Write for a Month

Twice-Told Tales

Level III

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AKA LANGUAGE ARTS LADY

Write-for-a-Month

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

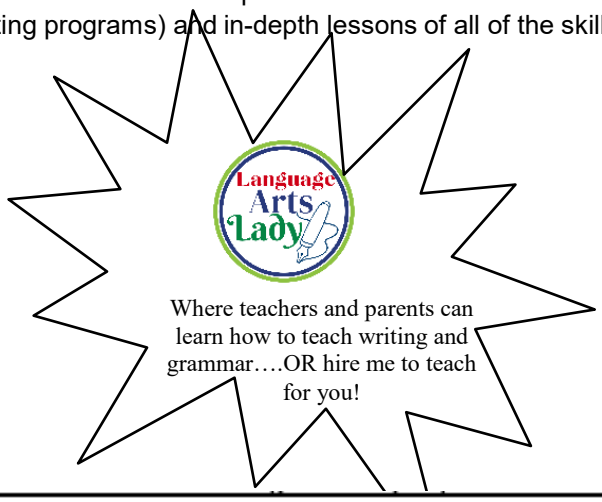
The *Write-for-a-Month* (WFAM) series of books is from LAL's line of digital publications. WFAM is a digital arm of the small- press homeschool publisher, Character Ink Press/Language Arts Lady Blog, and houses a variety of month-long writing books, grammar downloads, readers, and more for teachers,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

- **Twice-Told Tale Story--Chicken Little**
- **Twice-Told Tale Story--Emperor's New Clothes**

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—

- Study skills and prewriting
- Study skills and research
- Composition & editing
- Original creative writing
- Character development
- Hindrance development
- Time period study
- Dialogue inclusion
- Direct or indirect paragraph development
- Scene development
- Similes metaphors

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.**

WFAM--Twice-Told Tale--Level III

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Projects 1 & 2: Twice-Told Tale

Chicken Little

Overview of Twice-Told Tale

I. TOPIC OF ASSIGNMENT

This Creative Writing assignment is one in which you will create a story. However, it will not be difficult because you will write what LAL calls a Twice-Told Tale. This is one in which you use a model to create your tale. You are using someone else's story to tell a second tale from.

For your story, you will use the infamous *Chicken Little* tale to design a story of your own. However, instead of using a chicken and a fox for your story, you will choose other people, animals, or objects to be the warning character and the deceiving character. You may choose one from the list below or come up with something different altogether:

A. The Frog and the Snake
B. The Person and the Alien
C. The Fish and the Shark
D. The Mouse and the Eagle
E. The Fly and the Spider
F. Other

II. NUMBER OF SCENES* IN THE BODY OF YOUR STORY

A. **Basic** students will write **5-10 scenes** for the body (P'soB).
B. **Extension** students will write **8-12 scenes** for the body (P'soB).

Note: The paragraphs suggested for this story are short ones--like the model you will be writing from.

III. SENTENCES PER PARAGRAPH

If you choose to include dialogue (a little or a lot), you should count total number of sentences for this project:

Basic: 20 to 40 sentences
Extension: 30 to 50 sentences

***Note: The number of sentences you will have per paragraph will vary and will be dependent upon whether you include dialogue.**

IV. OPENING PARAGRAPH

You will not write a separate Opening Paragraph for your story. You will set the stage/scene right from the beginning, just like the model does.

V. CLOSING PARAGRAPH

You will not write a separate Closing Paragraph for your story. You will close your story as you write the entire piece, so it flows better.

VI. SOURCES

Students are not required to have sources for this story. If you need to research for your story (to discover what snakes eat, for example), you may do so from any source that helps you find the needed information.

VII. QUOTATIONS WITHIN YOUR STORY

You are not required to have dialogue (using quotation marks) in your story. If you have learned how to use quotation marks and dialogue in another LAL book and you would like to have your characters speaking back and forth to each other, feel free to do so. You will have many short paragraphs if you have dialogue.

***Basic students are newer to story writing or they are younger writers. Extension students are more experienced writers.**

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

Lesson A. Study Skills and Prewriting: Choose Your Animal and Brainstorm for Possible Hindrances/Problems

<> A-1. You have been given a list of topics from which to choose for your story. The first step in writing a story is to choose the topic you will be writing about. Read the model *Chicken Little* **(or** *The Chicken and The Fox* **as you could more accurately call it) given below and think about what person, animal, or things you think would make a creative, clever Chicken Little (The_____and the_____) story.**

Chicken Little Model

One day, Chicken Little was searching for food in the woods. Suddenly, an acorn fell out of a tree and hit her head with a clunk. Chicken Little thought this was the sky beginning to fall, and she knew she had to warn the king. So, she charged out of the forest, determined to reach the king. [**Scene 1: Chicken Little discovers sky is falling; sets out to warn king]**

As Chicken Little was marching toward the palace, she met Henny Penny. When she inquired where Henny Penny was trotting off to, Henny Penny replied that she was headed to the forest to discover food. Chicken Little immediately warned her that the sky was falling and that she (Chicken Little) was travelling to tell the king. Henny Penny was alarmed by this and began following Chicken Little. **[Scene 2: Henny Penny joins Chicken Little]**

The two companions soon met Ducky Lucky. They questioned her about where she was travelling to, and she told them she was making her way to the woods to find food. Henny Penny and Chicken Little warned her that the sky was falling and told her they were off to inform the king. Ducky Lucky was also concerned and joined them on their journey. **[Scene 3: Ducky Lucky joins birds]**

As the three messengers continued down the road, they came across Goosey-Loosey. She was heading to the forest as well, and Ducky-Lucky, Henny-Penny, and Chicken Little all told her the sky was falling. She was just as frightened as the others had been, so she followed Chicken Little as well. **[Scene 4: Goosey-Loosey joins birds]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

The party of four soon ran into yet another animal, Gander-Lander. Gander-Lander also was stepping toward the forest, and Goosey-Loosey, Ducky-Lucky, Henny-Penny, and Chicken Little repeated their story of the sky falling. Gander-Lander, like the others, was terrified and dropped everything to journey with them. **[Scene 5: Gander-Lander joins birds]**

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<> A-2. Now that you have read the model story, choose a person, animal, or object that you would like to write a *Chicken Little* (*The Chicken and the Fox*) story of, and write that person, animal, or object on the line provided below.

The people, animals, or objects I will use in my story will be a _____ and a _____ .

<> A-3. Brainstorm (and list) problems and hindrances that your characters might encounter in the Brainstorming Box provided. Follow these tips:

1. Now that you know what animals you will be writing about, and you have read the model story, you will want to **brainstorm to think of other characters that your warning character may encounter.**

2. If your warning character is a fly and your deceiving character is a spider, your other characters might be a bee, an earwig, a cockroach, a moth, and a mosquito.

3. **Do not worry about whether you will use them all, or if some seem silly or unrealistic.** You will have a chance to delete or further develop your characters later.

Brainstorming Box for Problems and Hindrances

Box A-4

Lesson B. Study Skills/Research: Design Scenes for Your Story

When you do a Sentence-by-Sentence Outline over material given to you, you just take a group of paragraphs and write an outline using key words from each sentence of each paragraph.

(1) When you write stories, you may choose to use a different outlining approach.
(2) Many students still enjoy the Sentence-by-Sentence approach to outlining that you have probably used in other MC books.
(3) However, sometimes students just want to write or highlight a few words to remind themselves of what they want each paragraph to contain.
(4) You will use a scene-by-scene approach from the model for this project.

<> B-1. Read the "The Sea-Bass and the Shark" (Box B-1) student sample provided.

Student Sample Zachary Kieser

The Sea-Bass and the Shark

A sea-bass, one day, was swimming through the ocean in search of a meal. Suddenly, a huge wave pulled him to the surface and threw him onto a rock. Flopping around, the sea-bass eventually fell back into the water, but notbefore deciding the ocean must be draining. The sea-bass was panicked and immediately decided to warn the fish king by swimming to his palace. **[Scene 1: Sea-bass discovers ocean is draining; sets out to warn king]**

As the sea-bass determinedly cut through the water, he met a cod. The sea- bass inquired where the cod was swimming, and the cod answered that he was headed toward the hunting-grounds. The sea-bass warned the cod that the ocean was draining and that they needed to alert the fish king. The cod was disturbedby this report and agreed to follow the sea-bass. **[Scene 2: Cod joins sea-bass]**

The two worried sea-creatures soon came across a tuna. The tuna replied to their questions about where he was traveling by telling them he was headed for the hunting-grounds. The sea-bass and the cod insisted that the ocean was draining and announced that they were swimming to alert the fish king. The tuna was panicked by this message and turned around to journey with them. **[Scene 3: Tuna joins fish]**

A salmon was swimming along when three fish approached him. They inquired where he was headed, and he replied that he was on his way to the hunting-grounds. The sea-bass, the cod, and the tuna alerted him that the ocean was draining and that they were headed to the palace of the fish-king. The salmon was as frightened as the others and turned to swim with them. **[Scene 4: Salmon joins fish]**

Four fish nearly ran into a snapper who was swimming the other way. When questioned about his destination, he replied that he was travelling to the hunting-grounds. Then, the sea-bass, the cod, the tuna, and the salmon explained that the ocean was draining and that they were journeying to warn the fish king. The snapper, as all the other fish had been, was horrified and turned to travel with them. **[Scene 5: Snapper joins fish]**

Box for B-1 (continued on next page)

Box for B-1 (continued from previous pag

The sea-bass, the cod, the tuna, the salmon, and the snapper next met an angelfish. The angelfish also was making his way toward the hunting-grounds. All the fish informed the angelfish of their mission to warn the fish king about the draining ocean. The angelfish was thoroughly scared and agreed to join them. **[Scene 6: Angelfish joins fish]**

The frightened fish soon ran into yet another creature, a shark this time. The shark inquired about their destination, and they informed him that they were warning the fish king about the ocean draining. The shark solemnly listened and then offered to lead them to a secret path to the palace. Eagerly, the fish accepted his services. **[Scene 7: Shark joins fish]**

With the shark leading the way, the creatures soon reached a dark passagein between jagged rocks. He told them to follow him, and he disappeared into the darkness. Then, as each fish innocently swam inside, the shark turned and swallowed them. The fish king would never learn that ocean was draining fromthe sea-bass, the cod, the tuna, the salmon, the snapper, or the angelfish. **[Scene 8: Shark eats all the fish]**

Box for B-1

<> B-2. Follow these steps to determine scene topics for your story:

1. **Scene Creating Method A:** Check out the "Sample Scene Topics Using Model Story" box provided for you. This is *one* way that you may choose what you would like to include in each scene. In this method, you will do the following:
   a. **Take the model story provided for you, and after reading each scene, write what you will have happen to your animals in that scene** of your story on the lines provided for this in B-3.
   b. In this way, **you will write the same number of scenes that the model story has**--and the model story will literally be your "model."
   c. You can use the scenes of it to spark your creativity of what you want in each scene of your story. (See **Method A Box** for an example of this method.)

OR

2. **Scene Creating Method B: You may choose to just design all of your own scene topics**--with each scene being a unit of thought and every time something new happens (a new decision, a new encounter, a new change of scenery, etc.), you will move into the next scene. (See **Method B Box** for an example of this method.)

All: Regardless of whether you decide to model scene-for-scene after the original story or if you decide to develop all of your own scene topics (without the help of each scene of the model), **move to the scene topic section provided in these instructions and write your scene topics, in the order you think you will want them.** (Do not be concerned about getting the order just perfect at this stage as you will have a chance to re-order before you write, if needed.)

Scene Topics Using Model Story--**Method A Box**

(You may or may not use original story ideas--having these here can help you get going, if that's what you need.)

One day, Chicken Little was searching for food in the woods. Suddenly, an acorn fell out of a tree and hit her head with a clunk. Chicken Little thought this was the sky beginning to fall, and she knew she had to warn the king. So, she charged out of the forest, determined to reach the king.

Sample Scene One: Sea-bass discovers ocean is draining: sets out to warn king

YOUR Scene One: _____

As Chicken Little was marching toward the palace, she met Henny Penny. When she inquired where Henny Penny was trotting off to, Henny Penny replied that she was headed to the forest to discover food. Chicken Little immediately warned her that the sky was falling and that she (Chicken Little) was travelling to tell the king. Henny Penny was alarmed by this and began following Chicken Little.

Sample Scene Two: Cod joins sea-bass

YOUR Scene Two: _____

The two companions soon met Ducky Lucky. They questioned her about where she was travelling to, and she told them she was making her way to the woods to find food. Henny Penny and Chicken Little warned her that the sky was falling and told her they were off to inform the king. Ducky Lucky was also concerned and joined them on their journey.

Sample Scene Three: Tuna joins fish

YOUR Scene Three: _____

As the three messengers continued down the road, they came across Goosey-Loosey. She was heading to the forest as well, and Ducky-Lucky, Henny-Penny, and Chicken Little all told her the sky was falling. She was just as frightened as the others had been, so she followed Chicken Little as well.

Sample Scene Four: Salmon joins fish

YOUR Scene Four: _____

The party of four soon ran into yet another animal, Gander-Lander. Gander-Lander also was stepping toward the forest, and Goosey-Loosey, Ducky-Lucky, Henny-Penny, and Chicken Little repeated their story of the sky falling. Gander-Lander, like the others, was terrified and dropped everything to journey with them.

Sample Scene Five: Snapper joins fish

YOUR Scene Five: _____

Method A Box (continued on next page)

Method A Box (continued from previous page)

Five birds approached Turkey-Lurkey, who also was journeying toward the forest. They (Gander-Lander, Goosey-Loosey, Ducky-Lucky, Henny-Penny, and Chicken Little) all quickly told her that the sky was falling. Scared like all of them were, Turkey-Lurkey fell in line with the other birds.

Sample Scene Six: Angelfish joins fish

YOUR Scene Six: _____

- - - -

Sample Scene Topics Without Using Each Paragraph From Story--**Method B Box**

My Scene One: Frog catching flies and enjoying himself

My Scene Two: Tree falls and almost kills frog

My Scene Three: Frog decides forest is collapsing; goes to warns all animals in forest

My Scene Four: Frog meets mouse who joins

My Scene Five: Frog/mouse joined by sparrow

My Scene Six: Group joined by snake

My Scene Seven: Snake secretly eats mouse

My Scene Eight: Snake secretly eats mouse

My Scene Nine: Frog notices he's alone with snake/then eaten

<> B-3. If you did not write your scene topics in the Method A Box, write your "scene" topics on the lines provided.

My Scene One: _____

_____

My Scene Two: _____

_____

My Scene Three: _____

_____

My Scene Four: _____

_____

My Scene Five: _____

_____

Method B Box

My Scene Six: _____

_____

My Scene Seven: _____

_____

My Scene Eight: _____

_____

My Scene Nine: _____

_____

My Scene Ten: _____

_____

My Scene Eleven: _____

_____

My Scene Twelve: _____

_____

Optional--My Scene Thirteen: _____

_____

Optional--My Scene Fourteen: _____

_____

Optional--My Scene Fifteen: _____

_____

Method B Box (continued)

Lesson C. Prewriting/Study Skills: Outline Your Twice-Told Tale

Now that you have your scenes developed for your Twice-Told Tale, you are ready to outline your story in a Sentence-by-Sentence (S-by-S) manner.

<> C-1. Study the Sample Outline Box provided (Sample Box C-1) for the model story.

Partial Sample Outline From Model Story

Topic Scene 1: Chicken Little discovers sky falling & sets out 2 warn king
- s1 1 day Chicken Little searching 4 food
- s2 Acorn fell from tree & hit her head
- s3 Thought sky falling & wanted 2 warn king
- s4 Left forest 2 reach king

Topic Scene 2: Henny Penny joins Chicken Little
- s1 Chicken Little met Henny Penny
- s2 Henny Penny going 2 forest 4 food
- s3 Chicken Little warned her sky falling
- s4 Henny Penny alarmed & followed Chicekn Little

Topic Scene 3: Ducky Lucky joins birds
- s1 2 birds met Ducky Lucky
- s2 Questioned her & she going 2 forest 4 food
- s3 Henny Penny & Chicken Little warned her
- s4 Ducky Lucky concerned & joined them

Sample Box C-1

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

1. **Once you have all of your scene topics designed, fill in the lines beneath with notes to indicate what you want to include in each scene.** You should do this sentence by sentence unless you have your teacher's permission to do it by listing several key points for each scene.

2. If, while you are taking sentence notes, you think of more scene topics or see that a scene will need divided in two scenes, just mark this. Your outlining space is for you! **You may add, subtract, or divide however you desire.**

3. **You may write down too much information and omit some of it later** when you are writing, if needed, but do not write down too little information.

4. You may or may not use all of the sentence lines, according to the number of sentences assigned to you.

5. Remember, you will not be writing a separate Opening or Closing Paragraph. **Your outline will include all of your setting, as well as your closing--**just **weave all of this into your story** like the model story did.

Sample Sentence Outline and Sentence

For example:

Opening Sentence: 1 day Chicken Little searching 4 food

In your story, it might say: One day, Chicken Little was searching for food in the woods.

Note: You will just take your notes on outlining lines, much like you do for a Sentence-by-Sentence Outline over given material (as opposed to outlining cards). Since you will likely not have sources, you do not need for your notes to be so portable, so note cards will not be used for personal essays.

A. Scene One of Body

Topic of Scene 1 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

B. Scene Two of Body

Topic of Scene 2 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

C. Scene Three of Body

Topic of Scene 3 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

D. Scene Four of Body

Topic of Scene 4 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

E. Scene Five of Body

Topic of Scene 5 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

F. Scene Six of Body

Topic of Scene 6 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

G. Scene Seven of Body

Topic of Scene 7 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

H. Scene Eight of Body

Topic of Scene 8 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

I. Scene Nine of Body

Topic of Scene 9 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

J. Scene Ten of Body

Topic of Scene 10 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

K. Scene Eleven of Body

Topic of Scene 11 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

L. Scene Twelve of Body

Topic of Scene 12 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

M. Optional--Scene Thirteen of Body

Topic of Scene 13 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

N. Optional--Scene Fourteen of Body

Topic of Scene 14 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

O. Optional--Scene Fifteen of Body

Topic of Scene 15 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Lesson C. Write On: Learn About Onomatopeia

<> C-1. In Scene One of the *Chicken Little* model, highlight the sound that the acorn made when it hit Chicken Little.

This "word"---clunk---is an example of a literary device that would fit perfectly in your story this week. It is a long word called onomatopoeia. Onomatopoeia is a device in which the writer writes a word that when read sounds like a sound. For example, when you read the word "clunk," the word itself sounds like the sound that an acorn makes when it hits something hard. Thus, onomatopoeia is a device in which the word you write sounds like a sound.

You will be asked to add an instance of onomatopoeia in the Checklist Challenge this week. If you think of ways to use this literary device while you are writing your story, go ahead and include them at that time.

<> C-2. Study the examples given below, then on the lines provided, write three of your own. Try to come up with some that you think you can use in your story.

Examples:

- My heart went **thump, thump, thump** when I spotted the spider.
- The clock **cukooed** its annoying song.
- The cat **meowed** as the dog chased it up the tree.

1. _____
   _____
   _____

2. _____
   _____
   _____

3. _____
   _____
   _____

Lesson D. Composition: Write Rough Draft of Piggyback Story

<> D. Follow these steps to write your story:

(1) If needed, **read the original *Chicken Little* story** that was given at the beginning of this lesson to get your "creative juices" flowing.

(2) **Read your first line of notes** and consider what you want your sentence to say.

(3) **Practice saying your sentence aloud** to get it just the way you want it.

(4) **Write your first sentence** in your notebook, or key your story on the computer.

(5) Be sure to **double space** your story to make inputting the Checklist Challenge revisions easier.

(6) **Indent** the beginning of each paragraph five spaces.

(7) **Repeat** these steps for each line of notes, writing on every other line.

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

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

(1) Complete **each revision for each paragraph, as indicated.**

(2) Insert revisions with pen or pencil into your rough draft paper.

(3) **Highlight (or code) each revision on your rough draft paper** as directed by your teacher.

(4) **Check off (or code) each item's check box on the Checklist Challenge** for this week.

***Note: A story often has much of the wording and sentence structure that a writer wants to include. However, there are still many revising items that would increase the depth and detail of your sentences. Therefore, you will not be expected to do each CC item the same number of times as you have paragraphs (like you do for essays and reports). However, you will still have some Checklist Challenge items. Pay close attention to the check boxes and complete the number of revisions assigned according to each item's check boxes.**

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

Lesson F. Composition: Final Copy Original Story

<> F-1. Write the final copy of your story in your notebook (on every line). If you prefer, you may key it on the computer (double spaced).

<> F-2. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your story since you completed the Checklist Challenge?

Advanced 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 a "Tools and Tricks" product by Donna Reish.

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

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

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

Box E

Checklist Challenge for Projects 1 & 2: Original Creative Writing--Twice-Told Tale

Chicken Little

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.

Note: Since this is a lengthy story, you will not complete one Checklist Challenge items per paragraph. Just complete each task the number of times for which there are check boxes (all throughout your story).

All All All
E E E

Read your story 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
E E E

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

Be sure to circle all of the following verbs:

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

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

All All All
E E E

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

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

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

All All All
E E E

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
E E E

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

Examples:

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

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

All All All
E E E

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

Banned Word List

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

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: **"Beware of Shark"**
- Something comical: **"Something's Fishy"**
- Something bold: **"The Ocean is Draining!"**
- A song title or line: **"Who's the King of the Sea?"**
- Something about character: **"Discern or Die"**
- Something informative: **"The Scared Sea-Bass"**
- Other: **"The School of Frightened Fish"**

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
E E E

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

> **A word you have never used in writing might be one you use in speaking but not in your compositions. Do not be afraid to use words you cannot spell! Use spell check on the computer or a dictionary to spell these challenging words (or ask your teacher for spelling help).**

All All All
E E E

Add a **transition sentence** to the beginning of the second paragraph or at end of the first paragraph. Be sure your transition sentence takes the reader smoothly from the first paragraph to the second paragraph. ***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.**

Examples:

- **First,** God told Noah to build an ark.
- **After Noah was sure what God wanted him to do,** he and his family began the process of building the ark.

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

Add one **SSS5 x 3** (Three Super Short Sentences of Five Words or Fewer) in **a row** for emphasis. ***If you have already done this,*** **you should still "code" the check box and the SSS5 x 3 in your paper as directed by your teacher.**

Examples:

- They are subtle. They are sneaky. They are predators!
- They set traps. They devise snares. They trap their prey.

All All All
E E E

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

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

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

All All All
E E E

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

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

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

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

All

Add one **interjection** to the beginning of one of your sentences, or add a new sentence with an interjection in it (or more than one time, according to your level). ***If you have already done this,* you should still "code" the CC check box and the interjection in your paper as directed by your teacher.**

Punctuate appropriately:
- Follow it with a comma: **Yes,** that "hunter" has an easy meal! **OR**
- Follow it with an exclamation mark, then start a new sentence with a capital: **Yes!** That hunter has an easy meal.

🗝 **Interjections include words from the following rhyme:**

My, well, oh
Wow, yes, no

E

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

Examples:
- Adverb opener: **Consequently,** there is no way for the creature to get loose.
- Adverbial clause or phrase opener: **Directly assailing their victims,** courageous predator attack and eat.

🗝 **The comma may be directly after the adverb or shortly after it, depending on where you "hear" it. Do not use a comma if the adverb phrase or clause is actually a subject *Directly assailing their victims is what they do* (no comma).**

All E

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

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

🗝 **Follow the PP opener with a comma if it is five words or longer or two prepositional phrases in a row, or when a pause is heard when it is read aloud.**

All 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.

E

Include one **simile or metaphor** (or more than one, according to your level). ***If you have already done this,* you should still "code" the CC check box(es) and the simile or metaphor in your paper as directed by your teacher.**

Examples:
- Simile--Comparison *using* like or as: The Venus' fly trap is as insidious **as the steel jaws of a hunter's snare.**
- Metaphor--Comparison *without* using like or as: The Venus' fly trap **is a hinged prison.**

All

Add an instance of **onomatopoeia** (or more than one, according to your level). ***If you have already done this,* you should still "code" the CC check box(es) and the onomatopoeia in your paper as directed by your teacher.**

Examples:
- My heart went **thump, thump, thump** when I spotted the spider.
- The clock **cukooed** its annoying song.
- The cat **meowed** as the dog chased it up the tree.

Onomatopoeia is a figure of speech that copies natural sounds.

E

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

Examples:
- The Venus' flytrap **licked its lips with hunger.**
- The leaf **opened its mouth for another meal.**

Personification is giving human qualities, feeling, action, or characteristics to an inanimate (non-living) object (or giving characteristics to an object that does not have the ability to do that thing---leaves of the trees clapping their hands).

Projects 3 & 4: Twice-Told Tale

The Emperor's New Clothes

Overview of Twice-Told Tale

I. TOPIC OF ASSIGNMENT

This Creative Writing assignment is one in which you will create a story. However, it will not be difficult because you will write what LAL calls a Twice-Told Tale This is one in which you use a model to create your tale. You are using someone else's story to tell a second tale from.

For your story, you will use the *Emperor's New Clothes* tale to design a story of your own. However, instead of using the Emperor and invisible clothes (the characters in the model) for your story, you will choose another character and another time/place. You may choose one from the list below or come up with something different altogether for your character and deception.

A. A general and a fake weapon
B. A girl and a fake beauty potion
C. A millionaire and a fake business
D. A person and someone with counterfeit money
E. A mouse and a mousetrap
F. A fish and a baited fishhook
G. A fish and an angler fish
H. Other

II. NUMBER OF SCENES* IN THE BODY OF YOUR STORY

A. **Basic*** students will write 15-34 short scenes for the Body (P'soB) (with dialogue in some).
B. **Extension*** students will write 34-50 short scenes for the Body (P'soB) (with dialogue in some).

Note: The paragraphs suggested for this story are short ones--like the model you will be writing from. Since you are assigned quotations (dialogue between the characters), you will have many short paragraphs (since you will change paragraphs every time a new speaker begins speaking)--rather than just several lengthy paragraphs.

III. SENTENCES PER PARAGRAPH

Because of the dialogue you will include (a little or a lot), you should count total number of sentences for this project:

Basic: 60 to 80 sentences
Extension: 70 to 90 sentences

***Note: The number of sentences you will have per paragraph will vary and will be dependent upon how much dialogue you include.**

IV. OPENING PARAGRAPH

You will not write a separate Opening Paragraph for your story. You will set the stage/scene right from the beginning, just like the model does.

V. CLOSING PARAGRAPH

You will not write a separate Closing Paragraph for your story. You will close your story as you write the entire piece, so that flows better.

VI. QUOTATIONS WITHIN YOUR STORY

You **are** required to have dialogue (using quotation marks) in your story.

VII. WRITE ON/ADDITIONAL SKILLS

A. **Character Development**
B. **Hindrance Development**
C. **Time Period Study** (if needed)
D. **Dialogue Inclusion**
E. **Direct or Indirect Paragraph Development via "Piggybacking"**
F. **Scene Development**
G. **Similes and Metaphors**

***Basic students are newer to story writing or they are younger writers. Extension students are more experienced writers.**

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

Lesson A. Study Skills and Prewriting: Choose Your Character and Deception and Brainstorm for Possible Hindrances/Problems

<> A-1. Read the model *The Emperor's New Clothes* (Box A-1) provided and think about what characters you think would make a creative, clever *The Emperor's New Clothes* story.

The Emperor's New Clothes Model

The Emperor loved buying new clothes more than any other activity. He neglected his duties to spend his day changing clothes and admiring himself. New tailors constantly arrived to show the ruler new designs. One day, two men arrived and explained the unique clothes they could create. **[Scene 1: The Emperor receives new weavers]**

- - - -

Box A-1 (continued from previous page)

The Emperor soon decided to check on the weavers' progress. However, knowing the cloth might show him to be unfit for office, he decided to send his most distinguished advisor instead. He knew this man could never be considered unfit for office. The advisor assumed this as well, so he was shocked when he could not see the cloth on the looms. Embarrassed, he resolved to act like he spotted beautiful patterns. **[Scene 5: The Emperor sends his advisor to check the progress]**

"Come closer, sir," called one of the weavers. "You cannot fully appreciate the intricate patterns from that distance."

When the advisor stepped closer, the other weaver inquired, "What do you think? Has the Emperor ever worn something this beautiful?"

"No, never!" exclaimed the advisor, still unable to discover the cloth the men claimed to be weaving. "The Emperor will be delighted with these patterns." **[Scene 6: The weavers & the advisor dialogue about the clothes]**

To the advisor's relief, the weavers described in detail the invisible patterns and colors. Now, the advisor could pretend to be worthy of his office. Before he left, the weavers asked for more cloth. He ordered it done immediately, and once more the men hid the expensive cloth in their bags. **[Scene 7: The weavers continue the deception]**

Later, the Emperor sent another messenger to inspect the weavers' work. He also could not spot even a thread of cloth on the looms. However, just like the advisor, he felt compelled to prove he was worthy of his office. So, he exclaimed over the beauty and design to both the weavers and the Emperor. **[Scene 8: The messenger visits the weavers]**

Finally, the Emperor decided to visit the weavers himself. With a group of courtiers, he approached the looms.

"Is this not the most beautiful cloth in the world, Your Highness," exclaimed the advisor.

"I was awestruck when I first observed it," declared the messenger.

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

The shocked Emperor embarrassingly realized he could not make out a single thread, but he had to maintain his reputation. So, he loudly proclaimed, "This certainly is the finest cloth in the world. I feel proud to have such skilled weavers in my service." **[Scene 9: The advisor, the messenger, & the Emperor dialogue about the clothes]**

- - - -

Box A-1 (continued from previous page)

When the Emperor marched out into the streets, the people exclaimed about his clothes. They also knew that only simpletons could not sight the clothes. No one wanted to lose his reputation with his neighbors. The Emperor beamed because no one ever praised his clothes this much. **[Scene 14: The people praise the Emperor's clothes]**

- - - -

<> A-2. Choose the setting/time/place for your story, and write it on the lines provided.

Your Setting _____

<> A-3. Now that you have read the model story, choose characters that you would like to write a Twice-Told Tale "piggyback" story of, and write these characters on the lines provided below. Remember, these could be male or female people or animals, from today or the past.

The characters (types, names, and characteristics) I will use in my story will be:

1. _____
2. _____
3. _____
4. _____
5. _____

Feel free to change characters, plot, situations, or anything else from *The Emperor's New Clothes* as long as you keep the point of the story.

<> A-4. Brainstorm (and list) problems and hindrances, obstacles, etc., that your character might encounter in the Brainstorming Box provided (Box A-4). Follow these tips:

1. Now that you know what you will be writing about, and you have read the model story, you will want to **brainstorm to think of conflicts, obstacles, or problems that your character may encounter.**
2. You will also want to **brainstorm** (or research if you are unfamiliar with the time period you will write about) **ideas about the environment, living conditions, time period, etc.**
3. **Do not worry about whether you will use them all,** or if some seem silly or unrealistic. You will have a chance to delete or further develop your ideas later.

Directed Brainstorming Box

Setting Details

Obstacles

Solutions

Other

Box A-4

Lesson B. Introducing Dialogue Writing

You probably remember that a paragraph should have at least three sentences in order to be a paragraph, yet you have probably also noticed instances in which a paragraph only contained a sentence or two—or even just a word or two.

Whenever you are using dialogue (the written conversation of two or more people) or whenever you are quoting many people in your writing, **begin a new paragraph each time the speaker changes.**

When you write dialogue, unlike other writing you do, you should **focus on sentences more than paragraphs:**

1. **Dialogue is comprised of sentences.**
2. The paragraph breaks in dialogue are **not** there to show a unit of thought like most paragraphs are.
3. The **paragraphs in dialogue are there to show when a new speaker speaks (in addition to showing scene changes and changes in action).**
4. Plan for a **new paragraph each time the speaker changes,** just like the sample did, as well as for any time you change scenes or action sequences.

If you have ever written quotes in an essay or report, you probably remember the two first quote rules for writing in the US:

1. **Periods always go inside closing quotation marks--**never on the outside.
2. **Commas always go inside closing quotation marks--**never on the outside.

<> B-1. In the Dialogue Box (Box B-1), highlight the name of each person who is speaking.

Dialogue Box

"Those who are unfit for their office cannot see the clothes." **(Paragraph 1)**

"How wonderful!" exclaimed the Emperor. "What do you need?" **(Paragraph 2)**

"With the best silk cloth and gold thread, we can make them in three weeks." **(Paragraph 3)**

"Done. Servants, grant them whatever they ask!" **(Paragraph 4)**

"You are too kind, Your Highness," declared the bowing weavers. **(Paragraph 5)**

Box B-1

Did you find the following:

1. In **Paragraph 1**, the speakers are the weavers.
2. In **Paragraph 2**, the speaker is the Emperor
3. In **Paragraph 3**, the speaker is not given, yet we know it is the weavers
4. In **Paragraph 4**, no speaker is given, but we know it is the Emperor.
5. In **Paragraph 5**, the speakers are the bowing weavers.

The words that tell who is speaking are called the speech tag.

The speech tags in the paragraphs you studied above include the following:

Paragraph 1: The weavers explained.
Paragraph 2: exclaimed the Emperor.
Paragraph 5: declared the bowing weavers.

Do you see how the **speech tag tells who is speaking in each one?**

Do you see how you can skip the speech tag sometimes if there are only two speakers and you can clearly see who is talking?

You will be using dialogue sometime soon!

To begin with, you should learn just a few dialogue rules:

1. **Each time the speaker changes, a new paragraph is started.**
   a. This means that the person switched.
   b. Do not change paragraphs if the same person is saying more than one sentence.
   c. **All of one person's words at that given movement go in one paragraph** (until another person begins speaking).
   d. When a different speaker talks, a new paragraph is started (even if the "new speaker" spoke earlier).

2. **When a speech tag comes at the beginning of the sentence,** do the following:
   a. **Start the speech tag with a capital letter** since it is the first word of your sentence.
   b. **Put a comma after it,** then begin your quote with a quotation mark-capital letter:
   The weavers explaine**d,**

3. **When a speech tag comes at the end of the sentence** (following the words that were spoken), do the following:
   a. **If your quote is a statement, put a comma then quotation mark** at the end of it:
   "You are too kind, Your Highnes**s," d**eclared the bowing weavers.
   b. **If your quote is a question or exclamation sentence, put that end mark (? !) inside the quotation mark** (since it is part of your sentence): "How wonderful**!" e**xclaimed the Emperor**.**
   c. **Start the speech tag with a lower case letter** (since it is not a new sentence but part of the sentence you are now writing): **d**eclared the bowing weavers.

<> B-2. Rewrite four (**Extension:** six) of the quoted sentences from the Dialogue Box (Box B-1) with speech tags in different positions with different wording, etc.

1. _____

_____

2. _____

_____

3. _____

_____

4. _____

_____

5. **Extension**-- _____

_____

6. **Extension**-- _____

_____

Lesson C. Study Skills/Research: Design Scenes for Your Story

<> C-1. Read "The General's New Gun" (Box C-1) student sample provided.

"The General's New Gun"
Student Sample Twice-Told Tale Story

The general delighted in new and elaborate weapons. He allowed the officers underneath him to manage the army themselves. Meanwhile, he spent all his time listening to designers explain their weapons to him and then paying them for their designs. Then, one afternoon, his secretary showed two designers into his office. **[Scene 1: The general receives new weapons designers]**

"We have learned how to create a weapon which will make your army unstoppable," one of the men exclaimed dramatically. "It is the laser weapon you all believed impossible!"

"Yes," the other designer continued, "It fires precise laser beams at machine-gun speed. Amazingly, these beams fire so rapidly that no one can see them. However, when they strike a building it explodes." **[Scene 2: The men explain their talents]**

Box C-1 (continued on next page)

Box C-1 (continued from previous page)

The general jumped out of his seat and eagerly inquired, "What do you need? Don't even tell me a price. I'll pay whatever you wish. Build this weapon as fast as you can!"

Both men smiled and delightedly shook the general's hand. "Thank you so much, General," one of them declared with conviction.

"With your enthusiasm, I am sure we will have the weapon ready right on schedule," remarked the other confidently.

"Gentlemen, I ought to thank you!" proclaimed the general. "Thank you for not presenting this to our enemies first. You will see you made the right choice!" **[Scene 3: General & men dialogue about their gratitude]**

The general's aides led the designers to a fully stocked warehouse which also contained a lab. The men quickly began assembling a hollow but impressive-looking gun. Meanwhile, they smuggled out all the expensive metals and radioactive materials they could discover. However, no one suspected this deceit since across the base people heard welding and explosions from the warehouse. **[Scene 4: The weapons designers begin their "work"]**

The general was eager to discover the designers' progress. However, he needed to avoid a technical conversation with the designers which would make him seem unintelligent. So, he decided to just send one of his aides this time. When the man arrived at the warehouse, the designers showed him what appeared to be a gun. **[Scene 5: General sends aide to check the progress]**

"See this here, sir?" exclaimed the designer, pointing to the front of the gun. "This will hold the photographic reactor chamber."

"And this," remarked the other designer, "will contain the tri-bladed laser generator. It converts astrophysical photons into thermonuclear plasma."

"Wow! That's incredible," replied the aide. He had no idea what the words meant, but he wanted to seem smart. **[Scene 6: The weapons designers & aide dialogue about the laser gun]**

Box C-1 (continued on next page)

Box C-1 (continued from previous page)

The aide felt relieved when the designers told him he did not need to worry about understanding the rest of the weapon. They assured him that their experiments confirmed their weapon would work as expected. However, they regretted to inform him that during these tests they used more materials than expected. The aide assured them this was not an issue, and he arranged for them to receive replacements. **[Scene 7: The weapons designers continue the deception]**

Months later, the general sent his second-in-command to observe the designers' progress. This man listened to the designers describe their weapon in complex scientific-sounding words. Like the aide, he had no idea what the men meant, yet he acted like he understood to seem just as smart as the designers. He acted impressed and told the general the weapon was wonderful. **[Scene 8: The second-in-command visits the weapons designers]**

Eventually, the general himself drove to the warehouse with his staff to see the designers' progress on the weapon. He strolled into the warehouse with his other officers following. The designers again used numerous nonsense phrases to explain their progress.

"Isn't their knowledge and ability incredible, General?" exclaimed the aide.

"These men are amazingly talented. I am so glad they came to us first," remarked the second-in-command.

The uncomfortable general could not understand any of the designers' remarks about the weapon. However, he did not wish to appear less intelligent than his inferior officers. So, he loudly agreed, "These men truly are skilled, and I am delighted to have them working for us." **[Scene 9: The aide, the second-in-command, & the general dialogue about the laser gun]**

All the general's staff members tried to make sense of the designers' words after hearing the general's words. However, they also realized they lacked the ability to comprehend the men. As a result, they also pretended to understand and praised the designers' expertise.

The general ended his visit by announcing, "I am creating a special medal to give to designers to reward them for their skill. You will be the first two recipients of the designer Medal of Honor." **[Scene 10: The staff & the general further praise & reward the weapons designers]**

Box C-1 (continued on next page)

Box C-1 (continued from previous page)

Finally, the designers notified the general that they would be ready to demonstrate the weapon in three days. For the next three days, noise and light streamed from the warehouse and lab twenty-four hours a day. On the night before the test, the designers carefully moved the weapon out of the warehouse. They then sent a message to the general to come the next morning with any staff who wished to witness the test. **[Scene 11: The weapons designers finish the laser gun]**

The next morning, the general and all his staff members appeared at the test site. One of the designers explained the final product's features, "As advertised, this laser gun fires astronomically fast beams which are invisible. When the beams hit buildings, the structures explode."

"General, are you now ready for the demonstration?" stated the other designer.

When the general nodded, the designer flipped a switch. Nothing appeared to come out of the weapon, but the designers celebrated and called the test a success. **[Scene 12: The weapons designers explain the laser gun & demonstrate it]**

"What a weapon!" the staff officers exclaimed as they clapped loudly.

"It certainly is," beamed the general. He turned to the designers and handed them a suitcase with several million dollars in cash. He then remarked, "Congratulations, gentlemen!" **[Scene 13: All continue to pretend laser gun works]**

Desiring to show off the new weapon, the general arranged for his officers to demonstrate the gun. All the soldiers on the base came to watch the test. The general marched triumphantly to the front, where the gun stood. He smiled broadly as he gave the order to fire the weapon. One of the officers flipped the switch, and the troops cheered. Then, nothing happened, even when the officer flipped the switch several more times. **[Scene 14: The soldiers praise the laser gun]**

Box C-1 (continued on next page)

Box C-1 (continued from previous page)

Then, one of the soldiers called out, "I bet it's a fake! Open up the gun and investigate!"

"It's just broken," remarked the general nervously.

Then, one of his officers pulled off the weapon's cover. With a surprised gasp, he shouted, "There is nothing inside it!"

The crowd began exclaiming and murmuring. The general rushed over to the officer and stared at the weapon. He realized the designers had tricked him, and his ears grew red. Yet, he could not admit such an embarrassing fact. So, when he turned to the crowd, he declared, "I am sure our investigations over the next few days will show the gun is still useful." **[Scene 15: The staff & general realize the laser gun is fake]**

Box C-1

<> C-2. Follow these steps to determine scene topics for your story:

1. Check out the "Sample Scene Topics Using Model Story--C-2: **Box A**" provided for you.
   a. This is **one way that you may choose** what you would like to include in each scene.
   b. In this method, you will just **take the model story provided for you, and beneath each scene, write what you will have happen to your characters in that scene** of your story (on the "Your Scene" lines provided).
   c. In this way, **you will write the same number of scenes that the model story has** (the amount of dialogue you include might make the exact number of paragraphs vary)--and the model story will literally be your "model."
   d. You can **use the scenes of it to spark your creativity** of what you want in each scene of your story.
   e. *See Sample Scene Topics Using Model Story--C-2: **Box A**.

OR

2. You may also choose to just design all of your own scene topics.
   a. You will do this with each **scene being a unit of thought.**
   b. **Every time something new happens** (a new decision, a new encounter, a new change of scenery, etc.), **you will move into the next scene.**
   c. **Then when you are writing, you will also change paragraphs each time the speaker changes.**
   d. See the "Sample Scene Topics--C-2: **Box B**.

Sample Scene Topics Using Model Story--**C-2: Box A**

(You may or may not use original story ideas--having these here can help you get going, if that's what you need.)

The Emperor loved buying new clothes more than any other activity. He neglected his duties to spend his day changing clothes and admiring himself. New tailors constantly arrived to show the ruler new designs. One day, two men arrived and explained the unique clothes they could create.

Scene One: Example--The general receives new weapons designers

YOUR Scene One: _____

"We have discovered the perfect garments which will make you the envy of all, Your Highness," explained one of the men as they continued their sales pitch. "They outshine all other clothes in beauty."

"Yet," the other man interrupted, "they have a special property that makes them even more incredible. They remain invisible to everyone who is either unfit for their office or too simple to appreciate their intricacy."

Scene Two: Example--The men explain their talents

YOUR Scene Two: _____

C-2: Box A

Box A (continued)

The Emperor beamed and exclaimed to his servants, “Give them the best cloth! Clear rooms for weaving! Grant them whatever they ask!”

“Thank you, Your Highness,” glowed the one weaver as he bowed.

“You are too kind,” proclaimed the other, bowing also.

“Nonsense! How can I thank you enough for giving me the first opportunity to sample your skill?” declared the Emperor. “You will be richly rewarded.”

Scene Three: Example--General & men dialogue about their gratitude

YOUR Scene Three: _____

The two weavers put together their two looms and began working. In their knapsacks, they stashed the expensive and beautiful silk and thread the Emperor gave them. They pretended they had woven it into the fabric. To show their diligence, they pretended to work late into the night.

Scene Four: Example--The weapons designers begin their "work"

YOUR Scene Four: _____

The Emperor soon decided to check on the weavers’ progress. However, knowing the cloth might show him to be unfit for office, he decided to send his most distinguished advisor instead. He knew this man could never be considered unfit for office. The advisor assumed this as well, so he was shocked when he could not see the cloth on the looms. Embarrassed, he resolved to act like he spotted beautiful patterns.

Scene Five: Example--General sends aide to check the progress

YOUR Scene Five: _____

“Come closer, sir,” called one of the weavers. “You cannot fully appreciate the intricate patterns from that distance.”

When the advisor stepped closer, the other weaver inquired, “What do you think? Has the Emperor ever worn something this beautiful?”

“No, never!” exclaimed the advisor, still unable to discover the cloth the men claimed to be weaving. “The Emperor will be delighted with these patterns.”

Scene Six: Example-- The weapons designers & aide dialogue about the laser gun

YOUR Scene Six: _____

C-2: Box A

Box A (continued)

To the advisor's relief, the weavers described in detail the invisible patterns and colors. Now, the advisor could pretend to be worthy of his office. Before he left, the weavers asked for more cloth. He ordered it done immediately, and once more the men hid the expensive cloth in their bags.

Scene Seven: Example--The weapons designers continue the deception

YOUR Scene Seven: _____

Later, the Emperor sent another messenger to inspect the weavers' work. He also could not spot even a thread of cloth on the looms. However, just like the advisor, he felt compelled to prove he was worthy of his office. So, he exclaimed over the beauty and design to both the weavers and the Emperor.

Scene Eight: Example--The second-in-command visits the weapons designers

YOUR Scene Eight: _____

Finally, the Emperor decided to visit the weavers himself. With a group of courtiers, he approached the looms.

"Is this not the most beautiful cloth in the world, Your Highness," exclaimed the advisor.

"I was awestruck when I first observed it," declared the messenger.

The shocked Emperor embarrassingly realized he could not make out a single thread, but he had to maintain his reputation. So, he loudly proclaimed, "This certainly is the finest cloth in the world. I feel proud to have such skilled weavers in my service."

Scene Nine: Example--The aide, the second-in-command, & the general dialogue about the laser gun

YOUR Scene Nine: _____

The other members of the court strained to catch sight of the supposedly beautiful cloth. They also failed to discover anything, but they could not admit it. So, each them, after one last look, exclaimed, "Excellent!" or "Magnificent!" or "Charming!"

"For their fantastic work, these men deserve more reward," proclaimed the Emperor. Turning to the weavers, he called out, "I award you each a knighthood and the title of Gentleman Weaver."

Scene Ten: Example--The staff & the general further praise & reward the weapons designers

YOUR Scene Ten: _____

C-2: Box A

Box A (continued)

On the night before the annual royal procession, the weavers stayed up all night. Their windows glowed with the light of sixteen lamps. In the morning, they pretended to remove the cloth from the looms and cut it carefully. They invited a few of the king's officers to witness the creation of the clothes. Then, they marched over to the Emperor's bedchamber.

Scene Eleven: Example--The weapons designers finish the laser gun

YOUR Scene Eleven: _____

In front of the Emperor, the weavers pretended to hold up various articles of clothing. "These garments are as light as a cobweb," proclaimed the one man. "You may even think you have nothing on when you wear them. That just demonstrates how beautiful and unique they are."

"Now," declared the other, "is Your Majesty ready to wear them?"

The Emperor quickly undressed, and the weavers pretended to put the new clothes on him.

Scene Twelve: Example--The weapons designers explain the laser gun & demonstrate it.

YOUR Scene Twelve: _____

"What beautiful garments!" exclaimed the courtiers, as the Emperor admired himself in the mirror. "They fit you so well!"

"I believe they do as well," glowed the Emperor, still unable to note the beautiful patterns himself.

Meanwhile, his servants pretended to grab the corners of the Emperor's trailing robe. They would lose their jobs if the Emperor realized they could not see the robe and were thus unworthy of their offices.

Scene Thirteen: Example--All continue to pretend laser gun works

YOUR Scene Thirteen: _____

When the Emperor marched out into the streets, the people exclaimed about his clothes. They also knew that only simpletons could not sight the clothes. No one wanted to lose his reputation with his neighbors. The Emperor beamed because no one ever praised his clothes this much.

Scene Fourteen: Example--The soldiers praise the laser gun

YOUR Scene Fourteen: _____

C-2: Box A

Box A (continued)

Then, one child cried out innocently, “Why isn’t the Emperor wearing any clothes?”

“The Emperor does not have anything on!” shouted his father louder, and others began shouting the same thing.

The Emperor turned red, but he knew he could not admit the truth by stopping procession now. He also knew the tricksters were long gone, since they’d left as soon as the procession began. As he continued marching, he turned to his servants and shouted, “Hold my train up, fools!”

Scene Fifteen: Example--The staff & general realize the laser gun is fake

YOUR Scene Fifteen: _____

C-2: Box A

Sample Paragraph Topics **Without** Using Each Scene From Story--C-2: **Box B**

My Scene One: Mouse moves into house
My Scene Two: Mouse loves exploring
My Scene Three: 'Discovers pantry
My Scene Four: Just escapes people
My Scene Five: Mouse & friend dialogue about danger
My Scene Six: Mouse stays away & explores outside
My Scene Seven: Mouse grows bored & hungry
My Scene Eight: Sees piece of cheese in trap
My Scene Nine: Mouse & friend dialogue about trap
My Scene Ten: Mouse listens to friend/finds crumbs to eat
My Scene Eleven: Mouse gets hungry and tempted again
My Scene Twelve: Mouse caught in trap
My Scene Thirteen: Friend goes for help
My Scene Fourteen: Cat & people nearly discover mouse
My Scene Fifteen: Friend & other mice open trap for escape
My Scene Sixteen: Mouse learns his lesson

C-2: Box B

<> C-3. If you did not write your scene topics in the Method A Box, write your "scene" topics on the lines provided.

My Scene One: _____

_____

My Scene Two: _____

_____

My Scene Three: _____

_____

My Scene Four: _____

_____

Method B Box

My Scene Five: _____

_____

My Scene Six: _____

_____

My Scene Seven: _____

_____

My Scene Eight: _____

_____

My Scene Nine: _____

_____

My Scene Ten: _____

_____

My Scene Eleven: _____

_____

My Scene Twelve: _____

_____

My Scene Thirteen: _____

_____

My Scene Fourteen: _____

_____

Method B Box (continued)

My Scene Fifteen: _____

_____

My Scene Sixteen: _____

_____

My Scene Seventeen: _____

_____

My Scene Eighteen: _____

_____

My Scene Nineteen: _____

_____

My Scene Twenty: _____

_____

My Scene Twenty-One: _____

_____

My Scene Twenty-Two: _____

_____

My Scene Twenty-Three: _____

_____

My Scene Twenty-Four: _____

_____

Method B Box (continued)

Lesson D. Prewriting/Study Skills: Outline Your Twice-Told Tale

Now that you have your scenes developed for your Twice-Told Tale, you are ready to outline your story in a Sentence-by-Sentence (S-by-S) manner.

<> D-1. Study the Sample Outline Box provided (Sample Box D-1) for the model story.

Partial Sample Outline From Model Story

Topic "Paragraph"/Scene 1: The Emperor receives new weavers
- s1 Emperor loved buying new clothes
- s2 Spent days trying new clothes
- s3 +++ new tailors came
- s4 2 men explained their special product

Topic "Paragraph"/Scene 2: The men explain their talents
- s1 Man: "Discovered perfect garments"
- s2 Man: "Most beautiful clothes"
- s3 Other Man: "Have special property"
- s4 Other Man: "Invisible 2 those who ~~deserve their office~~/simple

Topic "Paragraph"/Scene 3: The Emperor & the men dialogue about their gratitude
- s1 Beaming Emperor: "Give them best cloth"
- s2 Emperor: "Clear rooms 4 weaving"
- s3 Emperor: "Grant them anything"
- S4 One weaver: "Thank you"
- S5 Other weaver: "Too kind"
- S6 Emperor: "Cannot thank enough
- S7 Emperor: "Be richly rewarded"

Topic "Paragraph"/Scene 4: The weavers begin their "work"
- s1 2 weavers start working
- s2 Put $$$ cloth→bag
- s3 Pretended 2 weave
- s4 Pretended to work late

***Faint thick line tells you that the scene has more than one paragraph since it has more than one person speaking.**

Notice how the author used quotation marks around the notes for when dialogue will be included--and gave the speaker before each one (Men: "Discovered perfect garments"). Each time you change speakers, you will change paragraphs even within one scene.

Sample Box D-1

<> D-2. Follow these steps to outline your story:

1. **Once you have all of your scene topics designed, fill in the lines beneath with notes to indicate what you want to include in each scene.** You should do this Sentence-by-Sentence unless you have your teacher's permission to do it by listing several key points for each scene.

2. If, while you are taking sentence notes, you think of more scene topics or see that a scene will need divided in two scenes, just mark this. **Your outlining space is for you! You may add, subtract, or divide however you desire.**

3. You may write down too much information and omit some of it later when you are writing, if needed, but **do not write down too little information.**

4. You may or may not use all of the sentence lines, according to the number of sentences assigned to you.

5. Remember, you will not be writing a separate Opening or Closing Paragraph. **Your outline will include all of your setting, as well as your closing**--just **weave all of this into your story** like the model story did.

6. Consider how you will summarize the lessons learned. (See the Closing Paragraph of both samples.)

7. Consider indicating in your outline when your characters will speak. See Sample Outline for ideas on how to do this.

8. You may need to mark through or somehow "re-create" outlining lines that work for your particular story (i.e. the amount of dialogue, number of scenes, etc.). Or you may desire to create your own outline in a notebook or on the computer. Be sure your outlining works for you!

Sample Sentence Outline and Sentence

For example:

Opening Sentence: Emperor loved buying new clothes

In your story, it might say: The Emperor loved buying new clothes more than any other activity.

Note: You will just take your notes on outlining lines, much like you do for a Sentence-by-Sentence Outline over given material (as opposed to outlining cards). Since you will likely not have sources, you do not need for your notes to be so portable, so note cards will not be used for personal essays.

A. Scene One of Body

Topic of Scene 1 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

B. Scene Two of Body

Topic of Scene 2 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

C. Scene Three of Body

Topic of Scene 3 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

D. Scene Four of Body

Topic of Scene 4 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

E. Scene Five of Body

Topic of Scene 5 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

F. Scene Six of Body

Topic of Scene 6 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

G. Scene Seven of Body

Topic of Scene 7 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

H. Scene Eight of Body

Topic of Scene 8 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

I. Scene Nine of Body

Topic of Scene 9 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

J. Scene Ten of Body

Topic of Scene 10 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

K. Scene Eleven of Body

Topic of Scene 11 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

L. Scene Twelve of Body

Topic of Scene 12 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

M. Scene Thirteen of Body

Topic of Scene 13 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

N. Scene Fourteen of Body

Topic of Scene 14 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

O. Scene Fifteen of Body

Topic of Scene 15 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

P. Scene Sixteen of Body

Topic of Scene 16 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Q. Scene Seventeen of Body

Topic of Scene 17 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

R. Scene Eighteen of Body

Topic of Scene 18 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

S. Scene Nineteen of Body

Topic of Scene 19 _____

Sentence 1 _____

Sentence 2 _____

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Sentence 12 _____

T. Scene Twenty of Body

Topic of Scene 20 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Note: You are assigned between 26 and 50 scenes for this story, depending on your level and the amount of dialogue you want to include. You will need to add more outlining lines or tweak the ones that are given as needed for your number of scenes and sentences.

Lesson E. Style in Writing/Advanced Checklist Challenge:
Similes and Metaphors

<> E-1. In Scene 12 of the *The Emperor's New Clothes* model, highlight the words "These garments are as light as a cobweb," proclaimed the one man.

All Add a **simile**. ***If you have already done this,* you should still "code" the CC check box(es) and the simile in your paper as directed by your teacher.**

Example:
- A spider's web is as intricate **as a lace tablecloth.**
- That guy is **as sly as a snake.**

A simile is a comparison *using like* or *as*.

12

All Add a **metaphor**. ***If you have already done this,* you should still "code" the CC check box(es) and the metaphor in your paper as directed by your teacher.**

Example:
- The web **is a maze of silk**.
- That guy **is a snake.**

A metaphor is a comparison that does <u>not</u> use *like* or *as*.

13

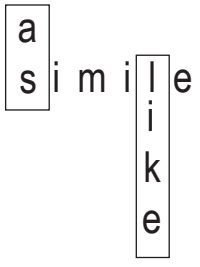
Similes and metaphors are some of the most powerful tools you have as a writer. These types of imagery are when the writer compares two things like Teddy Roosevelt's famous line from his 1912 presidential campaign.

"I am as strong as a bull moose."

Similes and metaphors are not meant to be taken literally. **The point is to compare some aspect of two to emphasize that aspect.** Since there are billions of things in the universe, there are a lot of options for what you can compare.

Technically, **<u>similes</u> are a comparison using the words *like* or *as*. <u>Metaphors</u> are comparisons that do not use those words.**

You can use a little trick to remember which one uses *like/as* and which one does not:



In Teddy Roosevelt's example, he is telling the audience that he is strong. But rather than just saying, "I am strong," he uses a simile to get the message across.

We are surrounded by similes and metaphors to the point that many are clichés.

His eyes were **as wide as saucers.**

It was **cold as ice.**

He **has ice water in his veins.**

My brother is **ferocious as a lion.**

When you are using metaphors, the most important thing to remember is that you are trying to get across an aspect of one thing by comparing it to another thing.

In the last example, I don't have to worry about the fact that my brother doesn't have a mane, long teeth, fur, or four legs. All I am doing is comparing the ferocious nature of the lion and my brother.

Metaphors and similes are not simply descriptions. My brother is ferocious is not a simile or a metaphor. It doesn't compare my brother to any other thing. It just describes my brother.

Many times a single comparison can mean more than one thing. If you compare someone to a tree there are many possible aspects you could be comparing him to. He could be strong like a tree. He could bring life to others. Perhaps he has strong roots. **Metaphors that highlight more than one aspect of something are more interesting because they require the reader to think.**

Metaphors are usually more sophisticated than similes since they often force the reader to figure why the comparison is being made. *My brother is as ferocious as a lion* is a simile (since it contains the word *as*). It tells the reader exactly how my brother is like a lion.

My brother is a lion is more complex. Am I referring to his ferocity? Maybe, but maybe he really likes meat, is a hunter, sleeps all afternoon, or lacks basic table manners. **The context will help the reader figure it out,** but by making it a metaphor, the reader has to figure it out.

The **best metaphors are usually more original.** But **they still have to be tied to something the reader already knows.** The sentence *He is like a KrumKrum* is original, but no one has a clue what that means (including me). There is always a delicate balance between originality and being comprehensible.

Metaphors and similes will show the reader that you have a sophisticated understanding of literary techniques. They will help set your writing apart from other writing.

<> E-2. On the lines provided, write twenty similes or metaphors. If you get stuck, look up "famous metaphors" or "famous similes" in an online search engine to get your brain moving.

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Lesson F. Composition: Write Rough Draft of Twice-Told Tale

<> F. Follow these steps to write your story:

(1) If needed, **read the sample *The Emperor's New Clothes* story** that was given at the beginning of this lesson to get your "creative juices" flowing.

(2) **Read your first line of notes** and consider what you want your sentence to say.

(3) **Practice saying your sentence aloud** to get it just the way you want it.

(4) **Write your first sentence** in your notebook, or key your story on the computer.

(5) Be sure to **double space** your story to make inputting the Checklist Challenge revisions easier.

(6) **Indent** the beginning of each paragraph five spaces.

(7) **Repeat these steps** for each line of notes, writing on every other line.

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

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

(1) Complete **each revision however many times each one is indicated.**

(2) Insert revisions with pen or pencil into your rough draft paper.

(3) **Highlight (or code) each revision on your rough draft paper** as directed by your teacher.

(4) **Check off (or code) each item's check box on the Checklist Challenge** for this week.

***Note: A story often has much of the wording and sentence structure that a writer wants to include. However, there are still many revising items that would increase the depth and detail of your sentences. Therefore, you will not be expected to do each CC item the same number of times as you have paragraphs (like you do for essays and reports). However, you will still have some Checklist Challenge items. Pay close attention to the check boxes and complete the number of revisions assigned according to each item's check boxes.**

Lesson H. Composition: Final Copy Original Story

<> H-1. Write the final copy of your story in your notebook (on every line). If you prefer, you may key it on the computer (double spaced).

<> H-2. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your story since you completed the Checklist Challenge?

Checklist Challenge Coding

Your teacher may desire for you to code your CC for her so that she can grade it/check it more easily. The following steps will help you learn to code your CC for your teacher. For more help on this, see a "Tools and Tricks" product by Donna Reish.

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

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

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

Box G

Checklist Challenge for Projects 3 & 4: Twice-Told Tale

The Emperor's New Clothes

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.

Note: Since your story will contain dialogue, and you will start a new paragraph each time a new speaker begins speaking, you will not complete the Checklist Challenge items per paragraph. Just complete each task the number of times for which there are check boxes (all throughout your story).

All All All
E E E

Read your story 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
E E E

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

Be sure to circle all of the following verbs:

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

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

All All All
E E E

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

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

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

All All All
E E E

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
E E E

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

Examples:

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

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*--though often clarifying adjectives are needed to tell the reader which one. (These are normally inserted during writing.)

All All All
E E E

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

Banned Word List

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

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: **"Designers or Deceivers?"**
- Something comical: **"On Guard, General!"**
- Something bold: **"Duped!"**
- A song title or line: **"Fake You Out"**
- A Scripture: **"Let No One Deceiver You"**
- Something biblical: **"Beware of Flattery"**
- Something about character: **"Be Wise"**
- Something informative: **"The Great Laser Gun Deception"**
- Other: **"Don't Believe Everything You See"**

Tips:

- **Center your title at the top of the first page of your composition.**
- **Capitalize the first letter of the first and last word.**
- **Capitalize all the words within the title that are important--but not three-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
E E E

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

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

All All All
E E E

Check each paragraph carefully to be sure that your **transition from one paragraph to another** is smooth. If not, add transition sentences as needed. *If your transition sentences are adequate,* you should still "code" the CC check box(es) and 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 new 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

Add one **SSS5 x 3** (Three Super Short Sentences of five words or fewer) in **a row** for emphasis. ***If you have already done this,*** **you should still "code" the CC check box(es) and the SSS5 x 3 in your paper as directed by your teacher.**

Examples:

- They are subtle. They are sneaky. They are predators!
- They set traps. They devise snares. They are sneaky.

All All All
E E E

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

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

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

All All All
E E E

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

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

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

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

All 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

Include one **simile or metaphor** (or more than one, according to your level). ***If you have already done this,* you should still "code" the CC check box(es) and the simile or metaphor in your paper as directed by your teacher.**

Examples:
- Simile--Comparison *using* like or as: The Venus' fly trap is as insidious **as the steel jaws of a hunter's snare.**
- Metaphor--Comparison *without* using like or as: The Venus' fly trap **is a hinged prison.**

E

Add an instance of **onomatopoeia** (or more than one, according to your level). ***If you have already done this,*** **you should still "code" the CC check box(es) and the onomatopoeia in your paper as directed by your teacher.**

Examples:

- My heart went **thump, thump, thump** when I spotted the spider.
- The clock **cukooed** its annoying song.
- The cat **meowed** as the dog chased it up the tree.

Onomatopoeia is a figure of speech that copies natural sounds.

E

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

Examples:

- The Venus' flytrap **licked its lips with hunger.**
- The leaf **opened its mouth for another meal.**

Personification is giving human qualities, feeling, action, or characteristics to an inanimate (non-living) object (or giving characteristics to an object that does not have the ability to do that thing---leaves of the trees clapping their hands).

E

Add one **list of three or more items** (or more than one, according to your level). ***If you have already done this,*** **you should still "code" the CC check box(es) and the list of three or more items in your paper as directed by your teacher.**

Examples:

1. **Nouns**: Venus' flytraps eat **bugs, flies,** and small **spiders.**
2. **Verbs**: Spiders **build** a web, **trap** their prey, and **eat** their dinner.
3. **Adverbs**: Spiders catch their prey **sneakily, stealthily,** and **craftily.**
4. **Adjectives**: A web is **intricate, sticky**, and **silky**.
5. **Clauses**: Spiders are insects **that are creative**, **that capture other insects,** and **that never miss their meals!**
6. **Prepositional phrases**: The spider is clever **in its hunting, for its abilities,** and **from much practice.**
7. **Infinitives** (to + a verb): The spider likes **to spin, to catch,** and **to eat.**

Make sure your list is parallel (all three + the same type of word(s)) and punctuated properly.

All All All
E E E

Combine two sentences (or one sentence and one [or more] phrase/clause) into one complete sentence using the **conciseness technique** of your choice. ***If you have already done this,*** **you should still "code" the CC check box(es) and the sentence in your paper as directed by your teacher.**

Examples:

- **Appositive:**
  Two sentences: A spider's web is an intricate trap. It seldom releases its victims.
  One sentence: A spider's web, **an intricate trap**, seldom releases its victims.

  🔑 **An appositive is a phrase dropped into a sentence--and surrounded by commas--that renames or restates the words before it.**

- **Compound verbs:**
  Two sentences: It traps its victims. It ensnares its victims.
  One sentence: It **traps and ensnares** its victims.

  🔑 **Subject + verb + verb**

- **Subordinate clause placement:**
  Two sentences: The spider secures the center of the bridge with a vertical silk strand. Then it constructs a frame.
  One sentence: **Once the spider secures the center of the bridge with a vertical strand**, it constructs a frame.

  🔑 **Sub Clause opener (subordinator + sub + verb) + CS**

- **Another non-essential opener:**
  Two sentences: They are far more subtle in their methods. They act via traps and snares to put their victims in challenging positions.
  One sentence: **Subtle in their methods,** they act via traps and snares to put their victims in challenging positions.

  🔑 **Phrase + CS**

- **Surbordinate clause placement mid sentence:**
  Two sentences: Orb webs are the ones seen by people most often. They are created by two families of spiders.
  One sentence: Orb webs, **which people see most often**, are created by two families of spiders.

  🔑 **A subordinate clause (subordinator + Sub + verb) dropped into a sentence--and surrounded by commas--that gives more information.**

- **Conjunctive adverb:**
  Two sentences: A spider sits patiently in the center of the web. It waits for its victim.
  One sentence: A spider waits for its victim**; moreover**, it sits patiently in the center of its web.

  🔑 **CS; CA, CS**

- **Conjunctive adverb within a sentence:**
  Two sentences: They are far more subtle in their methods. They act via traps and snares to put their victims in challenging positions.
  One sentence: **They are far more subtle, however, acting via traps and snares**

  🔑 **CS, CA, CS**

- **Dash preceding clause or phrase:**
  Two sentences: Some predators do not catch their prey by assailing them directly. They are far more subtle in their methods.
  One sentence: Some predators do not catch their prey by assailing them directly**--they are far more subtle in their methods.**

  🔑 **CS--CS**

• **Coordinating conjunction (cc) between two complete sentences (CS):**
Two sentences: Each of the twenty-five families of spiders has its own design for a web. Orb webs are the ones most often seen by people.
One sentence: Each of the twenty-five families of spiders has its own design for a web**, but** orb webs are the ones most often seen by people.

CS , cc CS

• **Semicolon between two complete sentences:**
Two sentences: Spiders create intricate webs. Victims seldom escape from them.
One sentence: Spiders create intricate webs**; victims seldom escape from them.**

CS ; CS

• **Colon usage:**
Two sentences: There are two crafty predators. These include the spider and the Venus' fly trap.
One sentence: There are two crafty predators**: the spider and the Venus' fly trap.**

CS : CS

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

All All All
E E E

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

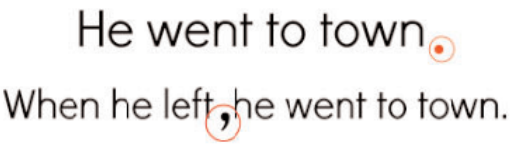
Appendix A: Editing and Revising

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)
	Insert punctuation
	Insert
	Reverse
	Insert space
	Leave as it was before the mark was added.
	Move
	Make a new paragraph

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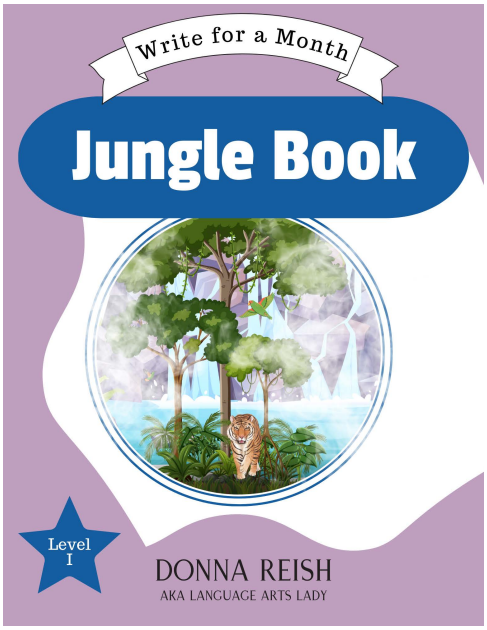
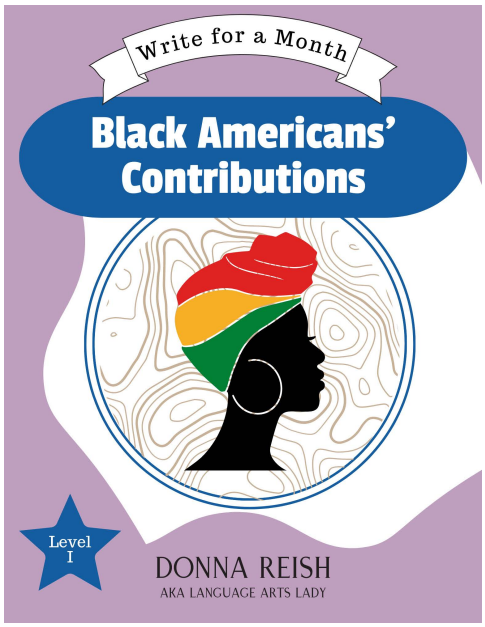
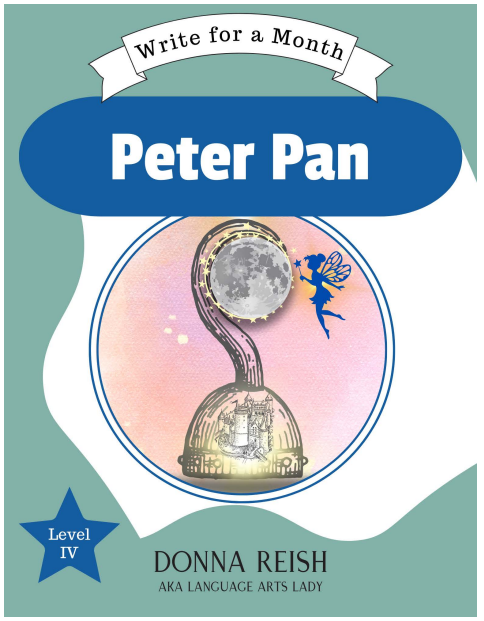




Write-for-a-Month Series Titles



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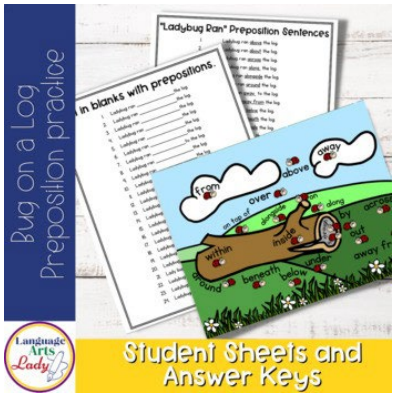

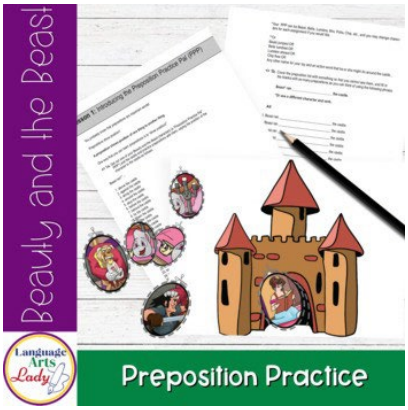

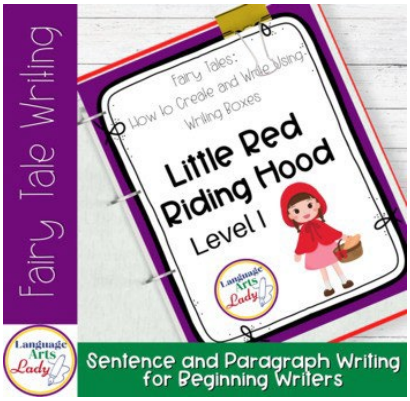

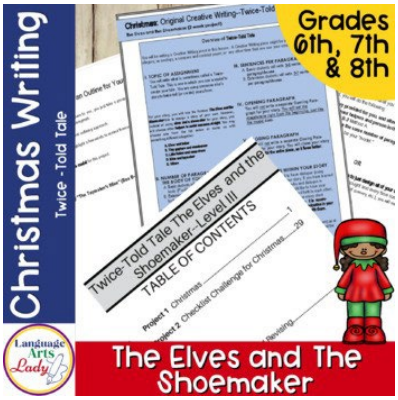

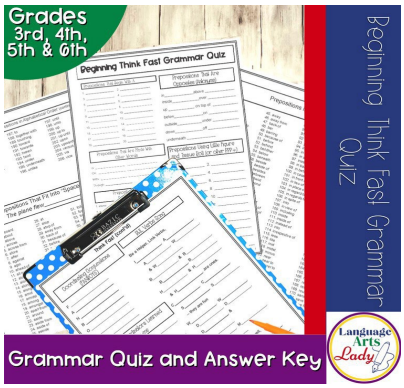

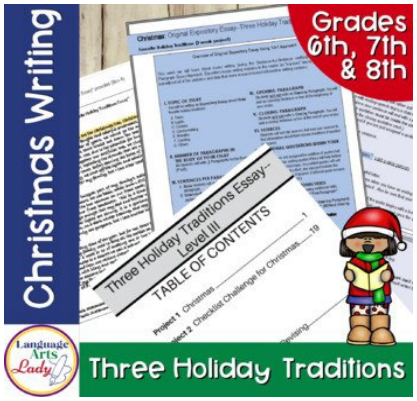

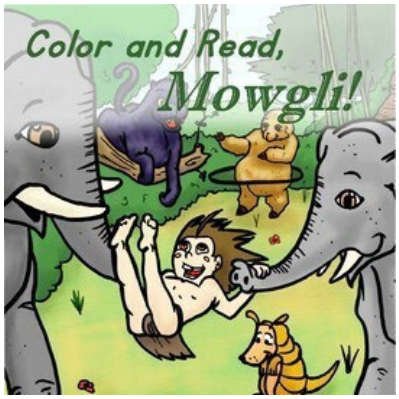

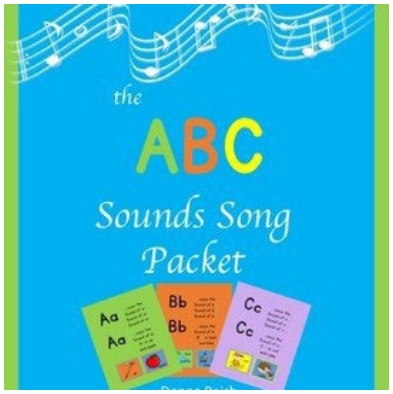

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Donna Reish, mother of seven grown children, Nonna to ten lovies, and thirty-two year homeschool veteran, is a prolific curriculum writer, blogger, and teacher from Indiana. She graduated from Ball State University with a degree in Elementary Education 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 **@languageartslady_** on Instagram!

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