

# Write On, Christmas Friends Level III



Twice Told Tale Story--Elves & Shoemaker  
Three Holiday Traditions Original Essay

A Write-for-a-Month Book



# 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\*

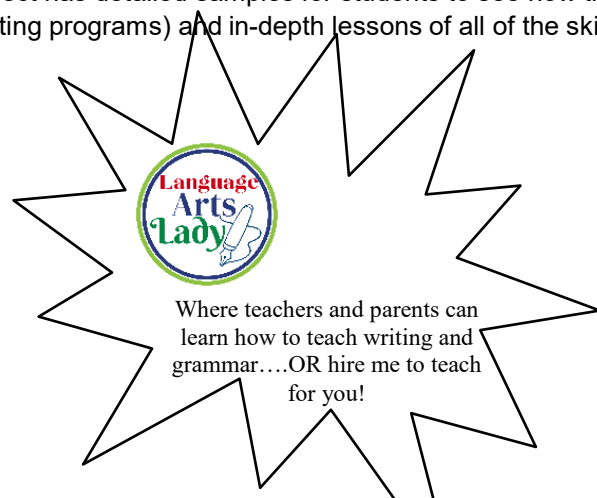
Level I = Grade 2<sup>nd</sup> & 3<sup>rd</sup> – Purple

Level II = Grade 4<sup>th</sup> & 5<sup>th</sup> – Red

Level III = Grade 6<sup>th</sup>, 7<sup>th</sup>, & 8<sup>th</sup> – Blue

Level IV = Grade 9<sup>th</sup> & 10<sup>th</sup> – Green

Level V = Grade 11<sup>th</sup> & 12<sup>th</sup> – Yellow



This book, *Write On, Christmas Friends, 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 Elves and Shoemaker (Story Writing)**
- **Three Holiday Traditions Original Essay**

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—

- Dialogue Writing
- Quotation Use
- Scene Development
- Character Development
- Plot
- Hindrances
- Onomatopoeia
- Series of Three or More
- Brainstorming
- Research
- Thesis Statement (Without Opening Paragraph)
- Thesis Statement "Reloaded" (Without Closing Paragraph)
- Quotation Punctuation and Capitalization
- Transitions

## 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 2<sup>nd</sup> through 12<sup>th</sup> 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](#).



# Christmas Friends, Level III

## TABLE OF CONTENTS

**Projects 1 & 2:** Twice Told Tale--The Elves and the Shoemaker.....page 3

**Projects 3 & 4:** Three Holiday Traditions Essay.....page 37

**Appendix A:** Editing and Revising .....page 59



# Projects 1 & 2: Original Creative Writing--Twice-Told Tale

## The Elves and the Shoemaker

### Overview of Twice-Told Tale

You will be writing a Creative Writing piece in this lesson. A Creative Writing piece might be a story, a poem, an allegory, an analogy, a compare and contrast paper, or any other time that you use your creativity.

#### I. TOPIC OF ASSIGNMENT

You will write what is sometimes called 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 twice-tell (or create) yours from.

For your story, you will use the famous *The Elves and the Shoemaker* tale to design a story of your own. However, instead of using elves and a shoemaker for your story, you will choose other helpers to assist someone at night. You may choose one from the list below or come up with something different altogether:

- A. Elves and baker
- B. Tiny gophers and woodcarver
- C. Little fairies and seamstress
- D. Mice and toymaker
- E. Others

#### II. NUMBER OF PARAGRAPHS\* IN THE BODY OF YOUR STORY

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

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

Note: 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 lessons is assigned and detailed throughout the weeks(s).

**+Extensions** are older more advanced writing students who can handle more paragraphs and/or sentences.

#### III. SENTENCES PER PARAGRAPH

- A. **Basic** students will write **3-6 sentences\*** per paragraph/scene.
- B. **Extension** students will write **3-7 sentences** per paragraph/scene.

#### 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. 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 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. **It is recommended that you not use dialogue/quotes in your story unless you are experienced with them.**



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

<> A-1. The first step in writing a story is to choose the topic you will be writing about. Read the model *The Elves and the Shoemaker* given below and think about what helpers you think would make a creative, clever The \_\_\_\_\_ and the \_\_\_\_\_ story.

### *The Elves and the Shoemaker* Model to Piggyback From

Once there lived a poor shoemaker who worked extremely hard and was also incredibly honest. However, he could not make enough money to sustain him and his wife. Eventually, he reached the point where he had sold everything except enough leather to make one more pair of shoes. So, he cut out the leather that evening, went to bed, and peacefully fell asleep. **Scene 1: The shoemaker's situation**

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In the morning, he was stunned to spot two finished shoes on his table! He examined them and discovered that they had been sewn beautifully. Later that day, the shoemaker sold them for a wonderful price. With the money, he was able to buy enough leather for two pairs of shoes. **Scene 2: The first pair of shoes**

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The next morning, the shoemaker discovered two more beautiful pairs of shoes on his table. He was able to sell them for enough money to buy leather for four pairs of shoes. Once again, the next morning, four beautiful pairs of shoes had appeared. This continued for some time until the shoemaker was no longer poor. Soon, in fact, the shoemaker was wealthy from selling the beautiful shoes. **Scene 3: The shoemaker grows wealthy**

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One evening around Christmastime, the man told his wife that he wished to discover who was helping him. His wife declared \***that she desired the same thing**. So, he and his wife kept one of the candles burning in the room and hid behind some hanging clothes. **Scene 4: The shoe maker and his wife hide**

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\*Notice how the author used the word **that** to create an "indirect quote" rather than using real quotes. By using **that**, the author didn't need to write...His wife declared, "I desire the same thing."

**Box A-1 (continued on next page)**

At midnight, two elves in old clothes trotted inside. These small men quickly took their place on the workbench and picked up the pieces of leather. Then, they began sewing the shoes with incredible speed and perfection. The shoemaker and his wife watched spellbound. When the shoes were finished, the men slipped out of the shop and disappeared into the street.

**Scene 5: The shoemaker and his wife discover their helpers**

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The shoemaker and his wife felt compassion for the elves. They decided to make new clothes and shoes for them. When the gifts were prepared, the shoemaker placed them on the table in place of cut-out leather. Then, the shoemaker and his wife hid once again and waited. **Scene 6: The shoemaker and his wife create gifts**

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When the elves came into the shop, they gave a gasp of delight when they spotted the clothes and shoes. They put them on quickly and then began to laugh, dance, and sing. Finally, they skipped out of the shop, still rejoicing over their beautiful garments. They never returned again, but the shoemaker and his wife continued to prosper. **Scene 7: The elves rejoice over their new clothes and shoes**

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Box A-1

<> A-2. Now that you have read the model story, choose a type of helper that you would like to write The \_\_\_\_\_ and the \_\_\_\_\_ story about, and write that helper on the line provided below.

The type of helper I will use in my story will be \_\_\_\_\_

and the person(s) they will help will be \_\_\_\_\_ .

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

1. Now that you know what helpers and person 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 helpers and person may encounter.**

What problems does your main character have?

2. Your helpers are going to have many obstacles and problems (perhaps similar to the model story): **lack of clothes, how to get everything done in one night, their small size compared to the items they are working on, etc.**

3. Your person is going to have many obstacles or problems: **poverty, not knowing who is helping them, not knowing how to secretly give a gift or what gift to give, etc.**

4. **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.

Brainstorming Box for Problems and Hindrances	
<u>Helpers</u>	<u>Main Character</u>

Box A-3

## Lesson B. Study Skills/Research: Create an Outline 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) However, sometimes students just want to write or highlight a few words to remind themselves of what they want each paragraph to contain.
- (3) **You will use a scene-by-scene approach from the model** for this project.

**<> B-1. Read the student Sample Story "The Toymaker's Mice" (Box B-1) based off the original in Box A-1.**

## "The Toymaker's Mice"

There was once a poor toymaker who was incredibly diligent and scrupulously honest. Unfortunately, he was unable to earn enough income to support his wife and himself. One day, he realized he only had enough wood to craft one more toy. That evening, he cut the remaining section of log into a nice, square piece, so it was ready to be carved the next day. Then, calmly, he went to bed and drifted off to sleep. **[Scene 1: Toymaker's situation]**

The next morning, the toymaker was shocked to discover a finished toy resting on his worktable. He stared at it closely, turning it over in his hands. To his amazement, he realized that it was the most perfectly carved toy he had ever seen. That afternoon, a buyer purchased the toy for an exceptionally large amount. This allowed the toymaker to buy a new log, enough for five toys. **[Scene 2: Found the first surprise toy]**

The following day, five more excellent toys stood on the toymaker's worktable. The profits from these items allowed the toymaker to buy two logs. The next morning the same thing happened. This repeated itself over and over again until the toymaker grew rich.

### **[Scene 3: Toymaker grows wealthy]**

Then, one December evening, the toymaker shared with his wife his desire to see who was assisting them. His wife shared that she was considering doing the same. Putting a plan into motion, the toymaker and wife extinguished all the candles except one. Then, they concealed themselves behind some window curtains. **[Scene 4: Toymaker and his wife hid]**

In the middle of the night, a group of mice suddenly scrambled into the room through a hole in the wall. They quickly crawled onto the workbench and then onto the table. In a moment, they had begun to chew on the pieces of wood. As the toymaker and his wife watched incredulously, beautiful toys took shape. Finally, when the toys were completed, the mice scrambled back into their hole. **[Scene 5: The toymaker and his wife discover their helpers]**

The toymaker and his wife both desired to repay these mice for their kindness. Eventually, they realized the best gift would be a huge block of cheese. So, after they purchased the gift, that night they replaced the wood pieces with the cheese. Their preparations made, the toymaker and his wife hid themselves again. **[Scene 6: The toymaker and his wife create gifts]**

As before, the mice appeared and climbed onto the table. When they spotted the cheese, however, they all began to squeak and jump up and down. Then, they began breaking off sections of cheese, eating some but taking most of it back to their hole. This continued until all the cheese was gone, and then the mice disappeared. The toymaker and his wife never spotted them again, but they were both successful the rest of their lives. **[Scene 7: The mice love their gift]**

**<> B-2. Follow these steps to determine paragraph topics/scenes for your story:**

1. **Scene Creating Method A:** Check out the “Sample Paragraph Topics Using Model Story” box provided for you. This is *one* way that you may choose what you would like to include in each paragraph. In this method, you will do the following:
  - a. **Take the model story provided for you, and after reading each paragraph, write what you will have happen to your helpers and person in that paragraph** of your story on the lines provided for this in **Box B-2 Method A**.
  - b. In this way, **you will write the same number of paragraphs that the model story has**--and the model story will literally be your “model.”

**OR**

2. **Scene Creating Method B:** You may choose to just design all of your own paragraph **topics**--with each paragraph 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 paragraph. (See **Box B-2 Method B** box.)

Paragraph Topics Using Model Story--**Box B-2/Method A**

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

Once there lived a poor shoemaker who worked extremely hard and was also incredibly honest. However, he could not make enough money to sustain him and his wife. Eventually, he reached the point where he had sold everything except enough leather to make one more pair of shoes. So, he cut out the leather that evening, went to bed, and peacefully fell asleep.

**Sample Paragraph/Scene One:** Toymaker's situation

**My Paragraph/Scene One:** \_\_\_\_\_

-----

In the morning, he was stunned to spot two finished shoes on his table! He examined them and discovered that they had been sewn beautifully. Later that day, the shoemaker sold them for a wonderful price. With the money, he was able to buy enough leather for two pairs of shoes.

**Sample Paragraph/Scene Two:** Found the first surprise toy

**My Paragraph/Scene Two:** \_\_\_\_\_

-----

The next morning, the shoemaker discovered two more beautiful pairs of shoes on his table. He was able to sell them for enough money to buy leather for four pairs of shoes. Once again, the next morning, four beautiful pairs of shoes had appeared. This continued for some time until the shoemaker was no longer poor. Soon, in fact, the shoemaker was wealthy from selling the beautiful shoes.

**Sample Paragraph/Scene Three:** Toymaker grows wealthy

**My Paragraph/Scene Three:** \_\_\_\_\_

-----

One evening around Christmastime, the man told his wife that he wished to discover who was helping him. His wife declared that she desired the same thing. So, he and his wife kept one of the candles burning in the room and hid behind some hanging clothes.

**Sample Paragraph/Scene Four:** Toymaker and his wife

**My Paragraph/Scene Four:** \_\_\_\_\_

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**Box B-2 with Method A (continued on next page)**

**Box B-2 with Method A (continued from previous page)**

At midnight, two elves in old clothes trotted inside. These small men quickly took their place on the workbench and picked up the pieces of leather. Then, they began sewing the shoes with incredible speed and perfection. The shoemaker and his wife watched spellbound. When the shoes were finished, the men slipped out of the shop and disappeared into the street.

**Sample Paragraph/Scene Five:** The toymaker and his wife discover their helpers

**My Paragraph/Scene Five:** \_\_\_\_\_

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The shoemaker and his wife felt compassion for the elves. They decided to make new clothes and shoes for them. When the gifts were prepared, the shoemaker placed them on the table in place of cut-out leather. Then, the shoemaker and his wife hid once again and waited.

**Sample Paragraph/Scene Six:** The toymaker and his wife create gifts

**My Paragraph/Scene Six:** \_\_\_\_\_

-----

When the elves came into the shop, they gave a gasp of delight when they spotted the clothes and shoes. They put them on quickly and then began to laugh, dance, and sing. Finally, they skipped out of the shop, still rejoicing over their beautiful garments. They never returned again, but the shoemaker and his wife continued to prosper.

**Sample Paragraph/Scene Seven:** The mice love their gift

**My Paragraph/Scene Seven:** \_\_\_\_\_



Sample Paragraphs Topics Without Using Each Paragraph From Model Story--**Box B-2 Method B**  
(Seamstress and Fairies)

**My Paragraph One:** Poor seamstress only has enough material for one more sets of clothes

**My Paragraph Two:** Stunned to discover finished, beautiful clothes in the morning

**My Paragraph Three:** Keeps going for weeks; seamstress is wealthy

**My Paragraph Four:** Seamstress hides and waits for helpers to come

**My Paragraph Five:** Fairies arrive, sew rapidly, disappear

**My Paragraph Six:** Seamstress buys beautiful shoes for them, places them out

**My Paragraph Seven:** Fairies love gifts, never come back; seamstress still wealthy

**<> B-3. If you did not write your paragraph topics in Box B-2 Method A, write your paragraph topics on the lines provided.**

**\*You may or may not use all of the paragraph lines according to your level/assignment.**

**My Paragraph/Scene One** \_\_\_\_\_

\_\_\_\_\_

**My Paragraph/Scene Two:** \_\_\_\_\_

\_\_\_\_\_

**My Paragraph/Scene Three:** \_\_\_\_\_

\_\_\_\_\_

**My Paragraph/Scene Four:** \_\_\_\_\_

\_\_\_\_\_

**My Paragraph/Scene Five:** \_\_\_\_\_

\_\_\_\_\_

**Box B-3/Method B (continued on next page)**

**Box B-3/Method B (continued from previous page)**

**My Paragraph/Scene Six** \_\_\_\_\_  
\_\_\_\_\_

**My Paragraph/Scene Seven** \_\_\_\_\_  
\_\_\_\_\_

**My Paragraph/Scene Eight:** \_\_\_\_\_  
\_\_\_\_\_

**My Paragraph/Scene Nine:** \_\_\_\_\_  
\_\_\_\_\_

**My Paragraph/Scene Ten:** \_\_\_\_\_  
\_\_\_\_\_

**Extension--My Paragraph/Scene Eleven:** \_\_\_\_\_  
\_\_\_\_\_

**Extension--My Paragraph/Scene Twelve:** \_\_\_\_\_  
\_\_\_\_\_

**Optional--My Paragraph/Scene Thirteen:** \_\_\_\_\_  
\_\_\_\_\_

**Optional--My Paragraph/Scene Fourteen:** \_\_\_\_\_  
\_\_\_\_\_

**Optional--My Paragraph/Scene Fifteen:** \_\_\_\_\_  
\_\_\_\_\_

**Box B-3/Method B**

#### <> B-4. Follow these steps to outline your story:

1. Write each paragraph/scene topic on the topic line (from Method A or B).
2. **Once you have all of your paragraph topics designed, fill in the lines beneath with notes to indicate what you want to include in each paragraph.** You should do this sentence by sentence unless you have your teacher's permission to do it by listing several key points for each paragraph.
3. If, while you are taking sentence notes, you think of more paragraph topics or see that a paragraph will need divided in two paragraphs, just mark this. Your outlining space is for you! **You may add, subtract, or divide however you desire.**
4. **You may write down too much information and omit some of it later** when you are writing, if needed, but do not write down too little information.
5. You **may or may not use all of the sentence lines**, according to the number of sentences assigned to you.
6. 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.

**Note: You will just take your notes on outlining lines, much like you do for a Sentence-by-Sentence Outline over given material.**

#### Sample Sentence Outline and Sentence

For example:

Opening Sentence: toymaker/wife desire repay mice

In your story, it might say: The toymaker and his wife both desired to repay these mice for their kindness.

## I. Paragraph One of Body ("Scene" 1)

Topic of Paragraph 1 \_\_\_\_\_

\_\_\_\_\_

Sentence 1 \_\_\_\_\_

\_\_\_\_\_

Sentence 2 \_\_\_\_\_

\_\_\_\_\_

Sentence 3 \_\_\_\_\_

\_\_\_\_\_

Sentence 4 \_\_\_\_\_

\_\_\_\_\_

Sentence 5 \_\_\_\_\_

\_\_\_\_\_

Sentence 6 \_\_\_\_\_

\_\_\_\_\_

Sentence 7 \_\_\_\_\_

\_\_\_\_\_

Sentence 8 \_\_\_\_\_

\_\_\_\_\_

## II. Paragraph Two of Body ("Scene" 2)

Topic of Paragraph 2 \_\_\_\_\_

\_\_\_\_\_

Sentence 1 \_\_\_\_\_

\_\_\_\_\_

Sentence 2 \_\_\_\_\_

\_\_\_\_\_

Sentence 3 \_\_\_\_\_

\_\_\_\_\_

Sentence 4 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 5 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 6 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 7 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 8 \_\_\_\_\_  
\_\_\_\_\_

**III. Paragraph Three of Body ("Scene" 3)**

Topic of Paragraph 3 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 1 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 2 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 3 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 4 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 5 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 6 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 7 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 8 \_\_\_\_\_  
\_\_\_\_\_

#### IV. Paragraph Four of Body ("Scene" 4)

Topic of Paragraph 4 \_\_\_\_\_

Sentence 1 \_\_\_\_\_

Sentence 2 \_\_\_\_\_

Sentence 3 \_\_\_\_\_

Sentence 4 \_\_\_\_\_

Sentence 5 \_\_\_\_\_

Sentence 6 \_\_\_\_\_

Sentence 7 \_\_\_\_\_

Sentence 8 \_\_\_\_\_

#### V. Paragraph Five of Body ("Scene" 5)

Topic of Paragraph 5 \_\_\_\_\_

Sentence 1 \_\_\_\_\_

Sentence 2 \_\_\_\_\_

Sentence 3 \_\_\_\_\_

Sentence 4 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 5 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 6 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 7 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 8 \_\_\_\_\_  
\_\_\_\_\_

**VI. Paragraph Six of Body ("Scene" 6)**

Topic of Paragraph 6 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 1 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 2 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 3 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 4 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 5 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 6 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 7 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 8 \_\_\_\_\_  
\_\_\_\_\_

## VII. Paragraph Seven of Body ("Scene" 7)

Topic of Paragraph 7 \_\_\_\_\_

Sentence 1 \_\_\_\_\_

Sentence 2 \_\_\_\_\_

Sentence 3 \_\_\_\_\_

Sentence 4 \_\_\_\_\_

Sentence 5 \_\_\_\_\_

Sentence 6 \_\_\_\_\_

Sentence 7 \_\_\_\_\_

Sentence 8 \_\_\_\_\_

## VIII. Paragraph Eight of Body ("Scene" 8)

Topic of Paragraph 8 \_\_\_\_\_

Sentence 1 \_\_\_\_\_

Sentence 2 \_\_\_\_\_

Sentence 3 \_\_\_\_\_



Sentence 4 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 5 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 6 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 7 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 8 \_\_\_\_\_  
\_\_\_\_\_

**IX. Paragraph Nine of Body ("Scene" 9)**

Topic of Paragraph 9 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 1 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 2 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 3 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 4 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 5 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 6 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 7 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 8 \_\_\_\_\_  
\_\_\_\_\_

## X. Paragraph Ten of Body ("Scene" 10)

Topic of Paragraph 10 \_\_\_\_\_

Sentence 1 \_\_\_\_\_

Sentence 2 \_\_\_\_\_

Sentence 3 \_\_\_\_\_

Sentence 4 \_\_\_\_\_

Sentence 5 \_\_\_\_\_

Sentence 6 \_\_\_\_\_

Sentence 7 \_\_\_\_\_

Sentence 8 \_\_\_\_\_

## XI. Extension--Paragraph Eleven of Body ("Scene" 11)

Topic of Paragraph 11 \_\_\_\_\_

Sentence 1 \_\_\_\_\_

Sentence 2 \_\_\_\_\_

Sentence 3 \_\_\_\_\_

Sentence 4 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 5 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 6 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 7 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 8 \_\_\_\_\_  
\_\_\_\_\_

**XII. Extension--Paragraph Twelve of Body ("Scene" 12)**

Topic of Paragraph 12 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 1 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 2 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 3 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 4 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 5 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 6 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 7 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 8 \_\_\_\_\_  
\_\_\_\_\_

**XIII. Optional--Paragraph Thirteen of Body ("Scene" 13)**

Topic of Paragraph 13 \_\_\_\_\_

\_\_\_\_\_

Sentence 1 \_\_\_\_\_

\_\_\_\_\_

Sentence 2 \_\_\_\_\_

\_\_\_\_\_

Sentence 3 \_\_\_\_\_

\_\_\_\_\_

Sentence 4 \_\_\_\_\_

\_\_\_\_\_

Sentence 5 \_\_\_\_\_

\_\_\_\_\_

Sentence 6 \_\_\_\_\_

\_\_\_\_\_

Sentence 7 \_\_\_\_\_

\_\_\_\_\_

Sentence 8 \_\_\_\_\_

\_\_\_\_\_

**XIV. Optional--Paragraph Fourteen of Body ("Scene" 14)**

Topic of Paragraph 14 \_\_\_\_\_

\_\_\_\_\_

Sentence 1 \_\_\_\_\_

\_\_\_\_\_

Sentence 2 \_\_\_\_\_

\_\_\_\_\_

Sentence 3 \_\_\_\_\_

\_\_\_\_\_

Sentence 4 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 5 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 6 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 7 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 8 \_\_\_\_\_  
\_\_\_\_\_

**XV. Optional--Paragraph Fifteen of Body ("Scene" 15)**

Topic of Paragraph 15 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 1 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 2 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 3 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 4 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 5 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 6 \_\_\_\_\_  
\_\_\_\_\_  
Sentence 7 \_\_\_\_\_  
\_\_\_\_\_

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

### <> C. Follow these steps to write your story:

- (1) If needed, **read the original *The Elves and the Shoemaker* story** that was given at the beginning of this project 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 D. Write On: Learn About Onomatopoeia

<> D-1. In the original *The Elves and the Shoemaker* model story given at the beginning of this lesson (Box A-1), highlight the sound that the elves made in Scene 7.

This “word”---gasp---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 “meow,” the word itself sounds like the sound that a cat makes. 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.

<> D-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 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: If you are not familiar with the Checklist Challenge, and you feel that you need more help on it than this book provides, you may desire to use a "How to Do the Checklist Challenge" or "Tools and Tricks" products.



## Optional--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 without repeating the exact same marking). (In this method, you will eventually need to add the change AND circle it or underline it so that your exact same marking is not repeated. For example, you might add verbs with a blue pen but add the title with a blue pen and underline the title with that same blue pen--two different markings, one written in blue pen and one written in blue pen *and* underlined with the blue pen.)
6. **Whatever you do to the insertion on your paper should be done to the CC check boxes for that item.**
  - a. For example, if you highlight your new verbs with an orange highlighter in your paper, you will color in the check box with orange highlighter.
  - b. If you underline your title with purple highlighter in your paper, you should underline the check box with purple highlighter.
  - c. If you write your new verbs in green colored pencil in your paper, make a check mark in the check box with that same green colored pencil.
7. **If your teacher gives you permission to skip a CC task** (or you and she do not think a change will improve a paragraph), **place an NC** (no change) **in the check box for that paragraph**, so your teacher will not look for it.
8. If you skip a task altogether (without your teacher's permission), place an X in the task box(es), so your teacher will know not to search for the revisions. Obviously, it is always preferred that you do all of your assignments, but it would be better to indicate that you skipped something than to leave the box(es) blank.

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

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

Box E

## **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?**



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

## The Elves and the Shoemaker

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 item for each paragraph. Just complete each task the number of times a box is given in any of your paragraphs.

☐ All ☐ All ☐ All ☐ All  
☐ 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 ☐ All  
☐ E ☐ E

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

Be sure to circle all of the following verbs:

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

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

☐ All ☐ All ☐ All ☐ All  
☐ 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.**

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

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

All	All	All	All
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	All
E	E		

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

Examples:

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

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

All	All	All	All
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: **“Magical Mice”**
- Something comical: **“Makin' Some Cheese”**
- Something bold: **“Toymaker in Trouble”**
- A song title or line: **“Three Blind Mice”**
- Something about character: **“Diligence Pays”**
- Something informative: **“Diligence And Gratitude”**
- Other: **“Toymaking Mice”**

#### 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 All

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 All

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.**

E

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 All

E E

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

Instead of:

tree  
kind  
grass

Use:

maple  
compassionate  
blades

Instead of:

deep  
turn  
loud

Use:

bottomless  
swerve  
obnoxious

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

All All All All  
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.**

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).



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 All

E E

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

# Projects 3 & 4: Original Expository Essay--Three Holiday Traditions

## Favorite Holiday Traditions

### Overview of Original Expository Essay

This week we will learn about essay writing (using the Sentence-by-Sentence method). Expository essay writing explains to the reader (or “exposes” him to information)—but without all of the statistics and data that more research-based informative writing contains.

#### I. TOPIC OF ESSAY

You will be writing an **Expository Essay** about **three** favorite holiday traditions.

- A. Trees
- B. Lights
- C. Cookies
- D. Candy-making
- E. Wreaths
- F. Caroling
- G. Others

#### II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY

All students will write **3 Paragraphs** for the Body (P’soB).

\*P’soB--Paragraphs of the Body

#### III. SENTENCES PER PARAGRAPH

- A. **Basic** students will write **5-7** sentences per paragraph.
- B. **Extension\*** students will write **6-8** sentences per paragraph.

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

#### IV. OPENING PARAGRAPH

Students **will not** write an **Opening Paragraph**. You will add an Opening Sentence or two at the beginning of your essay.

#### V. CLOSING PARAGRAPH

Students **will not** write a **Closing Paragraph**. You will add a closing sentence or two at the end of your essay.

#### VI. SOURCES

Students will not cite sources, but will need to use **sources to find information** about their chosen traditions if needed or desired.

#### VII. OPTIONAL: QUOTATIONS WITHIN YOUR ESSAY

Students are not assigned the addition of quotes but should consider adding quotes if they will help further develop your essay topic. Any added quotes will not have to be formally cited; you may just include the author of the quote. (Optional quote lessons are given in the project.)

#### VIII. WRITE ON/ADDITIONAL SKILLS

Students will learn the following additional skills.

- A. **Brainstorming**
- B. **Research**
- C. **Thesis Statement (Without Opening Paragraph)**
- D. **Thesis Statement “Reloaded” (Without Closing Paragraph)**
- E. **Quotation Punctuation and Capitalization**
- F. **Transitions**

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).

\*Extensions are older or more advanced writing students who can handle more paragraphs and/or sentences.

## Lesson A. Study Skills/Prewriting: Planning Three Paragraphs For the Body of Essay

<> A. Read the student sample, "Three Favorite Holiday Traditions Essay" (Box A-1), paying close attention to:

- (1) 3 P'soB
- (2) Three Aspects
- (3) Thesis Statement (without Opening Paragraph)
- (4) Thesis Statement Reloaded (without Closing Paragraph)
- (5) Transition from one paragraph/one reason to the next

## Student Sample "Three Favorite Holiday Traditions Essay"

Three of my favorite holiday traditions are the Christmas tree, Christmas lights, and Christmas cookies. The Christmas tree, with its green boughs and colorful ornaments, is the centerpiece of all my family's holiday decorations. For a number of years, we would go the nearest Christmas tree farm in early December, and the workers there would cut down the tree we chose from their field. However, we currently use an artificial tree, due to the potential for insects to climb out of the real tree and into our house. Once we put together our artificial tree, we plug in all its strings of lights to ensure they are in working order, replacing the strands that are not functional. Next, we string beads and ribbon around the green tower, before opening the boxes of ornaments. Finally, we place a bow on top of the tree, and finally, we shut off the lights and admire our work. The Christmas tree is a wonderful part of the holidays for my family, but I love other traditions as well. **[Topic of PoB A: Christmas trees]**

Christmas lights are another integral part of my family's holiday traditions. Though you can purchase a variety of lighting colors, we use basic, white (non-LED) strings of lights. At first, we only wound these strands around the two columns on our front porch; however, we now also decorate some of our trees and shrubs in our front landscape. This is a time-consuming process, especially because our front columns are high enough that my dad and brother need a ladder to string lights on the top parts of them. Once the lights are strung, it is a glorious sight to come down the dark street, lined with dark windows, on a dark winter evening, and spy the front of our house, blazing with light. Christmas lights truly are gorgeous, but I love another holiday tradition even more. **[Topic of PoB B: Christmas lights]**

Cookies are welcome any time of the year, but for me, these treats are especially special and delicious at Christmas. My family used to bake all the cookies on one huge day of cooking; however, we now spread it out over a week or so of making one or two types of treat each day. One of my favorite cookies that we make is a dessert we call a cut-out cookie. To make it, we make sugar cookie dough, roll it out flat, and then use various shaped cutters to punch different shapes out of it. Once those bake, we top them with icing and sprinkles to complete this delicious and beautiful treat. We also make a number of other desserts including sweet, gooey fudge and caramel. Yes, the tree, the lights, and the cookies are three of my favorite holiday traditions, and together they help make Christmas a special time for me. **[Topic of PoB C: Cookies]**

Shading = Thesis Statement

Underline = Thesis Statement Reloaded

Box A

## Lesson B. Research and Study Skills: Design Working Thesis Statement

<> **B-1.** Choose three of your favorite holiday traditions that you would like to write about and write their names on the lines provided.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

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

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

For instance, if you were writing an opening sentence about one of your paragraphs about Christmas trees, you might say *The Christmas tree, with its green boughs and colorful ornaments, is the centerpiece of all my family's holiday decorations.*

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

For example, *Three of my favorite holiday traditions are the Christmas tree, Christmas lights, and Christmas cookies.*

<> **B-2.** Now that you have thought about your favorites and possibly researched them, you are probably ready to write a “Working” Thesis Statement about them. Consider these tips when you design your Thesis Statement:

1. **Write one sentence that tells the reader what your essay is about.**
2. Be sure it **includes all aspects of your essay**
3. Do **not** say, *In this essay, you will learn about....or In this essay, I will tell you about...*
4. **Include all three** traditions in your Thesis Statement **in the same order that they will appear** in the body of your essay.

### Sample “Working” Thesis Statement

Three of my favorite holiday traditions are the Christmas tree, Christmas lights, and Christmas cookies.

My “Working” Thesis Statement for this essay: \_\_\_\_\_

---

---

---

**Note:** If you do not feel prepared to write your “Working” Thesis Statement at this time, you may skip this assignment and come back to it after you complete B-3.

<> **B-3.** Research your traditions online and fill in the Directed Brainstorming box provided with notes that you do not already know about each tradition.

### Directed Brainstorming Box

#### Three Holiday Traditions

Tradition 1 \_\_\_\_\_

Tradition 2 \_\_\_\_\_

Tradition 3 \_\_\_\_\_

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Box for B-3

## Lesson C. Optional--Write On: Quotations

Including a quote in your essay for this project is optional. You will want to learn even more about quotations in order to do this well.

<> **C. Optional:** Study the quotation boxes provided below, following these steps:

- (1) **Read the quote at the top of each one, noticing the capitalization and punctuation of it.**
- (2) Read the tips, one at a time, and **look back in the quote to see how those tips apply to that quote.**
- (3) **Read the Details of the Quotation Rule**, also one at a time, and **follow the underlining, bold fonting, and shading in the sample that explains the exact punctuation** of that type of quote, speech tag placement, capitalization needed, etc.
- (4) Get help from your teacher to review these, if needed.
- (5) Go S-L-O-W-L-Y through each box. Circle, underline, highlight—whatever is needed to help cement the rules and examples given.

### Rule # 1: Basic Quote With Speech Tag at the Beginning

A wise person once said, "If at first you don't succeed, try, try again."

#### Tips:

1. Write the **speech tag** (showing who said the words you are quoting), **then a comma, then the quote.**
2. An ending period always goes **inside** the closing quotation mark.
3. This type of quote inclusion is best if you are just assigned the addition of a quote (no book citation in parentheses, etc).

#### Details of Quote Rule #1:

A wise person once said, "If at first you don't succeed, try, try again."

\*said.--A comma should follow most speech tags. (Only use a colon if the speech tag is a complete sentence.)

\*"**If**—Most of the time, a quote begins with a capital letter.

\* again."—Be sure your ending period goes inside the closing quotation mark.

## Rule # 2: Basic Quote With Speech Tag at the End

“If at first you don’t succeed, try, try again,” said a wise person.

### Tips:

1. Write the quote first, beginning with a capital letter.
2. At the end of the quote, **do not put a period**, but rather **put a comma**. (You may only have one period per sentence. If your quotation-with-ending-speech-tag is a statement, you must put a comma at the end of the quote rather than a period since your sentence will end with a period.)
3. The **comma** at the end of the quotation **must be inside the closing quotation mark**. (Ending periods and commas always go inside the closing quotation mark.)
4. This type of quote inclusion is best if you are just assigned a quote (no parenthetical book citation in parentheses, etc.).
5. Put a period at the end of the entire sentence.

### Details of Quote Rule # 2:

“If at first you don’t succeed, try, try again,” said a wise person.

\***If**—Most of the time, a quote begins with a capital letter.

\* again, —Be sure to end your quote with a comma when you have an ending speech tag (rather than a period) since your complete sentence will end in a period. Also be sure that your comma is inside the closing quotation mark.

\* said a wise person. —A speech tag found at the end of the quote begins with a lower case letter (unless the first word of it is a proper noun). The entire sentence ends with a period since the sentence itself is a statement.

## Rule # 3: Question Quote With Speech Tag at the Beginning

Charlie Brown asked, “Where have I gone wrong?”

### Tips:

1. Write your speech tag just like you do in any quote with a beginning speech tag.
2. **Follow the speech tag with a comma**, just like always.
3. Begin the quote with a capital letter, just like always.
4. Put the **question mark inside the closing quotation mark since the question mark itself is part of the quote**. **Question marks** and **exclamation points** go inside the closing quotation mark **when they are part of the quoted material**.

### Details of Quote Rule # 3:

Charlie Brown asked, “**Where** have I gone wrong?”

\*, “**Where** —Most of the time, a quote begins with a capital letter.

\* wrong? —A question mark or exclamation point goes inside the closing quotation mark if it is part of the quote itself, such as a question or exclamatory sentence that is a quote.

\* asked, —A comma should follow most beginning speech tags. (Only use a colon if the speech tag is a complete sentence.)



### Rule # 4: Question Quote With Speech Tag at the End

“Where have I gone wrong?” asked Charlie Brown.

#### Tips:

1. Start your quote with a capital letter (assuming it is a complete sentence).
2. Put your **question mark inside your closing quotation mark if the question mark is part of the quote.** Question marks and exclamation points go inside the closing quotation mark **when they are part of the quoted material.**
3. **Begin the speech tag with a lower case letter** (*asked Charlie Brown*) unless your speech tag starts with a proper noun (Charlie Brown): “Where have I gone wrong?” **C** harlie Brown asked.
4. End the entire sentence (following the speech tag) with a period.

#### Details of Quote Rule # 4:

“**Where** have I gone **wrong?**” asked Charlie Brown.

\*“**Where** —Most of the time, a quote begins with a capital letter.

\* **wrong?** —A question mark or exclamation point goes inside the closing quotation mark if it is part of the quote itself, such as a question or exclamatory sentence that is a quote.

\* Charlie Brown.—Place a period at the end of the entire sentence. This is the punctuation for the whole sentence.

**Note: If speech tag at the end does not begin with a proper noun, do not capitalize the first word of it:**

“Where have I gone wrong?” he asked. Or “Where have I gone wrong?” as ked Charlie Brown. Or

“Where have I gone wrong?” **C** harlie Brown asked.

### Rule # 5: Exclamatory Quote With Speech Tag at the Beginning

He exclaimed, “Watch out!”

#### Tips:

1. Write your speech tag just like you do in any quote with a beginning speech tag.
2. Follow the speech tag with a comma, just like always.
3. Begin the quote with a capital letter, just like always.
4. **Put the exclamation point inside the closing quotation mark since the exclamation point itself is part of the quote.** Question marks and exclamation points go inside the closing quotation mark **when they are part of the quoted material.**

#### Details of Quote Rule # 5:

He exclaimed, “**Watch out!**”

\*, “**Watch** —Most of the time, a quote begins with a capital letter.

\* **out!** —A question mark or exclamation point goes inside the closing quotation mark if it is part of the quote itself, such as a question or exclamatory sentence.

\* exclaimed, —A comma should follow most beginning speech tags. (Only use a colon if the speech tag is a complete sentence.)

## Rule # 6: Exclamatory Quote With Speech Tag at the End

“Watch out!” he exclaimed.

### Tips:

1. Write your quote beginning with a capital letter just like always.
2. **Put the exclamation point inside the closing quotation mark since the exclamation point itself is part of the quote. Question marks and exclamation points go inside the quotation mark when they are part of the quoted material.**
3. Begin the speech tag with a lower case letter (unless its first word is a proper noun).
4. Follow the entire sentence (after the speech tag) with a period.

### Details of Quote Rule # 6:

“**Watch** out!” he exclaimed.

- \* **“Watch** —Most of the time, a quote begins with a capital letter.
- \* **out!”** --A question mark or exclamation point goes inside the closing quotation mark if it is part of the quote itself, such as a question or exclamatory sentence.
- \* exclaimed. – A period should follow the entire sentence.

# Lesson D. Study Skills and Prewriting: Outline Original Paragraphs

<> D. Outline each paragraph of your three favorite holiday traditions essay on the outlining lines provided, following these tips:

- (1) **Review the list of the three** traditions that you put in your Brainstorming Box earlier that you might want to include in your essay.
- (2) “Work” in your Brainstorming Box by doing the following:
  - a. **Review it** and **add to it** as you think of more ideas.
  - b. **Mark through** anything you do not want to include in your essay.
  - c. **Number** the ideas you have in the order that you think you would like to include them in your paragraph.
- (3) **Outline your essay one paragraph** at a time in a **Sentence-by-Sentence (S-by-S) manner**.
  - a. You may use complete sentences, statements, or key words for each sentence.
  - b. You may want to outline using words from your source and then write the material in your own words when you write your essay.
  - c. You **may or may not use all of the outlining lines** provided.
- (4) Somewhere in your first sentence or two, you need to **transition** into your paragraph--a sentence or two that does all of the following:
  - a. **Transitions from the previous paragraph into this one**
  - b. **Introduces the next tradition**
  - c. **"Links" that tradition with the thesis.** This is why the first two outlining lines for each paragraph have the word LINK Sentence provided--to remind you to include that LINK/transition.

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

## All--Paragraph A of Body

Topic of PoB-A--First Tradition: \_\_\_\_\_

LINK/Transition (+) \_\_\_\_\_

LINK/Transition (+) \_\_\_\_\_

Support Sentence 1 (SS-1) \_\_\_\_\_

SS-2 \_\_\_\_\_

SS-3 \_\_\_\_\_

SS-4 \_\_\_\_\_

SS-5 \_\_\_\_\_

SS-6 \_\_\_\_\_

SS-7 \_\_\_\_\_

SS-8 \_\_\_\_\_

SS-9 \_\_\_\_\_

SS-10 \_\_\_\_\_

### **All--Paragraph B of Body**

Topic of PoB-B--**Second Tradition**: \_\_\_\_\_

LINK/Transition (+) \_\_\_\_\_

LINK/Transition (+) \_\_\_\_\_

Support Sentence 1 (SS-1) \_\_\_\_\_

SS-2 \_\_\_\_\_

SS-3 \_\_\_\_\_

SS-4 \_\_\_\_\_

SS-5 \_\_\_\_\_

SS-6 \_\_\_\_\_

SS-7 \_\_\_\_\_

SS-8 \_\_\_\_\_

SS-9 \_\_\_\_\_

SS-10 \_\_\_\_\_

### **All--Paragraph C of Body**

Topic of PoB-C--**Third Tradition**: \_\_\_\_\_

LINK/Transition (+) \_\_\_\_\_

LINK/Transition (+) \_\_\_\_\_

Support Sentence 1 (SS-1) \_\_\_\_\_

SS-2 \_\_\_\_\_

SS-3 \_\_\_\_\_

SS-4 \_\_\_\_\_

SS-5 \_\_\_\_\_

SS-6 \_\_\_\_\_

SS-7 \_\_\_\_\_

SS-8 \_\_\_\_\_

SS-9 \_\_\_\_\_

SS-10 \_\_\_\_\_

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

## Lesson E. Sentence Structure/Advanced Checklist Challenge: Series of Three or More

**All** Add one set of **repeating words or phrases** (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 repeating words or phrases in your paper as directed by your teacher.*

Example:

- The spider sought its prey, captured its prey, and ate its prey.
- The sneaky spider sought its victim. The sneaky spider captured its prey. The sneaky spider ate its dinner.

One tip that any writing teacher will give you is not to be **redundant**. **Don't use the same word over and over again.** Use synonyms. Use a thesaurus.

While this is true, the great irony is that many of the greatest writers and speakers broke this rule for some of their best lines.

Look at the following list of **great “series of three” sentences**.

We pledge to each other our lives, our fortunes, and our sacred honor.

The government of the people, by the people, and for the people shall not perish from the earth.

Never before in the field of human conflict was so much owed by so many, to so few.

Cancer can take away all of my physical abilities. It cannot touch my mind, it cannot touch my heart, and it cannot touch my soul.

All of those are powerful. Why is it alright to **repeat a word in some cases and not in others**? The answer lies in the **purpose behind using the word**.

**Every time you use a word repeatedly, the reader's attention is drawn to that word.** This can be a good thing or a bad thing.

If a word is used over and over again just because the writer can't think of another word (or is too lazy to get out the thesaurus), the reader will be distracted. Rather than focusing on the message, the reader keeps going back to that word repeated randomly for no apparent reason.

However, **if you repeat an important word on purpose, people will notice and realize that is an important word.** This is great because you want to call attention to the most important parts of what you write; this technique is a great way to do it.

**When you use a repeating word or phrase in a list, it adds rhythm to your writing.** Many times using repeating words will highlight the words in the list that are different.

Use repeating words sparingly. There are many ways to highlight important information in your writing, and repeating words are not subtle. **They are the writing equivalent of standing on the table and shouting. Make sure your point is important enough to really highlight.** If you use repeating words during a contest essay, only use the technique once.

<> **E.** On the lines provided, write six sentences using repeating words and/or phrases.

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_
5. \_\_\_\_\_  
\_\_\_\_\_
6. \_\_\_\_\_  
\_\_\_\_\_

## Lesson F. Composition: Write Original Expository Essay

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

- (1) **Read your original “Working” Thesis Statement** to remind you of what your entire essay needs to be about.
- (2) **Read the topic of your first Paragraph** of the Body **and the sentence notes** beneath it.
- (3) **Add any notes to this paragraph that you desire**—or mark through things that you do not want or renumber the sentence lines if you want your information in a different order.

**Note about Thesis Statement: You will be writing an Opening Sentence later. You do not need to include the Thesis Statement in your essay yet.**

- (4) **Write the first paragraph of the body** of your essay (PoB-A) in your notebook or key it on the computer.
- (5) Be sure to **double space** (if keying) or **write on every other line** if writing by hand.
- (6) **Continue the steps above** for the rest of the essay.

## Lesson G. Outline and Write Your Essay's Opening Thesis Statement-Plus

You will not write an Opening Paragraph for this project. You will, instead, open your essay with your Opening Thesis Statement-Plus--the Thesis Statement plus any other catchy one or two sentence opening you may desire. This will be attached to the beginning of PoB-A. (See sample provided in Lesson A.)

*Three of my favorite holiday traditions are the Christmas tree, the Christmas lights, and the Christmas cookies.*

<> **G-1.** Outline your Opening Thesis Statement-Plus (to be attached to the first PoB of your essay) on the line provided:

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<> **G-2.** Write your Opening Thesis Statement-Plus (to be attached to the first PoB of your essay) on the lines provided.

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## Lesson H. Outline and Write Closing Sentence

<> **H-1.** Read the Thesis Statement "Reloaded" provided below.

*Yes, the tree, the lights, and the cookies are three of my favorite holiday traditions, and together they help make Christmas a special time for me.*



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

<> **H-2.** Outline your closing sentence or sentences (to be attached to the last PoB of your essay) on the line provided:

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<> **H-3.** Write your closing sentence or sentences (to be attached to the last PoB of your essay) on the lines provided.

---

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

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

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

Note: If you are not familiar with the Checklist Challenge, and you feel that you need more help on it than this book provides, you may desire to use a "How to Do the Checklist Challenge" or "Tools and Tricks" Product.

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

Note: Language Arts Lady Store and my Teachers Pay Teachers Store have several Challenge how-to products (including a free one for [languageartsladyblog.com](http://languageartsladyblog.com) subscribers).

## Lesson J. Composition: Final Copy Expository Essay

<> **J-1. Write the final copy of your essay** in your notebook, writing on every line. If you prefer, you may type it on the computer.

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

## Optional--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 without repeating the exact same marking). (In this method, you will eventually need to add the change AND circle it or underline it so that your exact same marking is not repeated. For example, you might add verbs with a blue pen but add the title with a blue pen and underline the title with that same blue pen--two different markings, one written in blue pen and one written in blue pen *and* underlined with the blue pen.)
6. **Whatever you do to the insertion on your paper should be done to the CC check boxes for that item.**
  - a. For example, if you highlight your new verbs with an orange highlighter in your paper, you will color in the check box with orange highlighter.
  - b. If you underline your title with purple highlighter in your paper, you should underline the check box with purple highlighter.
  - c. If you write your new verbs in green colored pencil in your paper, make a check mark in the check box with that same green colored pencil.
7. **If your teacher gives you permission to skip a CC task** (or you and she do not think a change will improve a paragraph), **place an NC (no change) in the check box for that paragraph**, so your teacher will not look for it.
8. If you skip a task altogether (without your teacher's permission), place an X in the task box(es), so your teacher will know not to search for the revisions. Obviously, it is always preferred that you do all of your assignments, but it would be better to indicate that you skipped something than to leave the box(es) blank.

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

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

Box E

## Checklist Challenge (CC) for Project 3 & 4: Original Expository Essay--Three Holiday Traditions

### Favorite Holiday Traditions

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.

☐ All ☐ All ☐ All

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

☞ Focus on content errors at this time.

☐ All ☐ All ☐ All

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

Be sure to circle all of the following verbs:

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

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

☐ All ☐ All ☐ All

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

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

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

All All All

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

Examples:

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

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

All All All

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

Examples:

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

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

All

Create a **title**, and put it at the top of 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: **“Happy Holidays”**
- Something comical: **“We Three Traditions”**
- Something bold: **“Traditions”**
- A song title or line: **“Deck the Halls”**
- A Scripture: **“Honor Your Father and Mother”**
- Something biblical: **“Family Values”**
- Something about character: **“Family Traditions”**
- Something informative: **“My Three Favorite Holiday Traditions”**
- Other: **“The Most Wonderful Time of the Year”**

☞ **Tips:**

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

All All All

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

#### Banned Word List

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

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

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

All All All

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

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

All All All

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

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

All

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

Examples:

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

All All All

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

Instead of:

tree  
kind  
grass

Use:

maple  
compassionate  
blades

Instead of:

deep  
turn  
loud

Use:

bottomless  
swerve  
obnoxious

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

All All All

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

Examples:

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

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

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

E E E

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

Examples:

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

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

E

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

Examples:

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

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

E

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

Examples:

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

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

All All All

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



# Appendix A: Editing and Revising

It is recommended in this curriculum that students be taught from the beginning of their writing days how to edit and proofread their compositions using proofreaders' marks. It will be laborious at the beginning, but these marks ensure consistency in editing, as well as efficiency in marking. When students devise their own systems for marking errors, they are often long and indistinguishable markings that are different each time. Then when the teacher edits a paper for her student, her markings will be different too. By teaching proofreaders' marks, everyone who edits will mark errors in the same way. (This also encourages peer editing, which is valuable for both those who are editing and those being edited.)

Obviously, young students will not learn all the proofreaders' marks the first year of writing, but when used consistently, everyone will begin using the same markings and these markings will take on immediate meaning for anyone who sees them in writing. Begin with the simplest, most commonly-used markings and continue adding new markings as your student matures as an editor.

The author has used proofreaders' marks with hundreds of students over the years, and even the youngest students enjoy learning proofreaders' marks and catch on rather quickly. Editing often becomes a challenge--a game, of sorts--for analytical students, and even those without superb editing skills enjoy the thrill of finding errors and recommending changes.



## Proofreader's Marks

*Symbol*

*Meaning*

Capitalize a letter

Make a capital letter into a lowercase letter.

Delete (take out)

He went to town.

When he left, he went to town.

Insert punctuation

He went town.

Insert

Reverse

He went totown.

Insert space

He went to town.

Leave as it was before the mark was added.

Move

Make a new paragraph

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Original First Person Essay--Favorite Holiday Traditions

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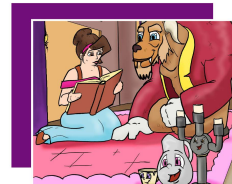


Original Short Story--Predator & Prey  
Original Comparative Essay--Jungle Book Before and After  
Original Essay--Jungle Book Character Analysis

A Write-for-a-Month Book



## Write On, Beauty & Beast Level I



Beginning Writing Boxes--Beauty and the Beast Story  
Paragraph House Outlining Method--Characters in a Castle  
Essay Over Given Material--Meet the Characters

A Write-for-a-Month Book



## Write On, Fairy Tales Level IV



Original 5 Paragraph Essay--3 Ways Fairy Tales Help Children  
Twice-Told Tale--Alice in Wonderland Story

A Write-for-a-Month Book



## Tools & Tricks Level I



Outlining/Writing From Story--Three Little Pigs  
Editing With a Checklist--Chicken Little

A Write-for-a-Month Book



## Twice Told Tales Level III



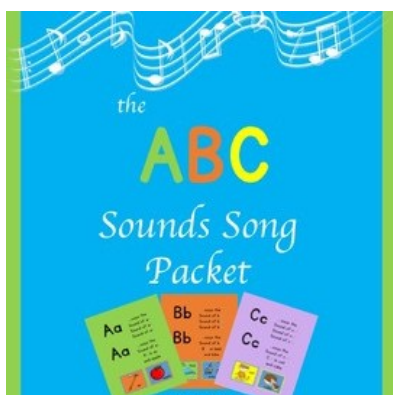
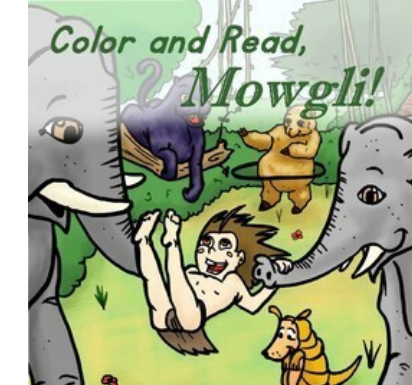
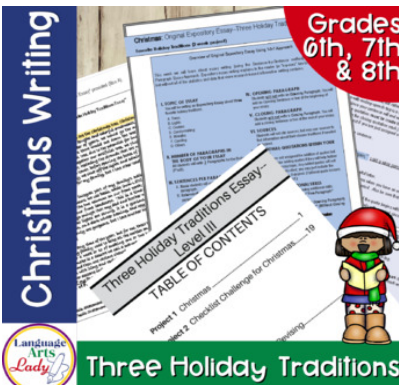
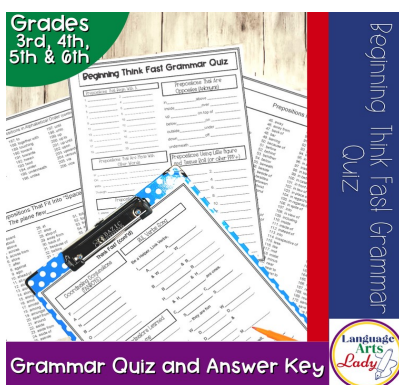
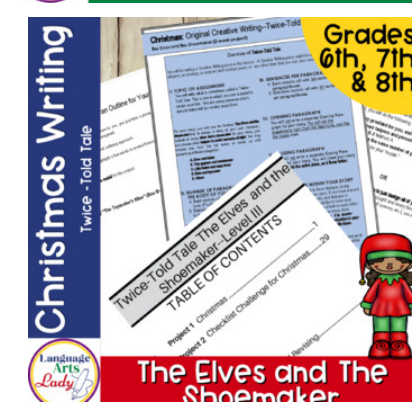
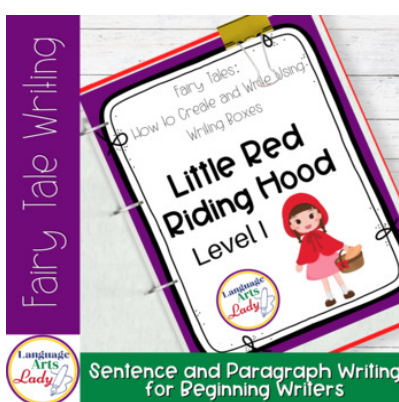
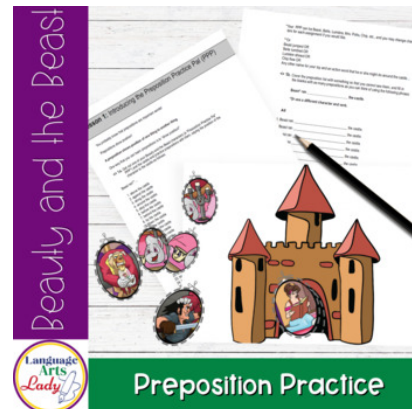
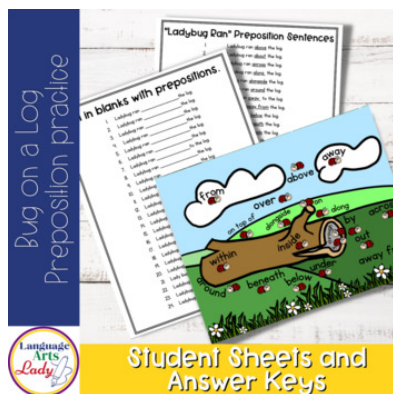
Twice-Told Tale Story Writing--Chicken Little  
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A Write-for-a-Month Book





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Teaching Services



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

small press publishing company writing materials for homeschools and Christian schools. With the surge of digital products, Donna now writes curriculum books that are digital downloads (both secular and faith-based products), bringing her total curriculum products to 120 books of 50,000+ pages. Donna tests all of her books with 50-80 in-person students each year locally before they are published--and this is her real love: Seeing the faces of students who achieve language arts goals that they never thought were possible using her creative, incremental approaches and materials. Donna teaches parents, teachers, and teaching parents about grammar, language arts, writing, reading, learning, and more at her teaching website, *Language Arts Lady Blog*, and through her videocasts/podcasts, *How I Teach & 10 Minute Grammar*.

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