

Write for a Month

Tools and Tricks



Level
III

DONNA REISH
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Write-for-a-Month

What Are Write-for-a-Month (WFAM) Writing Books?

The *Write-for-a-Month* (WFAM) series of books is from LAL's line of digital publications. WFAM is a digital arm of the small- press homeschool publisher, Character Ink Press/Language Arts Lady Blog, and houses a variety of month-long writing books, grammar downloads, readers, and more for teachers, parents, tutors, co-op leaders, and homeschoolers.

The WFAM books are writing/composition books of two to four lengthy lessons each, between 50 and 120 pages per book (depending on the level). These books contain writing projects that last one month (four weeks) based on old books/current movies/characters that children and adults love **or** historical characters/animals/nature topics (indicated by titles/covers). The books contain all types of writing, especially focusing on research reports, essays, and stories.

The projects in the WFAM books all use the author's signature "Directed Writing Approach," which takes students by the hand every step of the way from prewriting (brainstorming, character and plot development, research, etc.) to skill building (for projects requiring certain skills, such as quotes or imagery or persuasion, etc.) to outlining (based on the type of writing) to writing rough drafts to editing (via the Checklist Challenge) to final copy. Each project has detailed samples for students to see how the project was written by another student (a rarity in writing programs) and in-depth lessons of all of the skills needed in order to complete that project.

Each series contains five books*

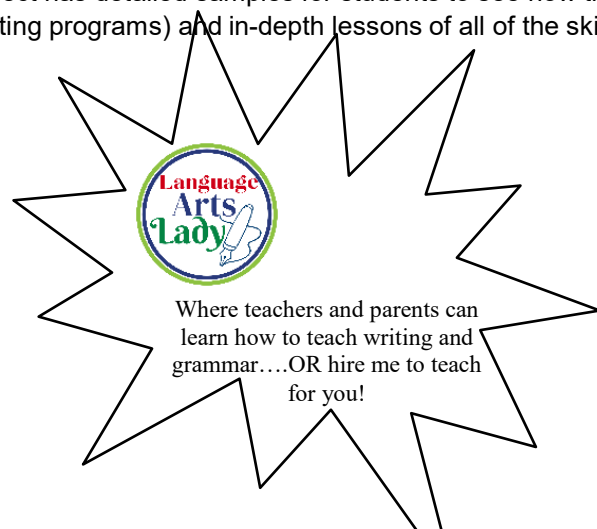
Level I = Grade 2nd & 3rd – Purple

Level II = Grade 4th & 5th – Red

Level III = Grade 6th, 7th, & 8th – Blue

Level IV = Grade 9th & 10th – Green

Level V = Grade 11th & 12th – Yellow



This book, *Tools & Tricks, Level III*, is designed for junior high students and contains the following projects (from pre-writing through final product with all the instruction and skills needed for each assignment):

- How to Outline and Write From a Given Source: Dumbo
- How to Complete the Checklist Challenge: The Fox and the Crow

Each project has detailed samples for students to see how the project was written by another student and in-depth lessons of all of the skills needed in order to complete that project—

- Introduction to the Sentence-by-Sentence (S-by-S) Outline
- Creating an S-by-S Outline
- Writing from a Sentence-by-Sentence Outline
- Checklist Challenge
- Checklist Challenge Coding
- CAVES
- OCCTI

About the “Write-for-a-Month” Book Series

The Write-for-a-Month (WFAM) composition series is a non-religious, yet meaningful, writing program for use in homes, schools, co-ops, and tutoring situations. The books are writing/composition books of two to four lengthy lessons each, between 50 and 120 pages per book (depending on the level). These books contain writing projects of all types at grades two through twelve. Each WFAM book is either **topic-specific** (Mowgli, Peter Pan, Beauty and Beast, Christmas Friends, Dumbo, Slinky Dog, Fairy Tales, Nature, Animals, Famous People, etc.) or **writing-type-specific** (i.e. story writing, reports, essays, dialogue, Twice-Told Tales, Tools and Tricks, and much more). All of the books are grade-level specific (five levels from 2nd through 12th grades--see note below).

The projects in both series use the author’s signature “Directed Writing Approach,” which takes students by the hand every step of the way from prewriting (brainstorming, character and plot development, research, etc.) to skill building (for projects requiring certain skills, such as quotes or imagery or persuasion, etc.) to outlining (based on the type of writing) to writing rough drafts to editing (via the *Checklist Challenge*) to final copy. No vagueness. No questions as to what to write or how to write.

All of the book types that will be released are listed on the WFAM Series Titles back matter. I recommend that you start out with a *Tools and Tricks* or *Writing Boxes* book if you and your students are unfamiliar with Language Arts Lady’s writing programs. (After that, your student will love any of the books!)

By utilizing our **writing-type-specific** books, you will be able to work on learning the LAL’s ways! ☺
These writing type books include **Tools and Tricks** (introducing my methods to prepare for any future books) and **Twice-Told Tales** (story writing spin off projects).

By using our **topic-specific** books (sub-labeled Write On, _____), your student can choose the characters, books/movie, science, or history themes he would like to write about. Again, both sets are month-long downloads with incremental and extremely-detailed instructions.

Partial sample lessons will be available at the Character Ink and Language Arts Lady stores starting fall 2022 (though the best way to try a WFAM or WO book for your home or classroom is to purchase an early to mid-level book and try it out with your students). I recommend that younger students do a WFAM “Writing Boxes” book and middle and upper level students do a “Tools and Tricks” book first.

There are price differences for home/individual use vs. classroom/co-op use, and we ask that you follow our copyright guidelines of use by the purchaser only for whichever setting it was purchased.

Project Labels/Levels and Printing/Use

The projects within each book are labeled with numbers. A larger project is labeled as Projects 1 and 2, indicating that, that project is lengthy and will likely take two weeks to complete if writing is a daily

subject for your students (longer than that if writing is a twice weekly or non-daily activity). The number of projects in each book roughly coincides with the length of the project in a one-month situation. (Most books will take about one month with daily writing.) The books can be stretched out over two months with less frequent writing or condensed to a two-week time period in remediation or workshop situations.

The author is creating videos about how to teach the projects, so check out the **How I Teach videos** at **Language Arts Lady Blog** or **YouTube** to see if the book you are interested in has a video yet. (There are over fifty there at this time.)

The author has tested each project in each book between three and six times live with fifty to sixty students every year and has made changes according to their responses. We recommend that you print out the books two-sided and three hole-punch them and put them in half or one-inch binders for ease of use. It is especially nice to print the cover in color and slide it into the front of the student binder.

Time Spent in Write-for-a-Month and Write-On

The method of instruction in most of the books will require one or two 30-60 minute 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 20-50 minutes (depending on level of book) per day four days a week by himself in order to complete all the assignments contained herein during a one-month period of time. (High school students will be on the upper end of that.)

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 doing a *Tools and Tricks* book vs a story vs a report—and his interest level in all of those). 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. The time needed will also be different if a book is spread out over two months.

Two Skill Levels in Each Book

All 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 a certain book would not do as many paragraphs and revisions as an older (or more advanced) student using the same book. The composition is dependent upon a student at least understanding the fundamentals of sentence structure (and these are introduced and built upon in the *Tools and Tricks* books).

Students will be able to complete the projects much more effectively if they understand the functions of subjects and verbs. Students will be able to insert the Checklist Challenge 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 *Tools and Tricks* and *Writing Boxes*—for beginning students as well as older students who need instruction in those fundamentals.

(Also, the *Tools and Tricks* 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 Over Given Material” and “How to Complete the Checklist Challenge,” etc. These are good starter books and are available at all five levels.)

Grade Levels

Note that WFAM books are not *exactly* grade level specific. 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 Level V books whereas a seventh grader without much writing experience may be more comfortable going in the II or III *Tools and Tricks* books for what a sentence or paragraph contains and how to put paragraphs together for essays and reports. Check out the samples at our store to find the right fit for your student(s).

Semester-Long Character Quality Writing Books

Note that homeschoolers or Christian schools who desire the types of projects in WFAM but want a complete writing program with Christian/character emphases should check out my semester-long books, *Meaningful Composition* (MC). Two-week samples of each MC book are available at our [Character Ink store](#).



Write For a Month: Tools and Tricks - Level III

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Projects 1 & 2: How to Create and Write From a Sentence-by-Sentence Outline

Sentence-by-Sentence (S-by-S) Outline--Dumbo Story

Overview of Essay Over Given Material

This week you will be writing a story over given material. That is, you will not find your own material to write from, but you will use material provided for you in this weekly lesson and take an S-by-S (Sentence-by-Sentence) Outline over this passage.

I. TOPIC OF ESSAY

Sentence-by-Sentence Outline and Story over given material about Dumbo.

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR STORY

All students will write **3 paragraphs** for the body (P'soB).

III. SENTENCES PER PARAGRAPH

All students will write the number of sentences that each paragraph contains in the given passage.

***Note:** You may always choose to write fewer sentences per paragraph but more total paragraphs in any LFAM writing assignment, with your teacher's permission.

IV. OPENING PARAGRAPH

You will **not** write a separate Opening Paragraph this week.

V. CLOSING PARAGRAPH

You will **not** write a separate Closing Paragraph this week.

VI. WRITE ON/ADDITIONAL SKILLS

You will learn/further develop the following additional skills:

- A. Introduction to the Sentence-by-Sentence (S-by-S) Outline
- B. Creating an S-by-S Outline
- C. Writing From a Sentence-by-Sentence Outline

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).

Project One

Introduction to the Sentence-by-Sentence (S-by-S) Outline

Students: You will learn many, many outlining techniques for writing in LFAM books. Different types of writing are suited to different types of outlines. Thus, I will walk you through various prewriting strategies.

When you want to take notes about a topic for which you do not already know the information, you will want to be even more careful to take thorough notes. **When it is time to write your essay or report, you want to be able to just look at your notes and write.** If you have information missing from your notes, you will not be able to do that.

One way that you can organize information for writing several paragraphs (or fewer) about topics you need to research is known as the Sentence-by-Sentence Outline (S-by-S). In the S-by-S Outlining technique, you find a passage that has the information you want for your report or essay and take notes on the key words of each sentence to gather the information. Then **later, you use those key words that you wrote to develop sentences of your own---and voila! you have your report, essay, or story.**

Obviously, the S-by-S Outline approach is best for small passages of information containing all the material within it that you need for your report, although you may use the S-by-S approach to organize information that you gather from various sources--once you become accomplished at using this method. **Both the S-by-S Outline over short passages as well as implementing that approach for original writing from multiple sources are taught in this book.**

The key to making an S-by-S Outline is to **focus on the key words of each sentence.** You need to be able to look beyond the prepositional phrases and special clause openers and other distracters and see what the "real" sentence is about. **You need to find the main subject and main verb of the sentence and be sure to include those** as your key words--**since those words are what the sentence is really about.**

Writing a Sentence-by-Sentence Outline is not that difficult, but there are a **few guidelines** to follow:

1. One of these guidelines is that you must **limit the number of words that you use in each sentence of your Sentence-by-Sentence Outline.**
 - a. You must remember that when you are writing with information you get from books, magazines, and internet sources, **the phrases, sentences, and paragraphs belong to someone else.** Somebody besides you wrote them, and that person owns them. **You want to be sure that you do not steal the author's words.**
 - b. **If you limit the number of words you use for each sentence of your notes in the Sentence-by-Sentence Outline, you will be more likely to use your own words and phrases when you write from your notes--instead of using the original author's words.** By only writing a few of the author's words in each sentence of your notes, you will force yourself to use your own words when you write--but the information you needed from another source (that you did not already know) will be there.
2. The other guideline to creating a Sentence-by-Sentence Outline is that **you can use numbers, symbols, and signs in your notes without including these in the total number of words** that you are allotted **for each sentence.** Thus, you can use plus signs, minus signs, arrows, numbers etc., to help you understand the few words that you have written in your outline.

Study the box below to learn Sentence-by-Sentence Outlining Symbols (Box 2) that you might want to use in your outline to help you understand what your notes mean when you are ready to write--and to help you reduce the number of words that you need to use in your outlines.

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*

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

can mean *number, pound, or numeral*

Numbers can mean *to (2), for (4), dates, and can also stand for 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 be *spoken words or special words*

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

Box 2

The lesson you will learn to write a Sentence-by-Sentence Outline from begins with “Creating an S-by-S Outline” on the following page. (Sometimes you will be given a passage, like in the one week assignments in this curriculum, and other times you will find a passage or source yourself to write from.)

Note: The passage for the teacher and student to use in order to learn the Sentence-by-Sentence Outlining method is given in the next part of this chapter (“Creating an S-by-S Outline--Overview”). The instructions, which are given to help the teacher and student understand the fundamentals of the S-by-S approach, are laid out in a multi-lesson format so the teacher may use it along with her student.

Teacher’s Note: The ultimate purpose in learning to create S-by-S Outlines and write from them is to eventually **be able to find sources, merge their contents for report writing, and take notes/write from them--without plagiarizing**. This starts with our given passages (sources), controlled S-by-S Outlining lessons, and Checklist Challenges. **All of our elements come together to help build an outstanding writer!**

***Note: PoB stands for Paragraph of the Body (referring to a non-opening or non-closing paragraph). P’soB stands for Paragraphs of Body (more than one PoB).**

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.

When outlining, always include proper nouns, hard-to-spell words, places, and other details.

Most students and Language Arts Lady prefer to use the source's words when outlining.

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) 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**.

Creating a Sentence-by-Sentence Outline--Overview and Lesson

(Project 1 Continued)

Creating an S-by-S Outline -- Lesson 1

PARAGRAPH 1

The circus animals were amazed by the baby elephant's big ears. When he was older, his ears were still very big. One day, Jumbo was chosen to be in the show. Jumbo messed up the whole show when he fell over his ears. The tent fell, and the people and animals had to run to get out.

PARAGRAPH 2

The circus master was very angry. Jumbo was taken away from his mother. He was now called Dumbo and made to do a trick he did not like. He was made to fall off a platform. He landed in a pool of mud, and the crowd laughed. Dumbo was very sad, and he left the circus.

PARAGRAPH 3

A robin said he would tell Dumbo how to fly. He had Dumbo jump off a cliff. At first, Dumbo fell, but then he flew! Dumbo returned to the circus. He stunned the people by flying during the next show. He was a star, and he was happy.

Study Skills/Prewriting: Sentence-by-Sentence Outline

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 that paragraph.
 - b. Write the topic of the entire paragraph on the topic 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.

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

***Note: PoB stands for Paragraph of the Body (referring to a non-opening or non-closing paragraph). P'soB stands for Paragraphs of Body (more than one PoB).**

Note: The instructions in the white text box (to the left) are all of the S-by-S Outline writing instructions together. Those instructions will be broken down and explained step-by-step throughout the remainder of this lesson.

The shaded text within the white instruction box (left) will indicate which part of the instructions we are working on in each lesson/page.

Creating an S-by-S Outline -- Lesson 2

PARAGRAPH 1

The circus animals were amazed by the baby elephant's big ears. When he was older, his ears were still very big. One day, Jumbo was chosen to be in the show. Jumbo messed up the whole show when he fell over his ears. The tent fell, and the people and animals had to run to get out.

You need to **first read the paragraph to yourself**--either aloud or silently. You need to get an idea of what the paragraph is about before you can take notes on it.

You will not just want to read the first sentence and then begin taking notes as you do not know what else the paragraph tells you about that topic.

Study Skills/Prewriting: Sentence-by-Sentence Outline

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 that paragraph.
 - b. Write the topic of the entire paragraph on the topic 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.

Creating an S-by-S Outline -- Lesson 3

PARAGRAPH 1

The circus animals were amazed by the baby elephant's big ears. When he was older, his ears were still very big. One day, Jumbo was chosen to be in the show. Jumbo messed up the whole show when he fell over his ears. The tent fell, and the people and animals had to run to get out.

Study Skills/Prewriting: Sentence-by-Sentence Outline

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 that paragraph
 - b. Write the topic of the entire paragraph on the topic 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.

When you wrote topic sentences, you had to look for what the entire paragraph was about. That is what you do when you write the topic of the entire paragraph on the lines. You **decide what the paragraph is about overall**, and you write that in sentence form or in note form.

Remember, **a paragraph is a unit of thought**. Everything in a paragraph should be about a topic--all parts of a paragraph should support, expand, describe, and/or elaborate on the paragraph's topic.

When you write the topic of the paragraph, you are not limited to a certain number of words. You will be writing this in your own words anyway, so you do not have to be concerned about stealing the author's words. These words should be what you see as the paragraph's main idea--what the paragraph is about.

For example, after reading the first paragraph, I may write the following on the topic line:

Paragraph One of Body

Topic of Paragraph 1 Jumbo gets in trouble

Topic of Paragraph Line

The "**Topic of Paragraph Line**" that is above each paragraph's outlining lines is **provided as a comprehension and a composition exercise**.

- (1) As a comprehension exercise, **it gives the students the opportunity to continuously look for and find the main idea of the paragraph**. This is, of course, helpful for standardized testing, but also for reading comprehension in general.
- (2) As a composition exercise, its merits are endless. It is one of the first keys that WFAM books use to **help students see that a paragraph is a group of sentences all about the same topic**. Students who have used our materials for many years become unusually adept at knowing when a paragraph should end and a new one should be started. **It narrows the student's thinking** to see that *everything I write in this paragraph has to be about that topic*.

Do not let your students skip this vital step! The "Topic of Paragraph Line" is different than many other outlining tools (like the S-by-S Outline) that require a student to use no more than a certain number of words, write in phrases or sentences only, etc. On this line, a student may use as many words as he desires and may write phrases or complete sentences. Encourage your student to use this line to help him grow in his writing (and his reading comprehension).

Creating an S-by-S Outline -- Lesson 4

PARAGRAPH 1

The circus animals were amazed by the baby elephant's big ears. When he was older, his ears were still very big. One day, Jumbo was chosen to be in the show. Jumbo messed up the whole show when he fell over his ears. The tent fell, and the people and animals had to run to get out.

Sometimes it is hard to remember exactly which words you want to write down in your Sentence-by-Sentence Outline after reading the sentence. Sometimes you lose count of how many you think you are going to use. For those reasons, it is helpful for you to **highlight the words you will include in your outline.**

When you highlight the 3-5 words (or however many you are allotted), always try to use as few words as you can. In other words, if you are allotted 3-5 words, but the sentence is short, and you can remember what it means with only four words, just use the four words. This will help you rewrite the material in your own words and avoid stealing the author's wording.

While different writers want different words to remind them of what a sentence means, it is important to remember that **the base** (or "bare bones") **of a sentence is made up of the main subject of the sentence and the main verb** (the action that the main subject is doing). Other describers, clauses, phrases, etc. are helpful and informative, but **if you do not know what the sentence is about and what that person or thing is doing, all the describers and clauses around it will not help you write a sentence.**

Also, when you use the main subject and verb as part of the words you highlight, you do not have to worry about stealing the author's words. The subject and verb of the sentence are often generic--that is, anyone could come up with those.

Begin thinking about what the sentence is about---the subject---and what that subject is doing. Once you have those highlighted, you can think about where, when, how, how much, etc, the action took place and the details (describers) about the subject.

Look at the first sentence of the passage. You might want to highlight the following words:

The circus **animals** were **amazed** by the **baby elephant's big ears.**

***Note:** Since you can use numbers in your outline without including them in your allotment of words, you may highlight the number words in the passage even if it means you will highlight more than five words. When you put a number (or word referring to a number) in your outline, you will substitute a symbol for it (i.e. four = 4; many = +++; more = >, etc.). This will help keep the number of words you actually use in your outline under the limit.

For example: **big** may become +++ in your outline

Study Skills/Prewriting: Sentence-by-Sentence Outline

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 that paragraph.
 - b. Write the topic of the entire paragraph on the 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.

Creating an S-by-S Outline -- Lesson 5

PARAGRAPH 1

The circus animals were amazed by the baby elephant's big ears. When he was older, his ears were still very big. One day, Jumbo was chosen to be in the show. Jumbo messed up the whole show when he fell over his ears. The tent fell, and the people and animals had to run to get out.

Study Skills/Prewriting: Sentence-by-Sentence Outline

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 that paragraph.
 - b. Write the topic of the entire paragraph on the topic 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.

Once you have chosen and highlighted the words that you want to use in your outline, you may write those on the lines for Sentence 1.

You might want to include three pluses before ears to remind you that the ears were big.

Sentence 1 animals amazed → baby elephant's + + + ears

Teacher Tip: When I teach “How to Create and Write From a Sentence-by-Sentence Outline” lessons, I encourage students to use exact words from a source (any source--given sources as well as ones a student finds and uses for research or essay writing). This helps the writer to realize that those words (in his outline) are the original source's words and should not be used in his paper.

Some students (and teachers) prefer to do the opposite and use only the student's original words (avoiding any words from the source) in their outlines and, thus, use those “student” words when they write the essay or report.

Once your student gets on to one method or the other, encourage him to outline any research-based material or given material in that way consistently--so he knows whether he should use words from his outline or completely new words when he writes.

Creating an S-by-S Outline -- Lesson 6

PARAGRAPH 1

The circus animals were amazed by the baby elephant's big ears. When he was older, his ears were still very big. One day, Jumbo was chosen to be in the show. Jumbo messed up the whole show when he fell over his ears. The tent fell, and the people and animals had to run to get out.

Topic of Paragraph 1 Jumbo gets in trouble

Sentence 1 animal's amazed → baby elephants + + + ears

Sentence 2 Older → ears still + + + big

Sentence 3 1 day, Jumbo chosen 4 show

Sentence 4 messed show → fell over ears

Sentence 5 tent fell → people/animals run

Symbols in This Sentence-by-Sentence Outline Sample

Notice how the following abbreviations were used in the sample notes for

1. Arrow -- used to show connection (*animals amazed → baby--by, later, etc.*)
2. +++ -- used to show size or magnitude (*big/very*)
3. / -- used to show two things (*people/animals*)

***Note:** In all WFAM curricula, when a sentence is especially lengthy or contains difficult sentence structure, you will usually (depending on level) be told what to do with those special circumstances, such as in Sentence Three above in which the sentence is too long to outline in five words or fewer. Other special circumstances you will be alerted to and instructed in include semicolon, colon, dash, and quotation use; dialogue; and special compound and compound-complex sentences. Don't be concerned about this now--it is all spelled out for you and carefully explained in each S-by-S Outline lesson.

Study Skills/Prewriting: Sentence-by-Sentence Outline

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 that paragraph.
 - b. Write the topic of the entire paragraph on the topic 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 that would most help you to remember the content of the sentence.
 - 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.

Creating an S-by-S Outline -- Lesson 7

PARAGRAPH 1

The circus animals were amazed by the baby elephant's big ears. When he was older, his ears were still very big. One day, Jumbo was chosen to be in the show. Jumbo messed up the whole show when he fell over his ears. The tent fell, and the people and animals had to run to get out.

Study Skills/Prewriting: S-by-S Outline

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 that paragraph.
 - b. Write the topic of the entire paragraph on the topic 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.

You will continue in this manner with the rest of the passage. Keep in mind as you take notes that **these notes are for you**. You need to write down the key words that you think will best help you remember what the sentence meant. That might be different than the ones listed above--and it might be different than what your teacher or sibling would put. That's okay.

Did you remember one of the two guidelines of outlining: **Outlining is for you!**

Creating an S-by-S Outline -- Lesson 8

PARAGRAPH 2

The circus master was very angry. Jumbo was taken away from his mother. He was now called Dumbo and made to do a trick he did not like. He was made to fall off a platform. He landed in a pool of mud, and the crowd laughed. Dumbo was very sad, and he left the circus.

□ **Part B--Lesson B:** Now that you have walked through the first paragraph of the Sentence-by-Sentence Outline of the Dumbo passage, you are ready to create your own S-by-S Outline.

- (1) See if you can **narrow the important words in each sentence down to 3-5 words.**
- (2) Be sure you **highlight the 3-5 words in each sentence** before writing them (and highlight any words you will use as symbols or numbers as well) on the outlining lines.

Paragraph Two of Body

Topic of Paragraph 2 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

(You may use up to six words for Sentence Four.)

Study Skills/Prewriting: Sentence-by-Sentence Outline

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

1. Read the second paragraph to yourself.
 - a. Determine the topic of that paragraph.
 - b. Write the topic of the entire paragraph on the topic line.
2. Read the first sentence of the second 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 second paragraph.
3. Repeat these steps for all of the paragraphs and sentences in the passage.

***Note:** In all WFAM curricula, when a sentence is especially lengthy or contains difficult sentence structure, you will usually (depending on level) be told what to do with those special circumstances, such as in Sentence Three above in which the sentence is too long to outline in five words or fewer. Other special circumstances you will be alerted to and instructed in include semicolon, colon, dash, and quotation use; dialogue; and special compound and compound-complex sentences. Don't be concerned about this now--it is all spelled out for you and carefully explained in each S-by-S Outline lesson.

Creating an S-by-S Outline -- Lesson 9

PARAGRAPH 2

The circus master was very angry. Jumbo was taken away from his mother. He was now called Dumbo and made to do a trick he did like. He was made to fall off a platform. He landed in a pool of mud and the crowd laughed. Dumbo was very sad, and he left the circus.

- Part B--Lesson 9:** A sample S-by-S Outline for the second paragraph is given below. Study it and compare the words listed to the words you highlighted in the passage.

Paragraph Two of Body

Topic of Paragraph 2 Dumbo suffers

Sentence 1 circus master + + + angry

Sentence 2 Jumbo taken from mother

Sentence 3 called Dumbo/do trick like

Sentence 4 made 2 fall off platform

Sentence 5 landed → mud/crowd laughed

Sentence 6 Dumbo + + + sad/left circus

Remember, your highlighting is not wrong. You have to use the words that most help you. However, when you compare yours to the given S-by-S Outline, be sure to look to see if you have the main subject and main verb of each of the sentences as you always need to know what the sentence is about and any action that took place.

+Also, remember that you may use symbols in your outline.

Project Two

Writing From an S-by-S Outline--Overview and Lesson

Writing From an S-by-S Outline--Lesson 1

Composition/ Creative Writing: Write a Rough Draft From a Sentence-by-Sentence (S-by-S) Outline

Follow these steps for writing your report from your Sentence-by-Sentence Outline:

1. Re-read the entire passage to recall its content.
2. Read your first line of notes and think about 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; remember to indent it.
5. Repeat these steps for each line of notes, writing on every other line.

Read your report aloud. Do you like the way it sounds?

- You are now ready to learn to write from the S-by-S Outline. Follow along as the steps are described in detail for you in the following pages.

***Note: The instructions in the box are all of the “rough draft writing” instructions. They are detailed and explained throughout the “lessons” of this section just like the “Create a Sentence-by-Sentence (S-by-S) Outline” lesson you just completed.**

Writing From an S-by-S Outline-- Lesson 2

If you write your Sentence-by-Sentence Outline on one day, then write your report a couple of days later, you might have trouble remembering what the passage was about. Thus, the first steps in writing from your Sentence-by-Sentence Outline is to **re-read the entire passage**. This is not so you can memorize the passage! It is to **help you get an overview of the passage and recall its major concepts**.

Note: If re-reading the passage just before writing causes you to use the wording and the sentence structure of your source too much (rather than writing originally), skip this re-reading step entirely.

Composition/ Creative Writing: Write a Rough Draft From a S-by-S Outline

Follow these steps for writing your report from your Sentence-by-Sentence Outline:

1. Re-read the entire passage to recall its content.
2. Read your first line of notes and think about 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; remember to indent it.
5. Repeat these steps for each line of notes, writing on every other line.

Read your report aloud. Do you like the way it sounds?

PARAGRAPH 1

The circus animals were amazed by the baby elephant's big ears. When he was older, his ears were still very big. One day, Jumbo was chosen to be in the show. Jumbo messed up the whole show when he fell over his ears. The tent fell, and the people and animals had to run to get out.

Writing From an S-by-S Outline -- Lesson 3

Composition/ Creative Writing: Write a Rough Draft From an S-by-S Outline

Follow these steps for writing your report from your Sentence-by-Sentence Outline:

1. Re-read the entire passage to recall its content.
2. Read your first line of notes and think about 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; remember to indent it.
5. Repeat these steps for each line of notes, writing on every other line.

Read your report aloud. Do you like the way it sounds?

Now, **you need to close the passage and focus on your notes.**

This step tells you to read your first line of notes (for the first sentence) and think about the sentence you want to write. Of course, you should read the Topic of Paragraph 1 line to help give you an overview of the paragraph as well.

Paragraph One of Body

Topic of Paragraph 1 Jumbo gets in trouble

Sentence 1 animals amazed → baby elephant's + + + ears

Writing From an S-by-S -- Lesson 4

In this step, you begin writing your paragraph. Sometimes it helps you write better to say the sentence you are considering aloud before you write it.

Paragraph One of Body

Topic of Paragraph 1 Jumbo gets in trouble

Sentence 1 animals amazed → baby elephant's + + + ears

Composition/ Creative Writing: Write a Rough Draft From a Sentence-by-Sentence Outline

Follow these steps for writing your report from your Sentence-by-Sentence Outline:

1. Re-read the entire passage to recall its content.
2. Read your first line of notes and think about 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; remember to indent it.
5. Repeat these steps for each line of notes, writing on every other line.

Read your report aloud. Do you like the way it sounds?

Possible sentences for line number one notes:

The circus animals all exclaimed about the new elephant's gigantic ears.

or

The tiny elephant's incredibly large ears were the subject of much marveling by the rest of the circus animals.

Writing From an S-by-S Outline-- Lesson 5

Composition/ Creative Writing: Write a Rough Draft From a Sentence-by-Sentence Outline

Follow these steps for writing your report from your Sentence-by-Sentence Outline:

1. Re-read the entire passage to recall its content.
2. Read your first line of notes and think about 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; remember to indent it.
5. Repeat these steps for each one of notes, writing on every other line.

Read your report aloud. Do you like the way it sounds?

Lastly, the instructions tell you to follow the same method for the remainder of the paragraph and for all paragraphs of the passage. Then, they tell you to read your report to see if you like how it sounds.

The first paragraph of the passage has been re-written for you underneath each line of notes to give you an idea of how you can use the words and symbols you wrote (or that were provided for you, in this case) to write your own original paragraph.

Paragraph One of Body

Topic of Paragraph 1 Jumbo gets in trouble

Original Sentence 1 The circus animals were amazed by the baby elephant's big ears.

Sentence 1 Animals amazed → baby elephant's + + + ears

Rewritten Sentence 1 The circus animals all exclaimed about the new elephant's gigantic ears.

Original Sentence 2 When he was older, his ears were still very big.

Sentence 2 older → ears still + + + big

Rewritten Sentence 2 As he grew up, his ears remained enormous.

Original Sentence 3 One day, Jumbo was chosen to be in the show.

Sentence 3 1 day, Jumbo chosen 4 show

Rewritten Sentence 3 Then, Jumbo was selected to perform in the ring.

Writing From an S-by-S Outline-- Lesson 6

- Follow the instructions given in the box to rewrite the second paragraph of the passage in your own words, using the Sentence-by-Sentence (S-by-S) Outline you were given for that paragraph earlier this week (also provided below). You may write on the lines provided, write in your notebook, or key it on the computer.

Composition/ Creative Writing: Write a Rough Draft From an S-by-S Outline

Follow these steps for writing your report from your Sentence-by-Sentence Outline:

1. Re-read the entire passage to recall its content.
2. Read your first line of notes and think about 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; remember to indent it.=

Read your report aloud. Do you like the way it sounds?

Paragraph Two of Body

Topic of Paragraph 2 Dumbo suffers

Sentence 1 Circus master + + + angry

Sentence 2 Jumbo taken from mother

Sentence 3 Called Dumbo/do trick like

Sentence 4 Made 2 fall off platform

Sentence 5 Landed → mud/crowd laughed

Sentence 6 Dumbo + + + sad/left circus

On Your Own!

Creating an S-by-S Outline -- Lesson 1

PARAGRAPH 3

A robin said he would tell Dumbo how to fly. He had Dumbo jump off a cliff. At first, Dumbo fell, but then he flew! Dumbo returned to the circus. He stunned the people by flying during the next show. He was a star, and he was happy.

- Now you are ready to write the S-by-S Outline for the third paragraph of the passage that was provided for you. Follow the instructions listed in the white instruction box.

Study Skills/Prewriting: Sentence-by-Sentence Outline

<> 2. Follow these steps to write a **Sentence-by-Sentence (S-by-S) Outline** for this week's passage:

1. Read the third paragraph to yourself.
 - a. Determine the topic of that paragraph.
 - b. Write the topic of the entire paragraph on the topic line.
2. Read the first sentence of the third paragraph and think about what it means.
 - a. **Highlight 3-5 words** that would most help you to remember the content of the sentences.
 - b. **Write those 3-5 words** on the line provided for Sentence One.
 - c. Repeat these steps for all of the sentences in the third paragraph.
3. Repeat these steps for all of the paragraphs and sentences in the passage.

Paragraph Three of Body

Topic of Paragraph 3 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Writing From an S-by-S Outline-- Lesson 2

Composition/ Creative Writing: Write a Rough Draft From an S-by-S Outline

Follow these steps for writing your report from your Sentence-by-Sentence Outline:

1. Re-read the entire passage to recall its content.
2. Read your first line of notes and think about 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; remember to indent it.

Read your report aloud. Do you like the way it sounds?

- Now use the Sentence-by-Sentence Outline you wrote from Paragraph 3 to write the final paragraph of your report on the lines provided (or in a notebook or on the computer).

Lined writing area with 25 horizontal lines.

Projects 3 & 4: How to Complete the Checklist Challenge (CC)

Checklist Challenge Over Aesop's Fox and Crow

Overview of Checklist Challenge (CC) Lesson

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

You will learn step by step how to do each of these items by doing them to paragraphs provided for you in this lesson (or by doing the revisions to your own report from Projects 1 & 2).

I. TOPIC OF ESSAY

You will be completing a Checklist Challenge via a "How to Checklist Challenge" lesson on your previous story or the Fox and Crow story included.

III. OPENING PARAGRAPH

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

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY

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

IV. CLOSING PARAGRAPH

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

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

Note: If you have completed some earlier WFAM/WO* 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 story you wrote in Week One (or the given story).

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

You already know how to edit and revise 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!

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.

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

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

Teacher Tip

There is a full CC provided at the end of this lesson. You may want to show that to your student before or after this project--or print it and use it for a future project.

***Write-for-a-month (WFAM) and Write On! (WO)**

Checklist Challenge Coding

Your teacher may desire for you to code your CC for her so that she can grade it/check it more easily. The following steps will help you learn to code your CC for your teacher. For more help on this, see the Suggested CC Coding Chart at the Learn-for-a-Month website.

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.

The Fox was looking for food. He saw the Crow in a tree. The Crow held a piece of cheese in her beak. The Fox wanted the cheese. He thought how to get it. Then, he went over to the tree.

The Fox first said hello to the Crow. The Crow did not say anything. She did not want to drop her cheese. The Fox started to praise the Crow. He talked about her feathers and wings. He acted like he wanted to hear her sing. He said her voice could make her Queen of the Birds.

The Crow loved the praise. She wanted to be Queen of the Birds. She ignored her fears and her cheese. She opened her beak to sing. The cheese fell into the Fox's mouth. The Fox said thank you. He said her voice was nice. Then, he asked where her brains were.



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

☞ Focus on content errors at this time.

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

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

<> **2. Do the first task (reading aloud and listening for errors) with your teacher for the paper you have chosen to edit in this lesson. Place check marks in the boxes with a pen or pencil when you have completed it since this task does not need "coded" in your paper.**

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

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

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

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

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

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

AI1

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

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

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

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

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

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

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

All All All

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

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

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

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

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

ABCDEFGH

Be, a Helper, Link verbs,

HIJKLMN

Is, Are, Am, Was, & Were.

QRSTU

Be, & Being, Been, Become,

WXYZ

Has, & Had, & Have are ones.

Now I said my ABC's

Can, Could, Shall, Should—they are fun

Next time won't you sing with me?

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

ABCDEFGH

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

HIJKLMN

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

Box 5b

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

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

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

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

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

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

All All All

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

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

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

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

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

For this revision, you will look at those verbs you circled earlier and try to find a boring one to change to something more interesting.

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

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

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

Examples

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

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

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

An adverb describes a verb. It tells *how, to what extent, when, and where*.

You can usually place an adverb before your verb or after your verb. Read your sentence aloud with your chosen adverb before it, then after it. See which one sounds better.

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



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

Examples

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

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

Is your paragraph starting to sound more interesting?

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

Adjectives tell **what kind, how many, and which one.**

The best kinds of adjectives to use are the ones that tell **what kind.** These are more interesting adjectives.

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

All

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

Consider the following ideas:

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

☞ Tips:

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

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

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

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

- Something catchy: **"Pilfered Through Pride"**
- Something comical: **"The Great Cheese Robbery"**
- Something bold: **"Tricked!"**
- A song title or line: **"What Does the Fox Say"**
- Something biblical: **"The Destructive Power of Flattery"**
- Something about character: **"Pride Comes Before the Fall"**
- A Scripture: **"A Flattering Mouth Works Ruin"**
- Something informative: **"How the Fox Tricked the Crow"**
- Other: **"The Queen of the Birds (or Not)"**

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

Note: From now on, the tasks say something like, *If you have already done this, just code the CC box and the item in your paper. These items should be found in your paper and coded. If a paragraph does not contain the item, add it to that paragraph and it in the paper and on the CC charts.



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

Banned Word List

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

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

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

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

The next item you will be doing in the Checklist Challenge is looking for a word that is called a Banned Word.

Banned Words are words that you should try not to use in your writing because people use them too much. You should also try not to use them because they are boring!

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

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

Note: From now on, the tasks say something like, *If you have already done this, just code the CC box and the item in your paper. These items should be found in your paper and coded. If a paragraph does not contain the item, add it to that paragraph and code it in the paper and on the CC charts.

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

Examples:

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

⇒ Tips

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

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

Remember, the Thesis Statement is a sentence or two in your first paragraph that tells your readers what your essay is about.

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

Note: From now on, the tasks say something like, *If you have already done this, just code the CC box and the item in your paper. These items should be found in your paper and coded. If a paragraph does not contain the item, add it to that paragraph and code it in the paper and on the CC charts.

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

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

If you are not assigned a Closing Paragraph (or if your Closing Paragraph is not one that “wraps” up your essay, but more of a continuing paragraph), you will want to add a closing statement (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 create a strong closing sentence is to re-word your Thesis Statement and create a Thesis Statement "Reloaded" at the very end.

Another way you can add a closing statement that is a lot of fun--and brings your report back around to the title--is to somehow restate the title in it.

For example, if your title was “Pride Comes Before the Fall,” you could close your essay with a sentence like the following: *Because of her pride, the Crow lost both her meal and her reputation.*

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

***Note:** From now on, the tasks say something like, *If you have already done this, just code the CC box and the item in your paper. These items should be found in your paper and coded. If a paragraph does not contain the item, add it to that paragraph and code it in the paper and on the CC charts.*



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

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

While writing is just the spoken word written down, we sometimes need to change how we speak or write---expand our vocabulary in speech and writing so that we are not always using the same words over and over again.

This CC item will force you to think about words that you might use when you speak but that you have never used in writing.

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

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

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

<> 14. Do the “add an SSS5” task from above. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item.

Note: From now on, the tasks say something like, *If you have already done this, just code the CC box and the item in your paper. These items should be found in your paper and coded. If a paragraph does not contain the item, add it to that paragraph and code it in the paper and on the CC charts.

All All All

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

Instead of:

tree

kind

grass

Use:

maple

compassionate

blades

Instead of:

deep

turn

loud

Use:

bottomless

swerve

obnoxious

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

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

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

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

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

When you come to this item in a Checklist Challenge, you will stop and think about the words you used in your essay.

<> 15. Do the “change one word” task above. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.

***Note:** From now on, the tasks say something like, *If you have already done this, just code the CC box and the item in your paper. These items should be found in your paper and coded. If a paragraph does not contain the item, add it to that paragraph and code it in the paper and on the CC charts.*

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

Example:

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

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

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

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

<> 16. Complete the "adverb that does not modify a verb" task from above. Be sure to "code" the CC box and the addition(s) in your paper when you have completed this item.

All All All

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

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

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

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

- *The Fox first said hello to the Crow.* The previous paragraph told how the Fox saw the Crow with the cheese and plotted to steal it; this transition tells the reader how the Fox began carrying out his plan.
- *The Crow loved the praise.* The previous paragraph told how the Fox praised the Crow. This transition tells the reader that this paragraph will have information about how the Crow responded to the Fox's flattery.

<> 17. Complete the “transition from one paragraph to another” task from above. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.

***Note:** From now on, the tasks say something like, *If you have already done this, just code the CC box and the item in your paper. These items should be found in your paper and coded. If a paragraph does not contain the item, add it to that paragraph and code it in the paper and on the CC charts.*



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

Examples:

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

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

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

Redundancy is one of the most common writing errors people make.

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

You need to get creative to avoid redundancy!

<> 18. Complete the “redundancy” task from above. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.

***Note:** From now on, the tasks say something like, *If you have already done this, just code the CC box and the item in your paper. These items should be found in your paper and coded. If a paragraph does not contain the item, add it to that paragraph and code it in the paper and on the CC charts.*

All All All

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

Examples:

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

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

In grammar, you may have learned about sentence openers.

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

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

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

1. **A sentence opener is not needed to make a sentence a sentence.** You probably 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.

<> **19. Add one of the sentence openers listed in the box above to each paragraph. Be sure to “code” the CC boxes and the addition(s) in your paper when you have completed this item.**

Note: From now on, the tasks say something like, *If you have already done this, just code the CC box and the item in your paper. These items should be found in your paper and coded. If a paragraph does not contain the item, add it to that paragraph and code it in the paper and on the CC charts.

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

Examples:

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

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

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

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

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

For
And
Nor
But
Or
Yet
So

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

<> 20. Add a coordinating conjunction to your paragraph. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item.

Note: From now on, the tasks say something like, *If you have already done this, just code the CC box and the item in your paper. These items should be found in your paper and coded. If a paragraph does not contain the item, add it to that paragraph and code it in the paper and on the CC charts.

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

Examples:

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

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

This item is another way to combine two sentences into one.

A semicolon indicates that the second half of the sentence is also a sentence in itself.

You need to remember that you cannot combine two sentences into one with a comma (unless you use a comma-coordinating conjunction like *,and*). You can only combine two sentences into one with a semicolon alone--a coordinating conjunction (FANBOYS) needs a comma before it.

<> 21. Combine two sentences into one in your paragraph using a semicolon. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item.

Note: From now on, the tasks say something like, *If you have already done this, just code the CC box and the item in your paper. These items should be found in your paper and coded. If a paragraph does not contain the item, add it to that paragraph and code it in the paper and on the CC charts.

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

Examples:

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

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

In addition to adding adjectives to your writing, **you may also add two adjectives at the same time.** This is called a double adjective.

You should separate any two descriptive adjectives (those that tell what kind) with a comma.

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

↔ 22. Complete the double adjective task above in your paragraph. Be sure to "code" the CC box and the addition(s) in your paper when you have completed this item.

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 other LFAM books. 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.

<> 23. Edit each paragraph of your essay. Be sure to “code” the CC box and the addition(s) in your paper when you have completed this item.

<> 23. Write a final copy of the Fox and the Crow paragraphs with all of your CC revisions/additions put into this clean copy.

****Note: From now on, the tasks say something like, *If you have already done this, just code the CC box and the item in your paper. These items should be found in your paper and coded. If a paragraph does not contain the item, add it to that paragraph and code it in the paper and on the CC charts.****

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 J

Checklist Challenge for Any 3 Paragraph Project

Boxes may be altered for any number of 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).

ALL LEVELS

BASIC LEVEL only

EXTENSION only

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

All 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.**

☞ **Focus on content errors at this time.**

All All All

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

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

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

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

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	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.***

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.**

Examples:

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

Create a **title**, and put it at the top of 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: **"Pilfered Through Pride"**
- Something comical: **"The Great Cheese Robbery"**
- Something bold: **"Tricked!"**
- A song title or line: **"What Does the Fox Say"**
- Something biblical: **"The Destructive Power of Flattery"**
- Something about character: **"Pride Comes Before the Fall"**
- A Scripture: **"A Flattering Mouth Works Ruin"**
- Something informative: **"How the Fox Tricked the Crow"**
- Other: **"The Queen of the Birds (or Not)"**

☞ **Tips:**

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

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	find	

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

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

All

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

Examples:

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

☞ **Tips**

- Write a sentence that describes your paper without telling the reader exactly what it is about.
- Do not say: *In this paper you will learn about . . .*
- Be sure this Thesis Statement is truly representative of the content of your *entire* composition.
- Your Thesis Statement is your commitment to write about that topic. It should cleverly introduce your composition’s subject.
- 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

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

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

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).

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).

All

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.

All All All

Using a thesaurus, if needed, change one word in each paragraph to a **more advanced or distinct word**. *If you and your teacher feel that your vocabulary is advanced 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

☞ 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*.

E

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

Example

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

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

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.*

All All All

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

Examples:

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

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

All

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

E

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).

E

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.

The Fox played on the Crow's desires to trick her. Don't Be Outfoxed

The Fox was looking for food. Eventually, he spotted the crow in a branch. The crow held a piece of cheese in her beak. The Fox wanted the cheese, and he thought how to get it. Then, he went over to the tree. hungry Carefully

trotted

bird

The Fox first said hello to the crow. The crow did not say anything; she glowingly did not want to drop her cheese. Still confident, the Fox started to praise the crow. He talked about her feathers and wings. He acted like he wanted to hear her sing. He said her voice could make her Queen of the Birds. longed declared

beautiful
fantastically

proclaim

longed

In desperation

finally The crow loved the praise. She wanted to be Queen of the Birds. she precious plummeted ignored her fears and her cheese. She opened her beak to sing. The cheese fell into the Fox's mouth. The fox said thank you. He said her voice was nice. Then, he asked where her brains were. predator stabed

inquired

The Crow lost her food needlessly because of pride.

Checklist Challenge for Any 3 Paragraph Project

Boxes may be altered for any number of 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).

All 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.**

☞ 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.**



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

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

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



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.**

Examples:

stringent	gracious	lengthy	trusted	courteous	infallible
meek	meager	valiant	understanding	trustworthy	horrendous
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☞ **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 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: **"Pilfered Through Pride"**
- Something comical: **"The Great Cheese Robbery"**
- Something bold: **"Tricked!"**
- A song title or line: **"What Does the Fox Say"**
- Something biblical: **"The Destructive Power of Flattery"**
- Something about character: **"Pride Comes Before the Fall"**
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- Something informative: **"How the Fox Tricked the Crow"**
- Other: **"The Queen of the Birds (or Not)"**

☞ **Tips:**

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



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

Banned Word List

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

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

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

All

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

Examples:

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

☞ **Tips**

- Write a sentence that describes your paper without telling the reader exactly what it is about.
- Do not say: *In this paper you will learn about . . .*
- Be sure this Thesis Statement is truly representative of the content of your *entire* composition.
- Your Thesis Statement is your commitment to write about that topic. It should cleverly introduce your composition’s subject.
- 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

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

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

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).



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).

All

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.

All All All

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

Instead of:

tree
kind
grass

Use:

maple
compassionate
blades

Instead of:

deep
turn
loud

Use:

bottomless
swerve
obnoxious

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

E

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

Example

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

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

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.*

All All All

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

Examples:

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

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



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..



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.

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





Capitalize a letter



Make a capital letter into a lowercase letter.



Delete (take out)

He went to town. 
When he left,  he went to town.

Insert punctuation

He went  town.

Insert

He  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



Make a new paragraph

Teacher Tips & Free Resources

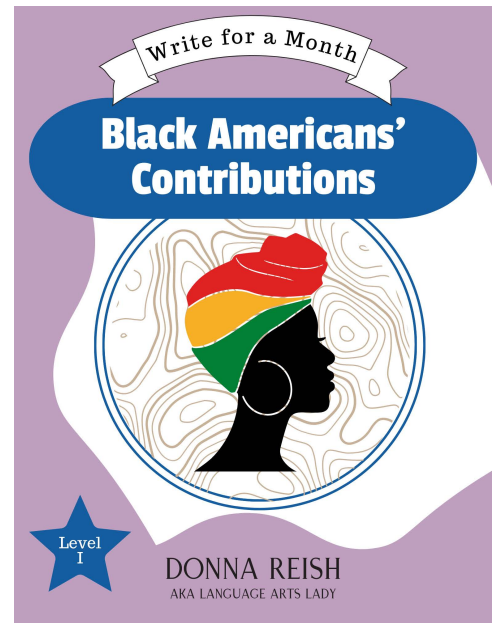
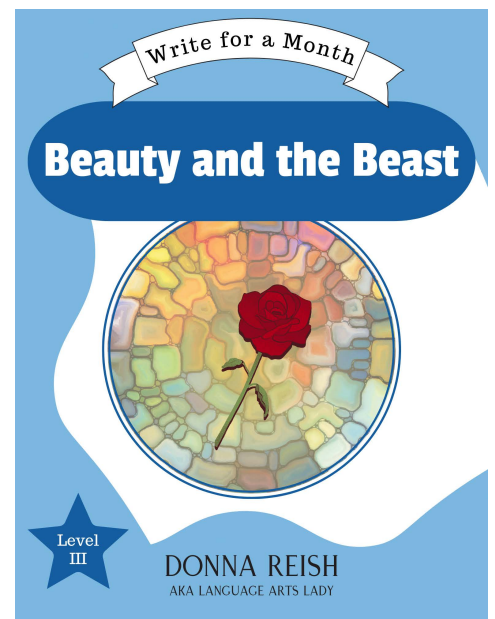
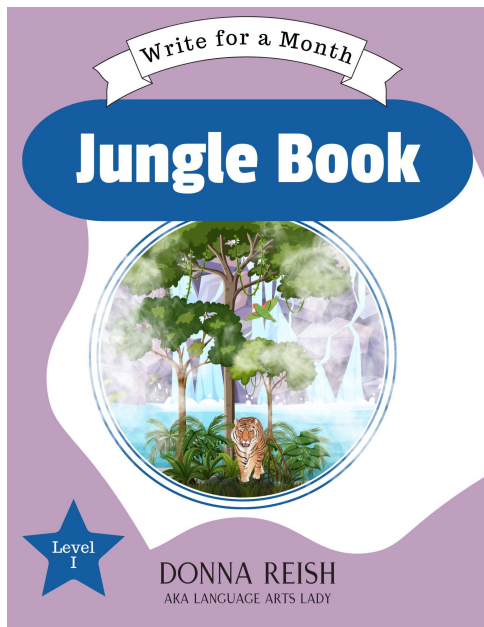


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Toy Room



Level II

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Fairy Tales

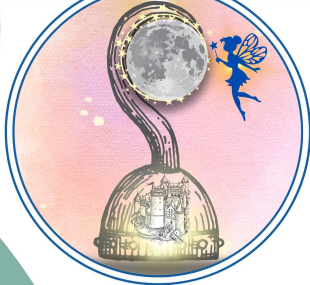


Level III

DONNA REISH
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Write for a Month

Peter Pan



Level IV

DONNA REISH
AKA LANGUAGE ARTS LADY

Write for a Month

Twice-Told Tales



Level V

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Bug on a Log
Preposition practice

Ladybug Dan™ Preposition Sentences

in blanks with prepositions:

from over above
within behind below

Student Sheets and Answer Keys

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

Tricky Tricks to Help II Stick
Posters

5 Parts of a
Sentence
TO HELP IT
STICK

Reference Ring

Beauty and the Beast

Preposition Practice

8 Parts of Speech Posters

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

Articles

Articles: Indefinite
an a the

Article =
NOUN MARKER
an a the

Articles: Definite
the

Using a or an

Using an

Using an

Articles Poster Set

Fairy Tale Writing

Fairy Tales:
How to Create and Write Using
Writing Boxes

Little Red Riding Hood
Level I

Sentence and Paragraph Writing
for Beginning Writers

Christmas Writing
Twice - Told Tale

Grades
6th, 7th
& 8th

Christmas: Original Creative Writing - Twice-Told Tale

Twice-Told Tale: The Elves and the Shoemaker - Level III

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The Elves and The Shoemaker

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3rd, 4th,
5th & 6th

Beginning Think Fast Grammar Quiz

Grammar Quiz and Answer Key

Christmas Writing

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6th, 7th
& 8th

Three Holiday Traditions Essay -
Level III

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Three Holiday Traditions

Color and Read,
Mowgli!

the
ABC
Sounds Song
Packet

Aa Bb Cc

Baby Shark Plays
by Donna Reish

Twice-Told Tales

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

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Teaching Services



Donna Reish, mother of seven grown children, Nonna to ten lovies, 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-five 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 teaching 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 & 10 Minute Grammar*.

Want daily grammar, writing, & teaching tips? Follow me
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