements to receive their work earlier and have it edited ahead of time). A major part of the learning process in my composition classes is peer editing and critiquing. At the beginning of each class, I tell the students to put their work in stacks: this stack should be the outline of your new report; this stack should be the Checklist Challenge (CC) and the "colorful" page (the report they did the CC to); this stack should be the final copy of last week's report; etc. (Demand that students write their names in the upper right hand corner of every page before they put their pages in stacks from the beginning to avoid confusion.)

Then they are instructed to pass their rough drafts of this week's writing to the left (or right). Each student has a certain color of editing pen that he or she is assigned at the beginning of the semester, and each one is to begin editing his neighbor's paper immediately—while I check the stacks and record grades. Each student writes his name in his color pen in the upper left hand corner of the paper he is editing (so I can check his editing skills when I get the paper and so a student can ask his peer what a certain thing means if something is unclear). As each one finishes editing his peer's paper, he passes it to the next person, and that person writes his name in the upper left corner and uses his color pen to edit.

When I am finished checking the stacks of work they have made for me (I'm sitting at the table with them), the students get their work out of the stacks and the finished rough draft papers (the ones that everyone has edited) come to me for editing and critiquing. We do have some down time in which all of the students are finished peer editing, and they are waiting for me to finish my edits, but they are usually putting their other stacks away, checking my remarks, making corrections, etc. (They may also start on the next assignment or two as they know what is coming since we follow an outline-write-CC-final pattern with all writing assignments.) My color of pen rules! That means that if I write "stet..." (a proofreader's mark that means to ignore the previous edit) beside another color of pen, the student should ignore the edit and leave the item as it was. Students know that I might "stet" their editing suggestions. This gives them the freedom to insert a comma or change a spelling without fear that they will misdirect their peers. I will check it eventually, and if the edit is not right, I will fix it.

At first, students are hesitant to edit. They are sure they do not know much to write, suggestions to make, etc. However, after a few weeks, they are editing like pro's, asking me if a comma should be in a certain place, how to spell something, etc. It is really a group effort and much fruit comes from this editing/critiquing process.

Of course, girls like this editing process more than boys (shocker, huh?). Nonetheless, everyone is expected to try his or her best to find errors. If I sense that a class is not working hard at the editing process, I will start taking grades on editing, just like I do for an outline or a report. This means that when I get the rough drafts, if your name is first or second on the editor's list of names, and you only have a mark or two in your color of pen, while others much later found a lot more mistakes, you will get a low editing grade. I can tell when kids are doing a perfunctory reading of the paper, but not really trying to edit. It isn't fair to the other students to have an unmotivated editor—plus, the lazy student will not learn to edit if he doesn't edit. Another bonus is that if a student is a poor editor in the beginning, but really wants to learn, he can benefit from the papers that he receives near the tail end of the editing process. He can see the edits that others found (and study the edits that I mark on his papers) to become a better editor.

Lastly, students are often driven by peer pressure—either positive or negative. I see this all the time in our cottage classes. A writing class (or speech and debate class) is an opportunity to use peer pressure for the good! I can tell in the first week or two of a class how motivated that class will be (in part, at least; obviously, I can motivate them as well) by how many studious, responsible, diligent students I have in that class. Writing classes can go up one to three grade levels based on the skill and motivation of the students. In classes where I have two or three outstanding students, everyone gets significantly better. Peer editing comes to play in this because a formerly-laxed student will work harder knowing that his paper is going around the room next week. Peer editing is a win-win situation.

5. If you can tag teach a writing class, it would be even better! When I have an especially large class, I will sometimes have our daughter Kara help me. She will take a stack of work, check it, record grades, etc., or she and I will split the editing stack, and she will edit half and I will edit half. She has been doing this type of thing for me since she was fourteen, and she is a pro! If you can get another teacher who teaches/grades like you to help you with the in-class checking of everything, you will probably be less stressed. Of course, you can always have the students turn everything in, then grade at home and bring it back next week. Here are two examples of how to handle all of that paper work (in class, spontaneously like described above and as work you take home to grade):

- a. **Checking all in class** -- In the first scenario (the one that I use), I check all assigned work for that week right in class. Then we go over what is upcoming, and I assign next week's work. In this situation, there is never a lapse (i.e. waiting for me to check rough drafts for a week, then they come back to that assignment). Thus, this week, they might have the following homework I will check:
 - i. Final copy of paper they started two weeks ago
 - ii. Checklist Challenge revisions for last week's paper (the CC chart, along with their "colorful" report—the copy of the report they marked their CC changes with colored highlighters or colored pencils)
 - iii. Outline for this week's paper
 - iv. Rough draft of this week's paper
 - v. Note: Then they will have homework from any of those things (i.e. the next step in the process) and we will start researching or outlining a new paper.
- b. **Taking some assignments home --** In a scenario in which you take home all of their assignments and bring them back the next week, you would take all of those things home to check, and they would start on all new work that week (plus the next step in what you graded and brought back). The reason I do not use this approach is because the student is working on so many reports at once with this method—you are taking home a CC ("colorful" with revisions highlighted) copy of one paper and an outline/ rough draft of another (this week's homework assignments). Then you are giving back stuff from the previous week, so they are doing the next step on all of that—in all, they would have the three reports/essays you gave them back from last week (in various stages—homework listed below) and the two or three stages of this week's homework you are taking home to check—up to five different papers at one time. You would give them back what you took home last week, so they would have the following homework this next week:
 - i. Checklist Challenge on rough draft from two weeks ago
 - ii. Final copy of the CC ("colorful") report from two weeks ago
 - iii. New outline
 - iv. New report
- 6. Try to balance their homework. I tell my parents up front that the student will have two, three, or four hours each week of homework (depending on grade level), and I try to keep it even each week. They are usually doing a final on one paper, a CC on another, and starting a new (research, outlining, brainstorming, etc.). This cycle continues throughout the semester so that they are always writing, always in various stages with their projects. I make it clear to parents, also, that this is not extra-curricular, like basketball or Girl Scouts. This is part of their school, and they should treat it as such. When a student gets behind on his work, the whole class suffers as we try to catch that student up, check his work separately, etc. (I even recommend that this be that student's English, for the most part, for that semester. When a student tries to do another full English program and my two hours class with four hours of homework, something usually suffers.)
- 7. After all homework is checked and returned, I turn my attention on to next week's assignments. Continuing reports are touched on, and the students put colored post-it notes on the edges of their MC book to indicate pages that have homework assignments on them. I try to spend the last twenty to thirty minutes of class introducing new writing assignments, especially if it is a type they have not done yet, like a research-based report or a story. Again, all of my instructions for these are in the student's book, so we read them and review the examples,

etc., and have time for questions. Additionally, if it is a new class (many students come to class each year, so I have some complete "classes" that have used my approach for many years), I try to review a new Checklist Challenge item (revising item) each week. If they have had a lot of grammar already, this is usually a matter of reminding them of what they already know about prepositional phrase openers, double adjectives, etc.---and teaching them to use them themselves. Too often, students are loaded with grammar facts, but they do not know how to write with those same items they have learned to find in grammar exercises.

- 8. Also, if the students are nearly all new, I use the first week or two (when we have little or no homework to check) to teach the basics of Sentence-by-Sentence Outlining for sentences (since our books contain some passages and reports/essays using this approach), our Sentence-by-Sentence outlining approach, and how to code and do the Checklist Challenge (overview—not each revision item yet). I try to get as much instruction in the first week or two as I can (without overloading them) so then they can write, write, write the remainder of the semester.
- 9. I also teach proofreaders' marks the first week (for older students) or two marks per week throughout the semester. The students learn these easily (and actually enjoy them) as I mark their papers with them, and they start the second week, at least, marking omission, capitalization, and some other basic ones. Proofreaders' marks make all editing/revising universal. You don't have to wonder what someone meant by a mark since we all use the same ones. You don't have to write detailed information in the margin when you are editing someone's paper—you simply use a proofreader's mark to indicate the change you think needs to be made. I do write things in the margin, especially about content, sentence combining, redundancy, etc., but basic proofreaders' marks take care the majority of edits that students put in or suggest.
- 10. The younger classes are actually the most difficult ones to teach. There is only so much information they can absorb all at one time. There is only so much writing they can do (i.e. usually just one or two paragraph reports at first). Thus, your limitations for instruction and checking work are greater. If you are using a writing book that has a lot of grammar, sentence writing, and just starting paragraph writing (like MC 4 I), I recommend that you mix that up (i.e. do not just do all the grammar, then all the sentence writing, then all the paragraph writing). Once they know the basics of what a sentence contains (i.e. difference between a real sentence and a fragment or dependent clause), you may begin on what a paragraph contains and start writing paragraphs almost immediately—even while going back to earlier parts of a book for grammar, writing techniques, etc. This way you are involved in actual whole, finished products quicker.
- 11. Encourage students to key their reports and essays on the computer. I can remember having to do various drafts of reports and just cringing at the thought of it—well, that doesn't have to be the case with our kids in this electronic generation! If there is one benefit of all of that texting, facebooking, and blogging for kids, it would have to be that they are learning the keyboard earlier and earlier. Even for my own younger children, I will key two paragraphs of a report and they will key one, etc. Suddenly, those revisions do not look so daunting. All of my purple pen doesn't make them cry to think of those extensive rewrites! Most of my students (from fifth grade on or so) write their outlines by hand, key their reports, input revisions with pen and highlighters (the CC), then key their finals (with those colorful revisions added during the final copy). Some savvy students even do their CC revisions on the computer using the color shading tool to mark CC revisions. Talk about "colorful" papers!

12. Most parents want writing grades. We have various policies with classes through CI, but as a general rule, we do not grade elementary classes at all. We sometimes grade middle school (especially in writing), and we seldom grade speech and debate (though Ray or Joshua generally gives each student one-on-one feedback at the end and will help parents determine a grade for the class, if desired). For writing class, I use a writing Rubik that looks something like this (bold font/underline are normal grades—research, opening paragraphs, closing paragraphs, source citation, and editing grades are all possible additions and take away from the "normal" aspects so I always have 100 points possible*):

- 9 = A-8 = B 7 = C 6 = D 5 = F
- 13. Remember that you are an extension of someone's homeschool. When a student does not turn in work, I give him one week to bring it in, unless he has an excuse from his parent. The parent may tell me at any time that a week is too busy or there is a problem, and a report or essay will be skipped for that child. Obviously, this makes it harder in class, but they are the parents, and they know their family's limitations. When the parents desire for something to be skipped, in terms of grading, that is a 0 out of a possible 0, as if the assignment never existed. Also, it is easier to skip one assignment altogether (i.e. not do the instructional essay at all) than it is to skip bits and pieces of a few assignments. I have never had parents take advantage of this policy. They want their child to learn and get the most out of the class, so unless a child is sick, there's a family emergency, or a vacation is in the middle of class, parents usually make the student comply. Be sure to communicate with a parent if work is not being done, attention is not being paid, etc. I have been lax on this many times as I hoped things would clear up with my gentle reminders, and then I have regretted not telling the parent sooner. I don't like to have to tell a parent that his child is disruptive or not working hard, but it has to be done at times.

Teaching writing classes (and my complete language arts classes) has been a true joy to me over the years. I look forward to each week, and I adore my students. There have been some classes that were more trying than others, but I try to set a tone of enthusiasm, kindness, diligence, and encouragement. I see it as my responsibility to not just teach writing but to pass on a love for learning and a passion for the written word. Enthusiasm breeds enthusiasm! My returning students know that they will receive encouragement, smiles, high fives, and sometimes even candy. They know this is a safe place where people are not allowed to make fun of others or put people down. They know that while writing is hard work, it can also be fun...and ending up with a portfolio of outstanding final writing products keeps them coming back.



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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*.

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