

# Write On, Christmas Friends Level IV



Twice-Told Tale: The Fir Tree

Original Comparative Writing---Before and After: Scrooge and  
Another Character

Twice-Told Tale: A Christmas Carol

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\*

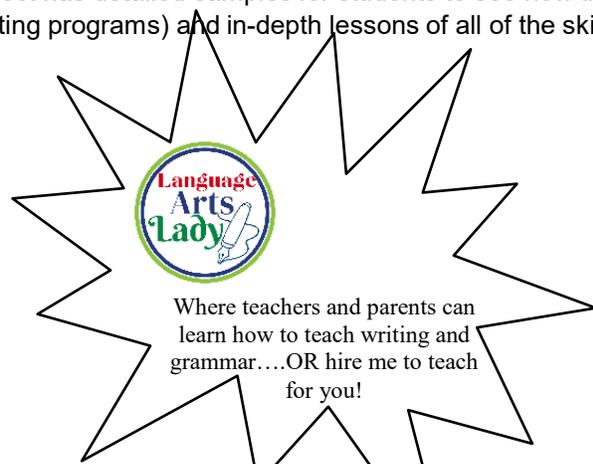
Level I = Grade 2<sup>nd</sup> & 3<sup>rd</sup> – Purple

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 IV*, 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: The Fir Tree**
- **Original Comparative Writing---Before and After: Scrooge and Another Character**
- **Twice-Told Tale: A Christmas Carol**

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—

- Character Development
- Plot Development
- Hindrances
- Solutions
- Scene-by-Scene Outlining
- Show, Don't Tell Instruction
- Comparative Words and Sentences
- Time Period Study
- Dialogue Instruction/Inclusion

## 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 IV

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# Project 1: Original Creative Writing--Twice-Told Tale

## The Fir Tree

### Overview of Twice-Told Tale

#### I. TOPIC OF ASSIGNMENT

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

For your story, you will use the *The Fir Tree* tale to design a story of your own. However, instead of using a fir tree for your story, you will choose a person, animal, or object that is always longing for the future and does not enjoy the present until it is too late. You may choose one from the list below or come up with something different altogether.

- A. An annual flower
- B. A caterpillar/butterfly
- C. A pencil
- D. A coral
- E. Other

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

- A. **Basic** students will write 8-12 scenes for the body.
- B. **Extension**\*students will write 12-20 scenes for the body.

\*Note: The paragraphs suggested for this story are short ones--like the model you will be writing from. If you choose to include quotations (dialogue between the characters), you will have many more shorter paragraphs (since you will change paragraphs every time a new speaker begins speaking).

#### III. SENTENCES PER SCENE

- A. **Basic** students will write 4-6 sentences\* per scene.
- B. **Extension** students will write 5-8 sentences per scene.

\*Note: You may always choose to write fewer sentences per scene but more total scenes, with your teacher's permission.

#### IV. OPENING PARAGRAPH

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

#### V. CLOSING PARAGRAPH

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

#### VI. SOURCES

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

#### VII. QUOTATIONS WITHIN YOUR STORY

You are not required to have dialogue (using quotation marks) in your story. If you have learned how to use quotation marks and dialogue in another book and you would like to have your character 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.

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

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

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

↔ A-1. You have been given a list of topics from which to choose for your story. The first step in writing a story is to choose the topic you will be writing about. Read the model *The Fir Tree* story given below and think about what thing that used to be adored but was then discarded would make a creative retelling of *The Fir Tree* story

Model Story

## *The Fir Tree*

by Zac Kieser

Once there was a tiny Fir Tree who desperately wished to grow up. He did not care about the warm sun, the fresh air, or the children who came and admired him. He only desired to grow tall enough to have birds nest in his branches and to bend with the breeze. Each fall, woodcutters would arrive and chop down the largest, most beautiful trees. However, this only made the Fir Tree more discontent. The swallows would tell him stories of these trees being used as masts on sailing ships! The Fir Tree longed to view the beautiful sea just like these trees. **[Scene 1: Fir Tree longs to grow up]**

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At Christmas time, trees of the same age as the Fir Tree were cut down. The sparrows informed the Fir Tree that these trees were placed inside houses. Then, they were decorated with ornaments and lights and fruits. The sparrows exclaimed about how beautiful the trees appeared, and the Fir Tree was even more dissatisfied. **[Scene 2: Fir Tree sees/hears about Christmas trees]**

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Then, the next year, at Christmas time, the Fir Tree's turn came to be chopped down. In an incredibly short time, he discovered that he was in a beautiful drawing room. Soon, servants and children began decorating him with ornaments, lights, and fruits. They exclaimed about how beautiful he was and how wonderful he would be when his candles were lit that evening. The tree shook with excitement as he longed for the day to speed up so evening would come sooner. **[Scene 3: Fir Tree turned into Christmas tree]**

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Box A-1 (continued on next page)

That evening, the Fir Tree's candles were lighted, and a huge group of children and adults gathered in the room. The children shouted with delight as they pulled their presents of fruit off the tree. Then, one of the adults seated himself under the tree, and the children gathered around him. They begged him to tell them the story of Humpty-Dumpty. The man did so with a smile, as the Fir Tree listened breathlessly. After everyone left, the Fir Tree thought all night about the story. He was incredibly excited to hear the story again and be decorated once more. **[Scene 4: Fir Tree experiences Christmas]**

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The next morning, several of the servants entered the room, and the Fir Tree believed he would be decorated again. Instead, they dragged him upstairs and placed him in the attic. The Tree was shocked by this and wondered why he had been removed. Days and nights passed, and only rarely did someone enter the room. Then, they were only there to place some wooden trunks in a corner. The Fir Tree eventually decided that the people were waiting until spring when they would plant him again. **[Scene 5: Fir Tree moved to attic]**

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At some point, several mice grew interested in the Fir Tree. After rustling among his branches, the mice asked him where he came from. They inquired whether he had ever been placed in the larder with all the food. He had not been there, so he instead described the forest where he had grown up. Then, he described the beautiful Christmas celebration. As he told the story of his life, the Fir Tree realized that he should have enjoyed the happy times more. **[Scene 6: Fir Tree tells story of life to mice]**

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The next night, more mice arrived, and the Fir Tree happily repeated the same tales from the night before. He also told the mice the tale of Humpty-Dumpty. They were so delighted that they jumped to the top of the Tree. For two nights, the Tree thoroughly enjoyed himself as more mice and even rats came to listen to him. **[Scene 7: Fir Tree tells story of Humpty-Dumpty]**

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**Box A-1 (continued from previous page)**

However, the rodents grew bored with the Tree's story. They pressed him to tell them more stories, but he explained to them that he had none. Then, the rats left, and the mice soon followed them. Once again, the Tree was alone, but he felt different about life. He determined that he would appreciate the world around him when he was planted again.

**[Scene 8: Mice/rats leave Fir Tree]**

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One morning, a group of servants suddenly arrived in the attic. They began to remove numerous items, and eventually one of them dragged the Tree downstairs. Then, he was carried outside, where he delightedly observed all the blooming flowers and active birds. Lying on the ground, he attempted to spread out his branches. With a start, he realized they were no longer strong and green, but instead, they were withered and yellow! **[Scene 9: Fir Tree taken outside]**

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The children, joyfully playing outside, spotted the Fir Tree and cracked off his remaining branches. Then, the Tree thought about his time in the forest, in the house, and in the attic with the mice. He wished he would have enjoyed each place rather than wishing for something better. However, it was too late, and later that day, the gardener's assistant chopped up the Fir Tree. A few days later, the wood was burned, and as the flames licked them, each branch seemed to sigh. The Tree was gone, and his story now comes to an end. **[Scene 10: Fir Tree chopped up/ burned]**

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**Box A-1**

<> **A-2.** Now that you have read the model story, choose a thing that used to be adored but then was not and write it on the line. \_\_\_\_\_

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

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

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

<> **A-4.** Brainstorm (and list) problems and hindrances that your adored/cast away character might encounter in the **Brainstorming Box** provided (**Box A-3**). **Follow these tips:**

1. Now that you know what adored but then discarded character you will be writing about, and you have read the model story, you will want to **brainstorm to think of conflicts, obstacles, or problems that your character might encounter.**
2. Your character is going to have **many obstacles and problems:** wanting what it can't have, being unhappy in its current state, looking for other things, not recognizing the people and things it currently has
3. **Do not worry about whether you will use them all, or if some seem silly or unrealistic.** You will have a chance to delete or further develop your ideas later.

**Directed Brainstorming Box**

**Setting Details**

**Obstacles**

**Solutions**

**Other**

**Box A-4**

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

↔ B-1. Read the "The Pink Coral" (Box B-1) student sample provided.

Student Sample

## "The Pink Coral" Student Sample Twice-Told Tale Story

by Zac Kieser

In the Great Barrier Reef, there lived a beautiful pink coral. She lived in a world of sunlit water, colorful fish, and admiring divers. Despite this, she longed to grow large enough for fish to swim through her branches. Periodically, pieces of older corals would snap off and float to the surface. The flying fish, relaying information from the seagulls, excitedly told how these pieces were used as decorations in human houses! This did not dissuade the Pink Coral from wishing to grow up. Instead, the Pink Coral longed to see these wonderful environments like the older corals. **[Scene 1: Pink Coral wants to grow up; see incredible places]**

Several times a year, divers would remove the beautiful corals of the same age as the Pink Coral. The flying fish, again bringing information from the seagulls, exclaimed about the aquariums where these corals were placed. Here, humans would stare at them in awe, or do their normal activities and give the corals a chance to watch them. The seagulls (through the flying fish) declared that those corals must be so happy, and so the Pink Coral's discontent grew again. **[Scene 2: Pink Coral hears about aquariums]**

Later the next year, when the divers returned, they selected the Pink Coral for removal. In a blur, the Pink Coral was transported to the surface, to an aquarium store, and then to a home aquarium. The humans gazed at the Pink Coral wonderingly, and they exclaimed about how beautiful she would appear with several fish in the tank with her the next day. When she heard this, the Pink Coral swayed with anxious desire for the next day to arrive. **[Scene 3: Pink Coral placed into an aquarium]**

In the early afternoon of the next day, several children and an adult gathered around the aquarium. The lid was opened, and the three colorful, new fish were dropped into the water. Then, as the children and the adult gazed at the fish and the coral, the adult began to read the story of The Little Mermaid. The Pink Coral listened carefully and excitedly to the tale, just like the kids. When the story ended and the humans left, the Pink Coral pondered the fairytale. She was delighted that she would have the opportunity to be admired and hear stories on a number of other stories. **[Scene 4: Pink Coral feels the joy of aquarium life]**

Box B-1 Student Sample (continued on next page)

**Box B-1 Student Sample (continued from previous page)**

The humans watched the Pink Coral more over the next few days, but she could not enjoy this because she was beginning to feel sick. Several of her branches broke off, and she began to lose her color. Then, one day, she felt herself being pulled out of the water, carried out of the house, and tossed into a pond. The Pink Coral drifted helplessly down to the bottom of the small lake. Once she stopped moving, she began attempting to understand what had happened to her. She determined that the people were placing her here to allow her to heal. When she was healthy, divers would retrieve her, and she would resume her place in the aquarium. **[Scene 5: Pink Coral grows sick. Thrown into pond]**

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As days passed, the Pink Coral did not feel any better, but she now had company. Several koi had discovered her and begun poking their noses at her out of curiosity. Finally, they inquired where she was from. She wondered whether she had ever been to the place where the humans stored the fish pellets. She replied that she had not, but she did begin to describe the reef where she had lived earlier. Next, the Pink Coral told of the incredible first few days in the aquarium. In telling her history, she recognized that she should have savored the times of joy much more. **[Scene 6: Pink Coral tells Koi the story of her life]**

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More koi lazily swam over as the hours went past, and the Pink Coral spun the same tales she had told to the first group. Also, she excitedly re-told the tale of The Little Mermaid. In their excitement at listening to these stories, the koi danced, making circles of moving water around the Pink Coral. Her joyful time continued for several days as even the catfish meandered over to listen. **[Scene 7: Pink Coral tells tale of The Little Mermaid]**

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Eventually, though, the catfish grew tired of the Pink Coral's tale. They demanded that the Pink Coral tell them other stories, but she had no others. So, the catfish left out of boredom, and soon the koi dispersed as well. For yet another time, the Pink Coral was left to herself. This time, however, she was determined to enjoy every moment once she was returned to the aquarium. **[Scene 8: Koi/catfish leave Pink Coral]**

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As the Pink Coral lay on the pond bottom, she suddenly felt a hook catch one of her branches and pull her upward. She broke the surface and was picked up by human hands. With delight, the Pink Coral gazed at the blue sky and the kids in the boat. In the light, however, she also shockingly discovered that she was now completely white! **[Scene 9: Pink Coral brought to surface]**

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Surprised not to see a fish, the adult turned and handed the Pink Coral to one of the kids. They soon accidentally broke off the various branches of the Pink Coral and dropped her on the bottom of the boat. As she lay there, she remembered her time on the reef, in the aquarium, and at the bottom of the pond. She regretted how she had always longed for something better instead of enjoying where she was. The Pink Coral was out of time, though, and in a few hours, she had been crushed into a powder by the humans' feet. Thus comes the end of the story of the Pink Coral. **[Scene 10: Pink Coral broken apart/crushed]**

**Box B-1 Student Sample**

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

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

**OR**

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

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

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

Once there was a tiny Fir Tree who desperately wished to grow up. He did not care about the warm sun, the fresh air, or the children who came and admired him. He only desired to grow tall enough to have birds nest in his branches and to bend with the breeze. Each fall, wood- cutters would arrive and chop down the largest, most beautiful trees. However, this only made the Fir Tree more discontent. The swallows would tell him stories of these trees being used as masts on sailing ships! The Fir Tree longed to view the beautiful sea just like these trees.

**Scene One: Example--**Pink Coral wants to grow up; see incredible places

**YOUR Scene One:** \_\_\_\_\_

**B-2: Box A**

Box A (continued)

At Christmas time, trees of the same age as the Fir Tree were cut down. The sparrows informed the Fir Tree that these trees were placed inside houses. Then, they were decorated with ornaments and lights and fruits. The sparrows exclaimed about how beautiful the trees appeared, and the Fir Tree was even more dissatisfied.

**Scene Two: Example--***Pink Coral hears about aquariums*

**YOUR Scene Two:** \_\_\_\_\_

Then, the next year, at Christmas time, the Fir Tree's turn came to be chopped down. In an incredibly short time, he discovered that he was in a beautiful drawing room. Soon, servants and children began decorating him with ornaments, lights, and fruits. They exclaimed about how beautiful he was and how wonderful he would be when his candles were lit that evening. The tree shook with excitement as he longed for the day to speed up so evening would come sooner.

**Scene Three: Example--***Pink Coral placed into an aquarium*

**YOUR Scene Three:** \_\_\_\_\_

That evening, the Fir Tree's candles were lighted, and a huge group of children and adults gathered in the room. The children shouted with delight as they pulled their presents of fruit off the tree. Then, one of the adults seated himself under the tree, and the children gathered around him. They begged him to tell them the story of Humpty-Dumpty. The man did so with a smile, as the Fir Tree listened breathlessly. After everyone left, the Fir Tree thought all night about the story. He was incredibly excited to hear the story again and be decorated once more.

**Scene Four: Example--***Pink Coral feels joy of aquarium life*

**YOUR Scene Four:** \_\_\_\_\_

The next morning, several of the servants entered the room, and the Fir Tree believed he would be decorated again. Instead, they dragged him upstairs and placed him in the attic. The Tree was shocked by this and wondered why he had been removed. Days and nights passed, and only rarely did someone enter the room. Then, they were only there to place some wooden trunks in a corner. The Fir Tree eventually decided that the people were waiting until spring when they would plant him again.

**Scene Five: Example--***Pink Coral grows sick. Thrown into pond*

**YOUR Scene Five:** \_\_\_\_\_

Box A (continued)

At some point, several mice grew interested in the Fir Tree. After rustling among his branches, the mice asked him where he came from. They inquired whether he had ever been placed in the larder with all the food. He had not been there, so he instead described the forest where he had grown up. Then, he described the beautiful Christmas celebration. As he told the story of his life, the Fir Tree realized that he should have enjoyed the happy times more.

**Scene Six: Example--***Pink Coral tells Koi the story of her life* \_\_\_\_\_

**YOUR Scene Six:** \_\_\_\_\_

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The next night, more mice arrived, and the Fir Tree happily repeated the same tales from the night before. He also told the mice the tale of Humpty-Dumpty. They were so delighted that they jumped to the top of the Tree. For two nights, the Tree thoroughly enjoyed himself as more mice and even rats came to listen to him.

**Scene Seven: Example--***Pink Coral tells tale of The Little Mermaid* \_\_\_\_\_

**YOUR Scene Seven:** \_\_\_\_\_

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However, the rodents grew bored with the Tree's story. They pressed him to tell them more stories, but he explained to them that he had none. Then, the rats left, and the mice soon followed them. Once again, the Tree was alone, but he felt different about life. He determined that he would appreciate the world around him when he was planted again.

**Scene Eight: Example--***Koi/catfish leave Pink Coral* \_\_\_\_\_

**YOUR Scene Eight:** \_\_\_\_\_

---

One morning, a group of servants suddenly arrived in the attic. They began to remove numerous items, and eventually one of them dragged the Tree downstairs. Then, he was carried outside, where he delightedly observed all the blooming flowers and active birds. Lying on the ground, he attempted to spread out his branches. With a start, he realized they were no longer strong and green, but instead, they were withered and yellow!

**Scene Nine: Example--***Pink Coral brought to surface* \_\_\_\_\_

**YOUR Scene Nine:** \_\_\_\_\_

C-2: Box A

Box A (continued)

The children, joyfully playing outside, spotted the Fir Tree and cracked off his remaining branches. Then, the Tree thought about his time in the forest, in the house, and in the attic with the mice. He wished he would have enjoyed each place rather than wishing for something better. However, it was too late, and later that day, the gardener's assistant chopped up the Fir Tree. A few days later, the wood was burned, and as the flames licked them, each branch seemed to sigh. The Tree was gone, and his story now comes to an end.

**Scene Ten: Example--***Pink Coral broken apart/crushed* \_\_\_\_\_

**YOUR Scene Ten:** \_\_\_\_\_

C-2: Box A

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

**My Scene One:** Caterpillar hatches

**My Scene Two:** Sees insects flying/wants to be like them

**My Scene Three:** Bored of eating leaves

**My Scene Four:** Talks with friends about future

**My Scene Five:** Falls off leaf/slowly climbs back up

**My Scene Six:** Hangs off leaf/falls asleep

**My Scene Seven:** wakes up/breaks out of chrysalis

**My Scene Eight:** Flies around as butterfly

**My Scene Nine:** Feels tired/cannot fly

**My Scene Ten:** Caterpillar/butterfly dies

**C-2: Box B**

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

**Method B Box**

**My Scene One:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Two:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Three:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Four:** \_\_\_\_\_

\_\_\_\_\_

**Method B Box (continued)**

**My Scene Five:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Six:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Seven:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Eight:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Nine:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Ten:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Eleven:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Twelve:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Thirteen:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Fourteen:** \_\_\_\_\_

\_\_\_\_\_

**Method B Box (continued)**

**My Scene Fifteen:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Sixteen:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Seventeen:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Eighteen:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Nineteen:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Twenty:** \_\_\_\_\_

\_\_\_\_\_

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

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

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

## Partial Sample Outline From Model Story

Topic Scene 1: Fir Tree longs to grow up

- s1 Fir tree want 2 grow up
- s2 Not care about sun/air/kids
- s3 Want to grow tall
- s4 Wood-cutters take largest trees
- s5 Make Fir Tree discontent
- s6 Trees used 4 sailing ship masts
- s7 Fir Tree wish 2 see sea

Topic Scene 2: Fir Tree sees/hears about Christmas trees

- s1 Christmas = young trees cut down
- s2 Fir Tree told trees put > houses
- s3 Decorated w/ ornaments, etc.
- s4 Trees beautiful/Fir Tree jealous

Topic Scene 3: Fir Tree turned into Christmas tree

- s1 Next Christmas Fir Tree chosen
- s2 Placed in drawing room
- s3 Servants/kids decorate him
- s4 Exclaim about his beauty
- s5 Tree impatient 4 evening

Topic Scene 4: Fir Tree experiences Christmas

- s1 People gather > evening
- s2 Kids delighted w/ presents
- s3 Adult sits under tree
- s4 Tells Humpty-Dumpty story
- s5 Fir Tree listen
- s6 Fir Tree thinks about story
- s7 Excited 2 hear story again

Sample Box D-1

↔ **C-2.** Follow these steps to outline your story:

1. On the topic of scene lines that follow, write your scene topics that you listed in Method A Box or Method B Box.
2. **Once you have all of your scene topics designed, fill in the lines beneath with notes to indicate what you want to include in each scene.** You should do this sentence by sentence.
3. If, while you are taking sentence notes, you think of more scene topics or see that a scene will need divided in two scenes, just mark this. Your outlining space is for you! **You may add, subtract, or divide however you desire.**

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.

Sample Sentence Outline and Sentence

For example:

Opening Sentence: Fir tree want 2 grow up

In your story, it might say: Once there was a tiny Fir Tree who desperately wished to grow up.

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

**A. Scene One of Body**

Topic of Scene 1 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## B. Scene Two of Body

Topic of Scene 2 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## C. Scene Three of Body

Topic of Scene 3 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## D. Scene Four of Body

Topic of Scene 4 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## E. Scene Five of Body

Topic of Scene 5 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## F. Scene Six of Body

Topic of Scene 6 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## G. Scene Seven of Body

Topic of Scene 7 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## H. Scene Eight of Body

Topic of Scene 8 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## I. Scene Nine of Body

Topic of Scene 9 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## J. Scene Ten of Body

Topic of Scene 10 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## K. Scene Eleven of Body

Topic of Scene 11 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## L. Scene Twelve of Body

Topic of Scene 12 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## M. Scene Thirteen of Body

Topic of Scene 13 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## N. Scene Fourteen of Body

Topic of Scene 14 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## O. Scene Fifteen of Body

Topic of Scene 15 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## P. Scene Sixteen of Body

Topic of Scene 16 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## Q. Scene Seventeen of Body

Topic of Scene 17 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## R. Scene Eighteen of Body

Topic of Scene 18 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## S. Scene Nineteen of Body

Topic of Scene 19 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## T. Scene Twenty of Body

Topic of Scene 20 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

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

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

- (1) If needed, **read the original *The Fir Tree* story** that was given at the beginning of this lesson to get your "creative juices" flowing.
- (2) **Read your first line of notes** and consider what you want your sentence to say.
- (3) **Practice saying your sentence aloud** to get it just the way you want it.
- (4) **Write your first sentence** in your notebook, or key your story on the computer.
- (5) Be sure to **double space** your story to make inputting the Checklist Challenge revisions easier.
- (6) **Indent** the beginning of each paragraph five spaces.
- (7) **Repeat** these steps for each line of notes, writing on every other line.

## Lesson E. Write On: Learn About Onomatopoeia

<> E-1. In the sixth scene of the *The Fir Tree* model, highlight the sound that the mice made.

This “word”---rustling---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 “rustling,” the word itself sounds like the sound that a mouse 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.

<> E-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 F. Composition and Editing: Edit and Revise Using the Checklist Challenge

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

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

Note: If you are not familiar with LFAM's 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 from the LFAM Store or Teachers Pay Teachers.

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

## Lesson G. Composition: Final Copy Original Story

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

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

## 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 F

# Checklist Challenge for Project 1: Original Creative Writing--Twice-Told Tale

## The Fir Tree

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

E  E  E

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

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

All  All  All

E  E  E

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

Be sure to circle all of the following verbs:

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

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

All  All  All

E  E  E

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

<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

E E E

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

Examples:

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

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

All All All

E E E

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

Examples:

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

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

All All All

E E E

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

**Banned Word List**

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

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

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

All

Create a **title**, and put it at the top of 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: **“The Danger of Discontentment”**
- Something comical: **“Aquarium Desparium”**
- Something bold: **“Be Thankful”**
- A song title or line: **“Under the Sea”**
- Something about character: **“The Value of Contentment”**
- Something informative: **“The Coral Who Longed for More”**
- Other: **“The Life of a Coral”**

**Tips:**

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

All All All  
E E E

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

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

All All All  
E E E

Add a **transition sentence** to the beginning of the second paragraph or at end of the first paragraph. Be sure your transition sentence takes the reader smoothly from the first paragraph to the second paragraph. ***If your transition sentences are adequate, you should still “code” the CC check box(es) and the transition sentence(s) in your paper as directed by your teacher.***

Examples:

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

All

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

Examples:

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

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  
E E E

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

Instead of:

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

E E E

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

Examples:

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

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

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

All

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

Punctuate appropriately:

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

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

My, well, oh  
Wow, yes, no

E

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

Examples:

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

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

All E

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

Examples:

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

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

All E

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

Examples:

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

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

E

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

Examples:

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

All

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

Examples:

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

🔑 Onomatopoeia is a figure of speech that copies natural sounds.

E

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

Examples:

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

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

E

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

Examples:

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

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

All

All

All

E

E

E

**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.**

# Project 2: Original Comparative Descriptive Essay

## Before and After--Scrooge and Another Character

### Overview of Original Comparative Descriptive Essay

#### I. TOPIC OF ESSAY

You will be writing a comparative/descriptive essay about Scrooge's interactions with another character (or two) from *A Christmas Carol*. You may place Scrooge with any character from *A Christmas Carol* such as:

- A. Bob Cratchit
- B. Scrooge's nephew Fredew
- C. Tiny Tim
- D. The men from the charity
- E. Other

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

All students will write 2 paragraphs

#### III. SENTENCES PER PARAGRAPH

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

#### IV. OPENING PARAGRAPH

Students will not write an **Opening Paragraph**. You will learn about how to write comparing sentences at the beginning of each paragraph rather than a Thesis Statement overall this time.

#### V. CLOSING PARAGRAPH

Students will **not** write a **Closing Paragraph**. You will learn how to write comparative sentences throughout each paragraph.

#### VI. SOURCES

**All** students may use whatever sources are needed to gather information in order to add detail to your essay. A certain number of sources is not required nor is any source citation necessary.

#### VII. QUOTATIONS IN YOUR ESSAY

You may or may not include quotes or dialogue.

#### VIII. WRITE ON/ADDITIONAL SKILLS

You will learn/further develop the following additional skills:

- A. The Skill of "**Show Don't Tell**" your claims by describing a Character's actions and mannerisms rather than telling what your character is like
- B. **Comparative Words and Sentences**

Note: You will not complete a Checklist Challenge for this essay.

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).

Student Sample Before and After--Scrooge and Another Character

Scowling at the figures on a bill, the corner of Scrooge's eye caught two men approaching the door. He snapped at Bob, "Lock the door," but it was too late. With fiery eyes, Scrooge glared at the bill as if he were trying to burn a hole through it. Meanwhile, the men entered, greeted Scrooge warmly, and asked, "Would you consider a Christmas donation to the poor?" Scrooge harrumphed, picked up another bill, and fired over his shoulder, "Tell those vagabonds to get a job or else die quickly and save us resources." "Sir, they suffer so much," the man started before Scrooge slammed his hand on his desk and spun around. Red-faced, he shouted, "Get out of my sight!" **[PoB-A]**

Scrooge leapt up from his desk with a grin as soon as he glimpsed the two men coming down the street. He sang out, "Bob, I'll get the door!" Still smiling, he flung open the door and welcomed the men inside like they were sons returning for the holidays. The men entered, greeted Scrooge warmly, and asked, "Would you consider a Christmas donation to the poor?" Laughing, Scrooge sat down, pulled out his checkbook, and inquired, turning around to face them, "Would one thousand pounds be enough?" "Sir, they suffer so much," the man began before Scrooge held up his hand, beaming. He handed them a check for two thousand pounds, and insisted with a grin, "Give that to as many people as you can and don't hesitate to ask for more. Merry Christmas!" **[PoB-B]**

Box A-1

## Lesson A. Composition/ Study Skills: Choose Character and Brainstorming

↔ **A-1.** Read the sample Before and After--Scrooge and Another Character essay provided in the box (Box A-1).

The first step in your Before and After--Scrooge essay will be to choose the character with whom Scrooge will interact. **You will want to choose the same character for both paragraphs.** This will help you make a more drastic comparison.

Telling about Scrooge with one character and how he was, then telling about Scrooge with another character and how he was would not be as dramatic as **having him interact with the same character--with two very different sets of mannerisms, characteristics, etc.** (like the sample did).

You want your paragraphs to show the old Scrooge and the new Scrooge. This will be better done with the same second character and the same setting in the second paragraph.

◇ **A-2.** List the character with whom Scrooge will interact on the line provided.

# Lesson B. Write On: “Show, Don’t Tell” By Using Description of Mannerisms and Actions

In CI books, you learn how to describe things with adjectives, multiple adjectives, adverbs, and more. You are taught to use the best, most descriptive adjective (one that paints a vivid, exact picture). You are also taught various descriptive imagery techniques such as alliteration, similes, metaphors, onomatopoeia, etc.

Another aspect of describing is that of using verbs, actions, and mannerisms. In other words, **not telling your reader about your character, but letting that character's actions and mannerisms speak for themselves**. That is, letting your reader see and hear what your character says and does--and learning about your character through those things rather than you telling the reader he is this or that.

<> **B-1.** In PoB-A of the sample essay provided, highlight the following words and phrases:

- |               |            |
|---------------|------------|
| 1. scowling   | 2. caught  |
| 3. snapped    | 4. glared  |
| 5. harrumphed | 6. slammed |
| 7. shouted    |            |

**The actions taking place in the paragraph tell you about Scrooge by showing, rather than telling. As opposed to the author saying that Scrooge was mad, Scrooge did not want to see them, Scrooge did not care about the poor, he tells you what Scrooge did and said so you can feel what his character is like.**

<> **B-2.** Choose another *Christmas Carol* character and write four sentences that show rather than tell what the character was like.

Example: The faceless, black-cloaked ghost of Christmas Yet to Come pointed toward a gravestone.

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

3. \_\_\_\_\_  
\_\_\_\_\_

4. \_\_\_\_\_  
\_\_\_\_\_

## Lesson C. Write On: Comparative Words and Sentences

Another way to provide description, especially comparative description, like in the story for this week, is to use comparative words and sentences. **Comparative words and sentences compare one thing to another.** In this case, they are words and sentences taking place in the same scenario--but with very different descriptions.

<> **C-1.** Highlight the first sentence of each of the two paragraphs of the Before and After--Scrooge sample (Box A-1):

1. Scowling at the figures on a bill, the corner of Scrooge's eye caught two men approaching the door.
2. Scrooge leapt up from his desk with a grin as soon as he glimpsed the two men coming down the street.

Notice how both paragraphs' opening sentences are similar. However, **the first paragraph begins with the word *scowling* while the second one begins with Scrooge happily leaping up.** This change symbolizes Scrooge's transformation from miser to benefactor of the poor. **One simple change in sentence structure makes a world of difference in description.**

<> **C-2.** In the second sentence of each of the two paragraphs (Box A-1), underline the verbs *snapped* and *sang out*.

Notice how each second sentence has Scrooge in the same situation, even talking about the same thing. However, **the way he takes that action in each one is drastically different--in one he *snapped* his words and in the other he *sang out* (a happier, more excited action) his words.**

**By having the characters in the same setting, even talking about the same thing, the author is set up to have him or her say different things that compare the character's change in temperaments and character.**

**The above things show change/contrast in the character.** In both cases, he said something to Bob Cratchit. However, in one scenario he "snapped" his words. In the other, he "sang out" his words. Snapping is an angry, impatient action. Singing out is a happy, excited action.

<> **C-3.** Highlight the fourth sentence of each paragraph of the sample (Box A-1).

The paragraphs show changes/differences in the character, and these are highlighted not just by both paragraphs happening in the same place, but also by the identical first actions and words of the visiting men from the charity. **This shows that the changes occur in Scrooge alone; the men have remained the same.**

<> **C-4.** In the sample paragraphs provided (Box A-1), circle three other contrasting words or sentence structures.

<> **C-5.** After you have written your essay this week (or as you outline and write it, plan for these), add the following:

1. Three contrasting words
2. One contrasting sentence structure

<> **C-6.** Label the things you added/found in C-5 in your essay to help your teacher find them easily.

#### Help Box for C-4

You should have highlighted any of the following phrases

1. "Lock the door"... "Bob, I'll get the door"
2. glared at the bill... flung open the door
3. Scrooge harrumphed... laughing, Scrooge sat down
4. fired over his shoulder... turning around to face them
5. Red-faced, he shouted... insisted with a grin

Examples: for Contrasting Words:

1. ran -- walked
2. whispered -- shouted
3. leaned -- stood
4. snapped -- whispered
5. stared blankly -- stared into eyes

Example for contrasting sentences

Sentence A: Joe gazed at the dazzling fruit.

Sentence B: The fruit was dazzling to the gazing Joe.

Box for C-5

## Lesson D. Study Skills/Prewriting: Outline Two Comparative, Descriptive Paragraphs

<> **D.** Outline your Before and After--Scrooge and Another Character paragraphs following these steps:

1. Plan for five to ten sentences per paragraph.
2. **Choose the same character and the same or a similar setting.**
3. Plan to use **actions and mannerisms to show the contrasting.**
4. Outline sentence by sentence or action by action--whichever way works better for you.
5. **Do not plan to put in a Thesis Statement or a Thesis Statement "Reloaded" this time.** Instead, let your descriptions and contrasting speak for themselves. This is a creative essay in that you will not tell your readers what you are going to tell them (like in more informative type of writing). Your writing and description will speak for itself.

## **All--Paragraph of Body A**

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

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

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

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

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

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

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

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

**Extension**--Sentence 8 \_\_\_\_\_

**Extension**--Sentence 9 \_\_\_\_\_

**Extension**--Sentence 10 \_\_\_\_\_

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

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

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

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

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

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

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

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

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

**Extension**--Sentence 8 \_\_\_\_\_

**Extension**--Sentence 9 \_\_\_\_\_

**Extension**--Sentence 10 \_\_\_\_\_

## Lesson E. Composition: Write Rough Draft Comparative, Descriptive Essay

<> E. Follow these steps to write your essay:

- (1) **Read the topic of your first paragraph** of the body **and the sentence notes** beneath it.
- (2) **Add any notes to this paragraph that you desire**, or mark through things you do not want, or re-number the sentence lines if you want your information in a different order.
- (3) **Write the first paragraph of the body** of your essay (PoB-A) in your notebook (on every other line) or key it on the computer (double spaced).
- (4) **Continue the steps above** for the rest of your essay.

## Lesson F. Composition: Final Copy

<> F-1. **Edit your essay** with your teacher or another “editor.”

<> F-2. **Input your edits/changes** and make any necessary changes to create your final copy.

**Note: You will not be completing a Checklist Challenge for this short descriptive paper.**



# Projects 3 & 4: Twice-Told Tale

## A Christmas Carol

### Overview of Twice-Told Tale--A Christmas Carol

#### I. TOPIC OF ASSIGNMENT

This Creative Writing assignment is one in which you will create what LAL calls a Twice-Told Tale. This will be a longer version of the type of project you did in Project 1.

In this assignment, you will use a rewrite of the famous *A Christmas Carol* tale as a model to design a story of your own. However, instead of using Scrooge, you will choose another setting and another person, animal, or object that is changed after meeting three ghosts. You may choose one from the list below or come up with something different altogether:

- A. Cowboys
- B. Martians
- C. Cave men
- D. People in the modern world
- E. Other

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

- A. **Basic** students will write 20-30 scenes for the body (P'soB) (with dialogue in some--see III. above).
- B. **Extension** students will write 30-40 scenes for the body (P'soB) (with dialogue in some--see III. above).

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

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

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).

#### III. SENTENCES VS. PARAGRAPH COUNTS

Since you will include dialogue in your story, you will need to count total number of sentences rather than paragraphs:

A. **Basic**: Include a total of 60-120 sentences

B. **Extension**: Include 110-160 sentences

#### IV. OPENING PARAGRAPH

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

#### V. CLOSING PARAGRAPH

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

#### VII. SOURCES

Students are not required to have sources for this story. If you need to research for your story (to discover what an office in your time/ place looked like, for example), you may do so from any source that helps you find the needed information.

#### VIII. QUOTATIONS WITHIN YOUR STORY

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

#### IX. WRITE ON/ADDITIONAL SKILLS

- A. Character Development
- B. Hindrance Development
- C. Time Period Study (if needed)
- D. Direct or Indirect Paragraph Development via "Twice-Told Tale"
- E. Scene Development
- F. Dialogue Inclusion

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

<> **A-1.** Read the model *A Christmas Carol* (Box A-1) provided and think about what characters you think would make a creative, *A Christmas Carol* story.

**Note:** This is an extremely ambitious Level IV story. Your teacher may want to reduce the number of paragraphs--or you may spend more than two weeks on it.

## *A Christmas Carol* Model

by Zac Kieser

Seven years ago, Jacob Marley, Ebenezer Scrooge's business partner, had died. Scrooge had done what was required of him as far as the funeral, but he had shown no sorrow. In fact, their business's name had been Scrooge and Marley, and the living member did not care enough to change it. Customers addressed Scrooge by both names, and he did not bother to correct them. He was as hard and unfeeling as a rock. He never heated his office, even in dead of winter. Everyone avoided him, and he was perfectly content to have it that way. **[Scene 1: Scrooge's character]**

---

It was Christmas Eve Day, and Scrooge was crouched over his desk in his office. This day was the same as any other day in his mind. In a tiny, closet-sized room adjoining to Scrooge's office, his clerk, Bob Cratchit, scribbled away. Suddenly, there was a knock at the door, and Scrooge's nephew burst in. His name was Fred, and he was the opposite of Scrooge in nearly every way. Scrooge was cross and hunched over; Fred was cheerful and healthy. While his uncle did everything he could to increase his enormous wealth, Fred was poor and content. **[Scene 2: Bob & Fred introduced]**

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

**Box A-1 (continued from previous page)**

“Uncle Scrooge! Merry Christmas! Won’t you join us for our Christmas celebration this weekend?” Fred cheerfully invited.

“Bah! What use do I have for Christmas? And why would you be merry when you’re poor?” Scrooge challenged.

“Uncle, celebrating Christmas brings so much joy to me and to the world. It’s a time where every-one looks out for the good of his fellow man.”

“Humbug! I live in a world of fools and lazy men.”

“But Uncle”

“Good afternoon!”

“-shouldn't we-”

“Good afternoon!”

So Fred, disappointed but still cheerful, made his way out, wishing a merry Christmas to Bob Cratchit as he left. **[Scene 3: Scrooge & Fred dialogue about Christmas]**

**Notice how this is one scene with 9 "paragraphs" of dialogue.**

---

When it came time to close for the day, Scrooge demanded to know why Bob Cratchit refused to work on Christmas Day. He begrudgingly admitted that he would let Cratchit take off the day, as long as he came back early the day after. So, Cratchit exited the office and returned to his home and his family. Meanwhile, Scrooge grouchyly stomped back to his barren mansion. He cooked a bowl of gruel for him-self and silently swallowed it as he sat at his table. **[Scene 4: Scrooge & Bob talk]**

---

Suddenly, the silence was broken as all the bells in Scrooge’s house began ringing at once. A minute later they stopped, but they were replaced by the sound of metal being dragged along the floor. Scrooge waited in terror as the door to his room slowly creaked open. He was shocked by the sight that greeted his eyes. There in the doorway stood Jacob Marley or at least a spirit who looked like him. He was see-through, and he carried a huge chain. Scrooge, frightened but incredulous, angrily asked, “Who are you?” **[Scene 5: Marley's ghost appears]**

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

“During my life, I was Jacob Marley,” Marley replied.

“Well, then sit down,” Scrooge invited. “If you can,” he muttered under his breath.

Marley easily obliged and then turned the conversation back to Scrooge. “Why do you doubt what your eyes show you?”

“Visions of spirits are so untrustworthy. How do I know you’re not just a product of spoiled food? You could be merely a result of an upset stomach. And furthermore—“

Before he could finish these words, Marley gave a cry and rattled his chain horribly.

“Okay, okay! I believe you!” Scrooge exclaimed apologetically, “but why did you pick me? Isn’t there someone else you could bother?” **[Scene 6: Scrooge & Marley dialogue about existence of ghosts]**

Notice how this is one scene with 6 “paragraphs” of dialogue.

---

“I’m here to warn you, Scrooge. I am doomed to travel eternally, trying to correct all the evils that I refused to confront during my life. This weight I carry is the product of all my regrets. You, Scrooge, are forming for yourself a chain even heavier than mine!” “But is there nothing comforting for you to tell me, Marley?” Scrooge pleaded.

“None. That is not my job. I must travel with all speed, trying to rid the world of its overwhelming injustice.”

“But how can this be? You were such a good man of business!”

“Ha! What is business when you’ve witnessed all the oppression and suffering that I have? I refused to help any of these people, and now I must constantly be tortured by all that I could have done to relieve them. Now I will tell you my message. Three spirits will visit you at one o’clock on the next three nights. If you refuse to listen to them, you will be doomed to suffer the same fate as me. Remember my words, Scrooge.” **[Scene 7: Scrooge & Marley dialogue about Marley’s warning]**

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**Box A-1 (continued from previous page)**

With those words, Marley gave a great wail and flew out the window. Scrooge's apartment was once again quiet. Not sure whether it had all been a dream or not, Scrooge went to bed. **[Scene 8: Marley disappears]**

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When Scrooge woke up, it was still dark. He then heard the church bell strike twelve. He immediately remembered what Marley had told him. So, he lay awake in bed until he heard the bell strike for one o'clock. At first, there was no spirit, and Scrooge began to believe it had all been a dream. Then, he spotted a spirit opening his curtains. **[Scene 9: Bell strikes & Scrooge sees 1st spirit]**

---

The new spirit seemed to have the appearance of an old man and a child at the same time. Dressed in a glowing white robe, light also seemed to come out of the ghost's head. He quickly introduced himself to Scrooge as the Ghost of Christmas Past. Scrooge asked what he wanted from him. The ghost responded that he desired to help him. Reluctantly, Scrooge agreed to follow him, and the spirit took his hand. **[Scene 10: Ghost of Christmas Past introduced]**

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The ghost of Christmas Past first led Scrooge through scenes of his childhood. He witnessed himself as a boy with his sister, Fan. This reminded him that she had died after having one child, Fred. **[Scene 11: Scrooge sees sister]**

---

Next, the spirit led him to the warehouse where Scrooge had worked for a man named Fezziwig. Here he witnessed Fezziwig having Scrooge close the shop for Christmas. Fezziwig and his wife then decorated the warehouse and threw a party. All the townspeople arrived, and they all danced late into the night. Scrooge was delighted to witness this scene again, so the ghost asked him why. Scrooge replied that the Fezziwigs' kindness had affected him so much. After this Scrooge wished that he could speak to Bob Cratchit. **[Scene 12: Scrooge sees Fezziwig]**

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Thirdly, the ghost guided Scrooge to a scene of himself in his twenties. A crying girl was telling him that he was not the same person she had gotten engaged to. She told him that she had loved him because he was poor and content. Yet now, he was only concerned about accumulating wealth. Therefore, she continued, she was releasing him from his engagement. Young Scrooge protested, but she refused to listen to him. As he witnessed this scene, Scrooge felt uneasy. **[Scene 13: Scrooge sees break up with Belle]**

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

Finally, the ghost revealed to Scrooge a scene of Belle—the girl—as a married woman. Her husband burst through the door, carrying Christmas presents. All their children excitedly pulled the gifts out of his arms, and the whole family laughed and carried on. After their kids were in bed, Belle’s husband mentioned that he had met one of her old friends. She correctly guessed that it was Scrooge. Her husband then reflectively commented that Scrooge seemed lonely and friendless. As he heard these last words, Scrooge turned to the ghost and angrily demanded that they leave. He then readied himself to attack the ghost, but suddenly he felt tired and drifted off to sleep.

**[Scene 14: Scrooge hears Belle & husband talk]**

---

The next night Scrooge woke up just before one o’clock. This time he was ready for the next spirit to enter. When the time came, though, all he saw was light escaping from under the door of the next room. So, he crept across the room and cracked the door open. What met his eyes was a chamber filled with green boughs and sweet-smelling food. There was a man dressed in green who rested in the middle of the room. He held up his torch and introduced himself to Scrooge as the Ghost of Christmas Present. Scrooge humbly asked the ghost to teach him his lesson. The Ghost of Christmas Present told Scrooge to touch his robe, and when he did, they were transported into the street. **[Scene 15: Ghost of Christmas Present introduced]**

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They strolled through the streets towards the outskirts of the city. All along the way, Scrooge witnessed people merrily shoveling snow, shopping, and chatting. As they went, the ghost sprinkled incense everywhere, explaining that it made disagreements vanish. When they reached their destination, a tiny apartment, the ghost informed Scrooge that this was the Cratchits’ home. **[Scene 16: Scrooge travels 2 Cratchits]**

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Mrs. Cratchit and most of her children were busily preparing for Christmas dinner. Soon, Mr. Cratchit arrived with their youngest child, Tiny Tim. They all welcomed them excitedly, and the children took Tim to the back room to see the pudding. Bob exclaimed to his wife about how much better Tim’s health was getting. When the children returned, they all sat down, Bob said a prayer, and they merrily dug into their meager feast. **[Scene 17: Cratchit family introduced]**

---

After dinner, they began giving toasts. First they toasted Christmas, and Tiny Tim exclaimed, "God bless us every one!" Scrooge asked the ghost whether Tim would survive, and the ghost answered that if everything remained the same, he would die.

**[Scene 18: Scrooge hears that Tiny Tim will die]**

---

Suddenly, Scrooge heard Bob Cratchit mention his name. He had proposed a toast to Scrooge. His wife was taken aback, and questioned why they would be grateful to such a cruel man. Bob explained that Christmas was a time to forgive everything. So, they all toasted Scrooge. **[Scene 19: Cratchits toast Scrooge]**

---

The ghost of Christmas Present then transported Scrooge to Fred's house. All the people at his party were laughing as Fred explained how Scrooge had reacted to his mention of the word Christmas. Fred declared that when he thought about all the joy his uncle was missing, he felt sorry for him. He declared that he would keep bothering his uncle until he finally got him to come to a party. Everyone laughed and then they all began to sing and play games.

**[Scene 20: Scrooge sees Fred's party]**

---

Scrooge was so delighted by the games that he joined in, even though no one could see or hear him. Eventually, though, the Ghost of Christmas Present announced that his time with Scrooge was almost done. Before he went, he revealed two children who were hiding underneath his robe. The ghost explained that they were Want and Ignorance and that they were Man's children. Scrooge was horrified by them, but at that moment Scrooge heard bells ringing and the spirit disappeared.

**[Scene 21: Scrooge sees Want & Ignorance]**

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The next moment, Scrooge spotted another spirit gliding toward him. When it stopped in front of him, all he could see of the ghost was its beckoning hand; the rest of it was hidden under a black cloak. Scrooge asked if it was the Ghost of Christmas Yet to Come. The spirit nodded slightly, so Scrooge agreed to follow him. **[Scene 22: Ghost of Christmas Yet to Come introduced]**

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The Ghost of Christmas Yet to Come first led Scrooge to several groups of businessmen. All of them were discussing the death of another businessman, yet none of them expressed any sympathy for the man. Then, the ghost brought Scrooge to a run-down shop in a poor part of the city. Here, they witnessed a dealer discussing prices with three women. They had brought to him silver objects, fabrics, curtains, and blankets. They explained unapologetically that they had taken them from a dead man's possessions since he had been so cruel while he was living. These sights shocked Scrooge. Who was this poor man? he wondered. **[Scene 23: Scrooge witnesses stolen items being sold]**

---

The next scene that came before Scrooge was a dimly lit room. The only object in it was a bed, but lying on it was a covered body. The spirit pointed solemnly toward the face, but Scrooge was too horrified to lift the sheet. After reflecting for several long moments on how terrible dying alone was, Scrooge asked to see one person who cared about the man. The ghost shook its head and transported Scrooge to Bob Cratchit's house. **[Scene 24: Scrooge sees forsaken dead man]**

---

The Cratchits were strangely silent, as they waited for Bob to return home. He soon arrived and explained that he had been to see the place where Tiny Tim would be buried. He declared that it was nice and green, and that it would be a good resting place for him. Then, he broke down in tears. **[Scene 25: Scrooge sees Cratchits' grief]**

---

Scrooge was moved by this, but he wanted to know who the dead man was. So, the ghost guided Scrooge to a churchyard. It pointed at a specific grave, but instead of obeying, Scrooge pleaded with the spirit to tell him if these events could be avoided. The ghost refused to answer, so Scrooge bent over to read the name on the tombstone. It was, of course, his own name. Realizing this, Scrooge wailed and fell at the ghost's feet. He pleaded to be allowed to change his fate. He promised to respect Christmas and alter his ways, but without a word, the spirit disappeared. **[Scene 26: Scrooge sees his own gravestone]**

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When Scrooge woke up, he was lying in his own bed, with tears still on his face. Delighted to be alive, Scrooge leaped out of bed. He was overjoyed to have a chance to change his ways. Quickly dressing, he sprinted to the window and peered out. Church bells were ringing. When he asked a boy down on the street what day it was, he was informed that it was Christmas Day. Scrooge laughed with joy when he heard the news. **[Scene 27: Scrooge realizes he has 2nd chance]**

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Immediately, he knew what he had to do. He inquired whether the boy could pick up the best turkey at the window. When he told the boy that he would give him half a crown for coming back quickly, the lad joyfully sprinted away. When the turkey arrived, Scrooge sent it to the Cratchits' house, chuckling as he did so. **[Scene 28: Scrooge buys turkey 4 Cratchits]**

---

Scrooge then went outside and wished everyone he saw Merry Christmas. He made his way to Fred's house and announced to his stunned nephew that he was here for dinner. Fred, his wife, and all their friends welcomed Scrooge delightedly, and he had a wonderful evening celebrating with them. **[Scene: 29: Scrooge goes to Fred's party]**

---

Early the next day, Scrooge was in his office early, waiting for Bob Cratchit to arrive late. Bob rushed in, late, and Scrooge pretended to be furious. "What do you think you're doing? How dare you come in late!" he exclaimed, "Why, I'm going to--raise your salary!"

Bob stared at him in shock. "Sir, you must be joking? Are you sure you're feeling alright?"

"Never felt better in my life, Bob!" Scrooge exclaimed, laughing loudly. "I promise to help you and your family in every way I can!" **[Scene 30: Scrooge & Bob dialogue about salary]**

---

Scrooge followed through on his words and helped the Cratchits. Tiny Tim did not die, but instead turned into a healthy, growing boy. People began to be glad to spot Scrooge coming toward them on the street. And at Christmas time, no one had as much Christmas spirit as Ebenezer Scrooge.

**[Scene 31: Scrooge introduced as changed man]**

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

Your Setting:: \_\_\_\_\_

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

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

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

<> **A-4.** Brainstorm (and list) problems and hindrances, obstacles, etc., that your character might encounter in the Brainstorming Box provided (Box A-5). Follow these tips:

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

**Directed Brainstorming Box**

**Setting Details**

**Obstacles/Hindrances**

**Solutions**

**Other**

Box A-4

## Lesson B. Introducing Dialogue Writing

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

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

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

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

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

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

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

Dialogue Box

"You, Scrooge, are forming a heavy chain for yourself," Marley warned. **(Paragraph 1)**

"But is there nothing comforting for you to tell me?" pleaded Scrooge. **(Paragraph 2)**

"None, that is not my job." **(Paragraph 3)**

"But how can this be? You were such a good man of business!" **(Paragraph 4)**

A pained Marley scoffed and spat out, "Ha! What is business when you've witnessed all the oppression and suffering I have?" **(Paragraph 5)**

**Box B-1**

Did you find the following:

1. In **Paragraph 1**, the speaker is Marley.
2. In **Paragraph 2**, the speaker is Scrooge.
3. In **Paragraph 3**, no name is given (though we know it is Marley, don't we?).
4. In **Paragraph 4**, no speaker is given, but we know it is Scrooge.
5. In **Paragraph 5**, a pained Marley is talking.

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

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

Paragraph 1: Marley warned.

Paragraph 2: pleaded Scrooge.

Paragraph 5. A pained Marley scoffed and spat out,

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

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

You will be using dialogue sometime soon!

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

1. **Each time the speaker changes, a new paragraph is started.**
  - a. This means that the person switched.
  - b. Do not change paragraphs if the same person is saying more than one sentence.
  - c. **All of one person's words at that given movement go in one paragraph** (until another person begins speaking).
  - d. When a different speaker talks, a new paragraph is started (even if the "new speaker" spoke earlier).
2. **When a speech tag comes at the beginning of the sentence, do the following:**
  - a. **Start the speech tag with a capital letter** since it is the first word of your sentence.
  - b. **Put a comma after it**, then begin your quote with a quotation mark-capital letter:  
A pained Marley scoffed and spat out, "Ha! What is business when you've witnessed all the oppression and suffering I have?"
3. **When a speech tag comes at the end of the sentence** (following the words that were spoken), do the following:
  - a. **If your quote is a statement, put a comma then quotation mark** at the end of it:  
"You, Scrooge are forming a heavy chain for yourself," Marley warned.
  - b. **If your quote is a question or exclamation sentence, put that end mark (? !)** inside the **quotation mark** (since it is part of your sentence): "But is there nothing comforting for you to tell me?" pleaded Scrooge.
  - c. **Start the speech tag with a lower case letter** (since it is not a new sentence but part of the sentence you are now writing): pleaded Scrooge.

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

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_
5. **Extension--** \_\_\_\_\_  
\_\_\_\_\_
6. **Extension--** \_\_\_\_\_  
\_\_\_\_\_

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

<> **C-1.** Read the "A 21st Century Christmas Carol" (Box C-1) student sample provided.

<i>by Zac Kieser</i>	<b>"A 21st Century Christmas Carol"</b> Student Sample Twice-Told Tale Story
<p><i>Several years before, Jack Merla, the co-founder of technology giant, Orange, Inc., had passed away. Evan Scree, the other creator of the company, had acknowledged his partner's death in a press release. However, nothing had been different in his work schedule that day as he did not take any time off for grieving. Though he did attend the funeral a few days later, he revealed no emotion there either. Scree had always been a cold, hard-driving CEO and that did not change before, during, or after Merla's death..</i> <b>[Scene 1: Scree's character]</b></p> <p>.....</p>	
<b>Box C-1 (continued on next page)</b>	

**Box C-1 (continued from previous page)**

On Christmas Eve Day, Scree was busily checking over reports from various departments. In an adjoining room, at a desk holding four computer screens, Ben Chetzel, Scree's assistant, was rapidly typing up an email. Evan started when his cell phone suddenly started ringing. Glancing at the screen, he saw that it was his nephew, Zack. Scree and Zack were exact opposites of each other. While Scree was always trying to increase his profits, Zack was content with the wages he received. Scree was far more successful than his nephew, but Zack was much more pleasant to be around.

**[Scene 2: Ben & Zack introduced]**

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Scree knew he could ignore the call, but something made him tap the accept button and put the phone up to his ear

"What do you want?" he grumbled.

"Just wanted to say 'Merry Christmas', Uncle Evan!" Zack exclaimed.

"Humph! Why did I take the time to listen to you tell me 'Merry Christmas'?"

"Uncle, I didn't just call you to wish you 'Merry Christmas.' I wanted to invite you to my wife's and my Christmas party tomorrow night. We would love to have the pleasure of seeing you there!"

"Ha! That's not any better. Do you think I have time to come to Christmas parties? If I don't have things to do at work, I'll be trying to recover lost sleep," Scree retorted.

"But Uncle, you've gone this long. Surely you can take the time to celebrate Christmas? Isn't it a relief to enjoy yourself after the craziness of the holiday shopping season?"

"Anything else you have to tell me?"

"Uncle, will you really not cel—"

Scree hung up and returned to reading reports, muttering to himself about the ridiculousness of losing sleep to celebrate Christmas. **[Scene 3: Scree & Zack dialogue about Christmas]**

---

At five o'clock that evening, Scree stomped over to Ben Chetzel's desk and demanded to know how long he was going to take off for Christmas. Ben replied that he was going to work late tonight and then take all of Christmas Day off. Scree grouchyly agreed, but he insisted that Ben come in early the day after Christmas. Chetzel gave in, afraid that he would lose his job if he refused. Satisfied that at least he would have Chetzel early on the day after Christmas, Scree poured himself a cup of coffee and settled down to work. **[Scene 4: Scree & Ben talk]**

---

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

Ben left around 11 o'clock, but Scree kept on working. Suddenly, all the smoke alarms began shrieking at once. Then, a minute later, they stopped. Instead of silence, however, Scree could make out the sound of something being dragged along the carpet. As his office door began to creak open, Scree stared at it in terror. The sight he saw was even more terrible than he had expected. Jack Merla or a ghost who appeared to be his twin was standing and staring right at Scree. In his hands, he held a chain that trailed down onto the floor. Frightened but doubting what he saw, Scree pointed his shaking finger at the spirit and shouted, "Who are you?" **[Scene 5: Merla's ghost appears]**

---

"While I lived, I was Jack Merla," Merla responded.

"Sit down, then, I guess," Scree half-heartedly offered. He wondered whether a hallucination would be able to sit.

Merla, to Scree's surprise, immediately took a seat and asked Scree, "Why do you doubt whether I actually exist?"

"Ghosts don't exist, I'm probably just hallucinating, and a lot of other reasons. I know I haven't gotten enough sleep. Fatigue does crazy thi--"

"Ahhh!" Merla screamed agonizingly.

"Stop, stop! I'll do anything you say!" Scree pleaded. "But why did you have to choose me? Ugh, I'm so unlucky." **[Scene 6: Scree & Merla dialogue about existence of ghosts]**

---

"Be grateful I came to you, Scree. You have the opportunity to avoid my fate! Because I was not compassionate in this life, I am unable to rest in peace. I must attempt to correct all the wrongs I failed to right while I was alive. All my regrets form this heavy burden I carry. You still have time to avoid this, Scree!" Merla moaned.

Visibly shaken, Scree responded, "But isn't there anything comforting for you to say, Merla?"

"Not a word. I'm here solely to warn you. That is my mission, attempting to solve the terrible problems in this world."

"But why did you have to suffer this fate? You were one of the greatest entrepreneurs the world has ever seen."

**Box C-1 (continued from previous page)**

"Scree! Do you not understand? What good did business do me? Millions of people were suffering, and I refused to help them. Now, I must experience the torment of knowing what I could have done to relieve them. But I am almost out of time. Here is what you need to remember. At one o'clock on each of the next three nights, a ghost like me will come to you. Don't ignore them, Scree! Listening to them is your only chance to avoid the torture I constantly experience." **[Scene 7: Scree & Merla dialogue about Merla's warning]**

---

As soon as those last words left his mouth, Merla cried out and sailed out the window. Scree's office was once more utterly silent. Shaking his head, Scree decided to drive home to bed before he had any more nightmares. So he did, and as soon as his head hit the pillow, he was fast asleep. **[Scene 8: Merla disappears]**

---

When Scree awoke, he turned over to look at his phone. He saw that it was one o'clock, and immediately he remembered Merla's words. He couldn't spy any spirit in his room, however, so he decided it must have been a nightmare. Then, he saw it; someone was opening his curtains. **[Scene 9: Scree sees time & 1st spirit]**

---

This spirit—that was who the person was—somehow seemed young and old at the same time. He had on a white robe, and his head blazed with light. He explained to Scree that he was the Ghost of Christmas Past. He told Scree he would assist him. Nervously, Scree allowed the spirit to lead him. **[Scene 10: Ghost of Christmas Past]**

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Suddenly, Scree was in a scene from his childhood. He spotted himself as a kid spending time with his sister, Amy. This made him recall that she had died of cancer soon after having her only child, Zack. **[Scene 11: Scree sees sister]**

---

Their next stop was the small factory where Scree had worked while trying to decide what to do with his life. He witnessed the day when Mr. Frank, the owner, had ordered the factory shut down early for the holidays and held a party for all the employees. Mrs. Frank and the other employees' wives arrived, and they all ate, laughed, and had a wonderful time. This brought a smile to Scree's face, and the spirit asked him about it. Scree responded that the Franks' generosity had greatly impacted him. This made Scree thoughtful as he remembered Ben Chetzel. **[Scene 12: Scree sees Mr. Frank]**

---

Next, Scree witnessed himself a few years later. He was at a restaurant table across from a crying girl. She told him that he had changed dramatically. She said she had loved him because he had high ideals, but he now only desired money. So, she explained, she released him from his engagement to her. Scree protested, but she was deaf to his pleas. Scree felt slightly unsettled after he listened to this conversation. **[Scene 13: Scree sees break up with Barbara]**

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

**Box C-1 (continued from previous page)**

Last but not least, the spirit took Scree to a scene of Barbara, that same girl, in her home. He witnessed her enjoying a happy evening together with her husband and kids. After they put their kids to bed, Barbara's husband told his wife he had spotted Evan Scree going into his office building. She asked how he looked. Her husband responded that he seemed bitter and lonely. These words infuriated Scree, and he turned away and demanded to know why the spirit had showed this to him. He started pulling the ghost away, but then he grew tired and fell asleep. **[Scene 14: Scree hears Barbara & husband talk]**

---

When Scree woke up and looked at his clock, he was shocked to see that it read 12:58 a.m. on Christmas Day! But he decided he better prepare to meet another spirit. However, at one o'clock, all he noticed was some light coming from the door to the hall. He opened the door and was shocked to see, not his hall, but a dining room. The table was overflowing with incredible dishes, but the only person in the room was a man in a Santa suit. When he spotted Scree, he introduced himself as the Ghost of Christmas Present. Scree then requested politely to be taught his lesson. Immediately, they were whisked into the street. **[Scene 15: Ghost of Christmas Present introduced]**

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The Ghost of Christmas Present transported them to different houses in neighborhoods all over the city. Everywhere people were celebrating, and at each place, the spirit sprinkled invisible confetti on the scene. He explained that it smoothed over all arguments. Finally, they reached the Chetzels' house, in a middle-class suburb. **[Scene 16: Scree travels 2 Chetzels]**

---

Mrs. Chetzel and a couple of her kids were making the final preparations for Christmas dinner. Ben soon appeared with their third child, Tyler. Scree immediately realized that Tyler must have some serious disease, because he was extremely small. The kids then went to look at the cookies in the other room. Ben then exclaimed to his wife that Tyler seemed to be feeling bet-ter. Then they all went to the table, sat down, said a prayer, and dug in. **[Scene 17: Chetzel family introduced]**

---

As the Chetzel family was eating, Scree inquired of the ghost whether Tyler's disease was fatal or not. The ghost answered that without an experimental treatment which the family could not afford, Tyler would die. **[Scene 18: Scree hears that Tyler will die]**

---

Scree started when he recognized his name being mentioned in the conversation. He realized that Ben had announced that he was grateful for Scree. Mrs. Chetzel wondered out loud why they would be thankful to such a stingy man. Ben explained that Christmas was a time to overlook people's failings. They all had to agree that this was true. **[Scene 19: Chetzels toast Scree]**

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

The ghost next transported Scree to Zack's Christmas party. Zack was humorously retelling the story of his phone call with his uncle, and all the guests were laughing uproariously. Zack ended by admitting that he did feel sympathy for his uncle and his rejection of all joy. He announced that he would continue to invite his uncle to the party until he finally came. There was another round of chuckles, and then everyone began listening to Christmas carols and playing a trivia game. **[Scene 20: Scree sees Zack's party]**

---

The game entranced Scree, and he began to answer questions even though nobody could hear him. After some time had passed, the Ghost of Christmas Present declared that he now had to leave Scree. Before that, though, the ghost showed Scree two dirty children, and explained that they were Man's children, Want and Ignorance. Scree was disturbed by the sight, but before he had time to say anything else, the spirit vanished. **[Scene 21: Scree sees Want & Ignorance]**

---

A few seconds later, Scree noticed another figure floating in his direction. The ghost halted a few feet in front of Scree. All parts of the spirit except its hand were hidden by its cloak. When Scree inquired whether he was the Ghost of Christmas Yet to Come, the spirit motioned for Scree to follow him. **[Scene 22: Ghost of Christmas Yet to Come introduced]**

---

The first scene Scree could perceive was his office; there were several of his employees moving his items off his desk. They joked, laughed, and argued over who should take which things. Then, they lifted his desk and carried it down the hall to another member of the company's room. Scree was confused by this; he wondered where he was and why they were stealing his stuff. **[Scene 23: Scree witnesses stolen items being sold]**

---

The next place the ghost took him was inside a funeral home where a casket lay, as if for a visitation. The strange thing was that nobody was there. The casket was shut, but the spirit pointed toward where the head of the person would be. Scree was too afraid to lift the lid, so he stood there and shuddered at the thought of nobody caring about a man's death. Scree turned to the ghost then and requested to be shown one person who cared about this man. **[Scene 24: Scree sees forsaken dead man]**

---

Immediately, Scree was in the Chetzels' house. They were surprisingly quiet as they prepared the dinner table for supper. Ben appeared a few minutes later, and told them that he had left work earlier to visit Tyler's cemetery plot. He haltingly explained that it would be a nice place for him. Then, he wept bitterly. **[Scene 25: Scree sees Chetzels' grief]**

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**Box C-1 (continued from previous page)**

This affected Scree, but he was more disturbed that he did not know the name of the lonely dead man. Therefore, the spirit whisked him off to a cemetery. The ghost pointed down at a grave-stone in front of them. Before stooping down, though, Scree implored the ghost to assure him that these happenings were not guaranteed. He received no answer, so he squatted and read. Immediately he realized that it was his own name. With a cry, Scree leaped back and glanced despairingly at the spirit. He begged to be given a second chance and allowed to change his ways, but the spirit vanished without uttering anything reassuring. **[Scene 26: Scree sees his own gravestone]**

---

When Scree opened his eyes, he was delighted to see his own room. Turning over he picked up his phone. He was shocked to see that it was Christmas morning; he still had a chance to celebrate Christmas! He leapt out of bed, and as he dressed he constantly chuckled to himself. He began thinking about all that he could do for others. **[Scene 27: Scree realizes he has 2nd chance]**

---

The first people Scree thought of were the Chetzels'. He quickly called a specialty meat shop and ordered their best turkey, to be delivered to the Chetzels' house. Then he called a fancy pie shop and paid for them to send two of their best pies to the Chetzels'. As soon as he was off the phone, he laughed as he thought about how the Chetzels would react. **[Scene 28: Scree buys turkey 4 Chetzels]**

---

Scree then remembered that his nephew Zack's party was that night. He was delighted and made it a point to get there as early as possible. Zack was incredulous when his uncle knocked at the door, but he gladly welcomed him inside. Scree soon felt right at home, and he had a fantastic time celebrating the holiday. **[Scene 29: Scree goes to Zack's party]**

---

The next day, Scree made sure to be in the office before Ben Chetzel got there. When Ben turned up, nervous because he was late, Scree pretended to be apoplectic. "Chetzel! What right do you have to be late? I will not tolerate it anymore!" he announced. "That's why I'm going to increase your salary!"

Ben started and glanced over at him questioningly. "Mr. Scree? Are you sure you shouldn't go back home and get some more sleep? You're acting really strangely."

"No, no, Ben. I feel more awake than I've felt in quite some time!" Scree declared, chuckling. "I am going to assist you, your wife, and your kids in any way I'm able!" **[Scene 30: Scree & Ben dialogue about salary]**

---

Scree proceeded to do exactly as he promised. He paid for Tyler's experimental treatment and saved his life. Tyler was soon a healthy, energetic boy. All Scree's employees began to be excited to see their employer arriving at the office. And during every Christmas from then on, Evan Scree was more joyful and generous than anyone else. **[Scene 31: A changed Scree]**

**Box C-1**

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

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

OR

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

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

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

Seven years ago, Jacob Marley, Ebenezer Scrooge's business partner, had died. Scrooge had done what was required of him as far as the funeral, but he had shown no sorrow. In fact, their business's name had been Scrooge and Marley, and the living member did not care enough to change it. Customers addressed Scrooge by both names, and he did not bother to correct them. He was as hard and unfeeling as a rock. He never heated his office, even in dead of winter. Everyone avoided him, and he was perfectly content to have it that way.

**Scene One: Example--***Scrooge's character* \_\_\_\_\_

**YOUR Scene One:** \_\_\_\_\_

C-2: Box A

Box A (continued)

It was Christmas Eve Day, and Scrooge was crouched over his desk in his office. This day was the same as any other day in his mind. In a tiny, closet-sized room adjoining to Scrooge's office, his clerk, Bob Cratchit, scribbled away. Suddenly, there was a knock at the door, and Scrooge's nephew burst in. His name was Fred, and he was the opposite of Scrooge in nearly every way. Scrooge was cross and hunched over; Fred was cheerful and healthy. While his uncle did everything he could to increase his enormous wealth, Fred was poor and content.

**Scene Two: Example--***Ben & Zack introduced*

**YOUR Scene Two:** \_\_\_\_\_

“Uncle Scrooge! Merry Christmas! Won't you join us for our Christmas celebration this weekend?” Fred cheerfully invited.

“Bah! What use do I have for Christmas? And why would you be merry when you're poor?” Scrooge challenged.

“Uncle, celebrating Christmas brings so much joy to me and to the world. It's a time where every-one looks out for the good of his fellow man.”

“Humbug! I live in a world of fools and lazy men.”

“But Uncle”

“Good afternoon!”

“-shouldn't we-”

“Good afternoon!”

So Fred, disappointed but still cheerful, made his way out, wishing a merry Christmas to Bob Cratchit as he left.

**Scene Three: Example--***Scree & Zack dialogue about Christmas*

**YOUR Scene Three:** \_\_\_\_\_

Box A (continued)

When it came time to close for the day, Scrooge demanded to know why Bob Cratchit refused to work on Christmas Day. He begrudgingly admitted that he would let Cratchit take off the day, as long as he came back early the day after. So, Cratchit exited the office and returned to his home and his family. Meanwhile, Scrooge grouchy stomped back to his barren mansion. He cooked a bowl of gruel for himself and silently swallowed it as he sat at his table.

**Scene Four: Example--***Scree & Ben talk*

**YOUR Scene Four:**

Suddenly, the silence was broken as all the bells in Scrooge's house began ringing at once. A minute later they stopped, but they were replaced by the sound of metal being dragged along the floor. Scrooge waited in terror as the door to his room slowly creaked open. He was shocked by the sight that greeted his eyes. There in the doorway stood Jacob Marley or at least a spirit who looked like him. He was see-through, and he carried a huge chain. Scrooge, frightened but incredulous, angrily asked, "Who are you?"

**Scene Five: Example--***Merla's ghost appears*

**YOUR Scene Five:**

"During my life, I was Jacob Marley," Marley replied.

"Well, then sit down," Scrooge invited. "If you can," he muttered under his breath.

Marley easily obliged and then turned the conversation back to Scrooge. "Why do you doubt what your eyes show you?"

"Visions of spirits are so untrustworthy. How do I know you're not just a product of spoiled food? You could be merely a result of an upset stomach. And furthermore—"

Before he could finish these words, Marley gave a cry and rattled his chain horribly.

"Okay, okay! I believe you!" Scrooge exclaimed apologetically, "but why did you pick me? Isn't there someone else you could bother?"

**Scene Six: Example--***Scree & Merla dialogue about existence of ghosts*

**YOUR Scene Six:**

Box A (continued)

"I'm here to warn you, Scrooge. I am doomed to travel eternally, trying to correct all the evils that I refused to confront during my life. This weight I carry is the product of all my regrets. You, Scrooge, are forming for yourself a chain even heavier than mine!" "But is there nothing comforting for you to tell me, Marley?" Scrooge pleaded.

"None. That is not my job. I must travel with all speed, trying to rid the world of its overwhelming injustice."

"But how can this be? You were such a good man of business!"

"Ha! What is business when you've witnessed all the oppression and suffering that I have? I refused to help any of these people, and now I must constantly be tortured by all that I could have done to relieve them. Now I will tell you my message. Three spirits will visit you at one o'clock on the next three nights. If you refuse to listen to them, you will be doomed to suffer the same fate as me. Remember my words, Scrooge."

**Scene Seven: Example--***Scree & Merla dialogue about Merla's warning* \_\_\_\_\_

**YOUR Scene Seven:** \_\_\_\_\_

---

With those words, Marley gave a great wail and flew out the window. Scrooge's apartment was once again quiet. Not sure whether it had all been a dream or not, Scrooge went to bed.

**Scene Eight: Example--***Merla disappears* \_\_\_\_\_

**YOUR Scene Eight:** \_\_\_\_\_

---

When Scrooge woke up, it was still dark. He then heard the church bell strike twelve. He immediately remembered what Marley had told him. So, he lay awake in bed until he heard the bell strike for one o'clock. At first, there was no spirit, and Scrooge began to believe it had all been a dream. Then, he spotted a spirit opening his curtains.

**Scene Nine: Example--***Scree sees time & 1st spirit* \_\_\_\_\_

**YOUR Scene Nine:** \_\_\_\_\_

Box A (continued)

The new spirit seemed to have the appearance of an old man and a child at the same time. Dressed in a glowing white robe, light also seemed to come out of the ghost's head. He quickly introduced himself to Scrooge as the Ghost of Christmas Past. Scrooge asked what he wanted from him. The ghost responded that he desired to help him. Reluctantly, Scrooge agreed to follow him, and the spirit took his hand.

**Scene Ten: Example--**Ghost of Christmas Past

**YOUR Scene Ten:** \_\_\_\_\_

---

The ghost of Christmas Past first led Scrooge through scenes of his childhood. He witnessed himself as a boy with his sister, Fan. This reminded him that she had died after having one child, Fred.

**Scene Eleven: Example--**Scrooge sees sister

**YOUR Scene Eleven:** \_\_\_\_\_

---

Next, the spirit led him to the warehouse where Scrooge had worked for a man named Fezziwig. Here he witnessed Fezziwig having Scrooge close the shop for Christmas. Fezziwig and his wife then decorated the warehouse and threw a party. All the townspeople arrived, and they all danced late into the night. Scrooge was delighted to witness this scene again, so the ghost asked him why. Scrooge replied that the Fezziwigs' kindness had affected him so much. After this Scrooge wished that he could speak to Bob Cratchit.

**Scene Twelve: Example--**Scrooge sees Mr. Frank

**YOUR Scene Twelve:** \_\_\_\_\_

---

Thirdly, the ghost guided Scrooge to a scene of himself in his twenties. A crying girl was telling him that he was not the same person she had gotten engaged to. She told him that she had loved him because he was poor and content. Yet now, he was only concerned about accumulating wealth. Therefore, she continued, she was releasing him from his engagement. Young Scrooge protested, but she refused to listen to him. As he witnessed this scene, Scrooge felt uneasy.

**Scene Thirteen: Example--**Scrooge sees break up with Barbara

**YOUR Scene Thirteen:** \_\_\_\_\_

Box A (continued)

Finally, the ghost revealed to Scrooge a scene of Belle—the girl—as a married woman. Her husband burst through the door, carrying Christmas presents. All their children excitedly pulled the gifts out of his arms, and the whole family laughed and carried on. After their kids were in bed, Belle’s husband mentioned that he had met one of her old friends. She correctly guessed that it was Scrooge. Her husband then reflectively commented that Scrooge seemed lonely and friendless. As he heard these last words, Scrooge turned to the ghost and angrily demanded that they leave. He then readied himself to attack the ghost, but suddenly he felt tired and drifted off to sleep.

**Scene Fourteen: Example--**Scree hears Barbara & husband talk

**YOUR Scene Fourteen:** \_\_\_\_\_

---

The next night Scrooge woke up just before one o’clock. This time he was ready for the next spirit to enter. When the time came, though, all he saw was light escaping from under the door of the next room. So, he crept across the room and cracked the door open. What met his eyes was a chamber filled with green boughs and sweet-smelling food. There was a man dressed in green who rested in the middle of the room. He held up his torch and introduced himself to Scrooge as the Ghost of Christmas Present. Scrooge humbly asked the ghost to teach him his lesson. The Ghost of Christmas Present told Scrooge to touch his robe, and when he did, they were transported into the street.

**Scene Fifteen: Example--**Ghost of Christmas Present introduced

**YOUR Scene Fifteen:** \_\_\_\_\_

---

They strolled through the streets towards the outskirts of the city. All along the way, Scrooge witnessed people merrily shoveling snow, shopping, and chatting. As they went, the ghost sprinkled incense everywhere, explaining that it made disagreements vanish. When they reached their destination, a tiny apartment, the ghost informed Scrooge that this was the Cratchits’ home.

**Scene Sixteen: Example--**Scree travels 2 Chetzels

**YOUR Scene Sixteen:** \_\_\_\_\_

Box A (continued)

Mrs. Cratchit and most of her children were busily preparing for Christmas dinner. Soon, Mr. Cratchit arrived with their youngest child, Tiny Tim. They all welcomed them excitedly, and the children took Tim to the back room to see the pudding. Bob exclaimed to his wife about how much better Tim's health was getting. When the children returned, they all sat down, Bob said a prayer, and they merrily dug into their meager feast.

**Scene Seventeen: Example--***Chetzel family introduced* \_\_\_\_\_

**YOUR Scene Seventeen:** \_\_\_\_\_

---

After dinner, they began giving toasts. First they toasted Christmas, and Tiny Tim exclaimed, "God bless us every one!" Scrooge asked the ghost whether Tim would survive, and the ghost answered that if everything remained the same, he would die.

**Scene Eighteen: Example--***Scree hears that Tyler will die* \_\_\_\_\_

**YOUR Scene Eighteen:** \_\_\_\_\_

---

Suddenly, Scrooge heard Bob Cratchit mention his name. He had proposed a toast to Scrooge. His wife was taken aback, and questioned why they would be grateful to such a cruel man. Bob explained that Christmas was a time to forgive everything. So, they all toasted Scrooge.

**Scene Nineteen: Example--***Chetzels toast Scree* \_\_\_\_\_

**YOUR Scene Nineteen:** \_\_\_\_\_

---

The ghost of Christmas Present then transported Scrooge to Fred's house. All the people at his party were laughing as Fred explained how Scrooge had reacted to his mention of the word Christmas. Fred declared that when he thought about all the joy his uncle was missing, he felt sorry for him. He declared that he would keep bothering his uncle until he finally got him to come to a party. Everyone laughed and then they all began to sing and play games.

**Scene Twenty: Example--***Scree sees Zack's party* \_\_\_\_\_

**YOUR Scene Twenty:** \_\_\_\_\_

Box A (continued)

Scrooge was so delighted by the games that he joined in, even though no one could see or hear him. Eventually, though, the Ghost of Christmas Present announced that his time with Scrooge was almost done. Before he went, he revealed two children who were hiding underneath his robe. The ghost explained that they were Want and Ignorance and that they were Man's children. Scrooge was horrified by them, but at that moment Scrooge heard bells ringing and the spirit disappeared.

**Scene Twenty-One: Example--***Scrooge sees Want & Ignorance*

**YOUR Scene Twenty-One:** \_\_\_\_\_

---

The next moment, Scrooge spotted another spirit gliding toward him. When it stopped in front of him, all he could see of the ghost was its beckoning hand; the rest of it was hidden under a black cloak. Scrooge asked if it was the Ghost of Christmas Yet to Come. The spirit nodded slightly, so Scrooge agreed to follow him.

**Scene Twenty-Two: Example--***Ghost of Christmas Yet to Come introduced*

**YOUR Scene Twenty-Two:** \_\_\_\_\_

---

The Ghost of Christmas Yet to Come first led Scrooge to several groups of businessmen. All of them were discussing the death of another businessman, yet none of them expressed any sympathy for the man. Then, the ghost brought Scrooge to a run-down shop in a poor part of the city. Here, they witnessed a dealer discussing prices with three women. They had brought to him silver objects, fabrics, curtains, and blankets. They explained unapologetically that they had taken them from a dead man's possessions since he had been so cruel while he was living. These sights shocked Scrooge. Who was this poor man? he wondered.

**Scene Twenty-Three: Example--***Scrooge witnesses stolen items being sold*

**YOUR Scene Twenty-Three:** \_\_\_\_\_

---

The next scene that came before Scrooge was a dimly lit room. The only object in it was a bed, but lying on it was a covered body. The spirit pointed solemnly toward the face, but Scrooge was too horrified to lift the sheet. After reflecting for several long moments on how terrible dying alone was, Scrooge asked to see one person who cared about the man. The ghost shook its head and transported Scrooge to Bob Cratchit's house.

**Scene Twenty-Four: Example--***Scrooge sees forsaken dead man*

**YOUR Scene Twenty-Four:** \_\_\_\_\_

C-2: Box A

Box A (continued)

The Cratchits were strangely silent, as they waited for Bob to return home. He soon arrived and explained that he had been to see the place where Tiny Tim would be buried. He declared that it was nice and green, and that it would be a good resting place for him. Then, he broke down in tears.

**Scene Twenty-Five: Example--***Scree sees Chetzels' grief*

**YOUR Scene Twenty-Five:** \_\_\_\_\_

---

Scrooge was moved by this, but he wanted to know who the dead man was. So, the ghost guided Scrooge to a churchyard. It pointed at a specific grave, but instead of obeying, Scrooge pleaded with the spirit to tell him if these events could be avoided. The ghost refused to answer, so Scrooge bent over to read the name on the tombstone. It was, of course, his own name. Realizing this, Scrooge wailed and fell at the ghost's feet. He pleaded to be allowed to change his fate. He promised to respect Christmas and alter his ways, but without a word, the spirit disappeared.

**Scene Twenty-Six: Example--***Scree sees his own gravestone*

**YOUR Scene Twenty-Six:** \_\_\_\_\_

---

When Scrooge woke up, he was lying in his own bed, with tears still on his face. Delighted to be alive, Scrooge leaped out of bed. He was overjoyed to have a chance to change his ways. Quickly dressing, he sprinted to the window and peered out. Church bells were ringing. When he asked a boy down on the street what day it was, he was informed that it was Christmas Day. Scrooge laughed with joy when he heard the news.

**Scene Twenty-Seven: Example--***Scree realizes he has 2nd chance*

**YOUR Scene Twenty-Seven:** \_\_\_\_\_

---

Immediately, he knew what he had to do. He inquired whether the boy could pick up the best turkey at the window. When he told the boy that he would give him half a crown for coming back quickly, the lad joyfully sprinted away. When the turkey arrived, Scrooge sent it to the Cratchits' house, chuckling as he did so.

**Scene Twenty-Eight: Example--***Scree buys turkey 4 Chetzels*

**YOUR Scene Twenty-Eight:** \_\_\_\_\_

Box A (continued)

Scrooge then went outside and wished everyone he saw Merry Christmas. He made his way to Fred's house and announced to his stunned nephew that he was here for dinner. Fred, his wife, and all their friends welcomed Scrooge delightedly, and he had a wonderful evening celebrating with them.

**Scene Twenty-Nine: Example--***Scrooge goes to Zack's party*

**YOUR Scene Twenty-Nine:** \_\_\_\_\_

---

Early the next day, Scrooge was in his office early, waiting for Bob Cratchit to arrive late. Bob rushed in, late, and Scrooge pretended to be furious. "What do you think you're doing? How dare you come in late!" he exclaimed, "Why, I'm going to--raise your salary!"

Bob stared at him in shock. "Sir, you must be joking? Are you sure you're feeling alright?"

"Never felt better in my life, Bob!" Scrooge exclaimed, laughing loudly. "I promise to help you and your family in every way I can!"

**Scene Thirty: Example--***Scrooge & Ben dialogue about salary*

**YOUR Scene Thirty:** \_\_\_\_\_

---

Scrooge followed through on his words and helped the Cratchits. Tiny Tim did not die, but instead turned into a healthy, growing boy. People began to be glad to spot Scrooge coming toward them on the street. And at Christmas time, no one had as much Christmas spirit as Ebenezer Scrooge.

**Scene Thirty-One: Example--***A changed Scrooge*

**YOUR Scene Thirty-One:** \_\_\_\_\_

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

- My Scene One: Arrogant lion  
My Scene Two: Lion mistreats other lions  
My Scene Three: Lion mean to birds who serve him  
My Scene Four: Lions takes best food for self  
My Scene Five: Lion has nightmare  
My Scene Six: Sees other lions eating and enjoying themselves  
My Scene Seven: Hungry but unable to move and take food  
My Scene Eight: wakes up/asks wise elephant to explain dream  
My Scene Nine: Elephant says he cannot explain it  
My Scene Ten: Lion furious/treats other lions worse than ever  
My Scene Eleven: Lion has another nightmare  
My Scene Twelve: Grassland is empty but food on ground  
My Scene Thirteen: Lion tries to reach food/attacked by larger lion  
My Scene Fourteen: Larger lion easily wins/eats food  
My Scene Fifteen: Lion wakes up/goes to elephant again  
My Scene Sixteen: Elephant still will not explain  
My Scene Seventeen: Lion mean to others again  
My Scene Eighteen: Lion has a third dream  
My Scene Nineteen: Lion enjoying delicious meal  
My Scene Twenty: Huge birds start stealing food  
My Scene Twenty-One: Lion fights them/seriously wounded  
My Scene Twenty-Two: Birds fly off with food  
My Scene Twenty-Three: Lion calls for help/no one comes  
My Scene Twenty-Four: wakes up/asks elephant to explain dream  
My Scene Twenty-Five: Elephant tells lion to explain dream  
My Scene Twenty-Six: Lion says he needs to get stronger  
My Scene Twenty-Seven: Elephant tells lion strength is not in one individual  
My Scene Twenty-Eight: Lion admits he should work with others  
My Scene Twenty-Nine: Lion starts sharing with others/being kind  
My Scene Thirty: Everyone amazed/happier

C-2: Box B

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

**Method B Box**

**My Scene One:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Two:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Three:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Four:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Five:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Six:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Seven:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Eight:** \_\_\_\_\_

\_\_\_\_\_

**Method B Box (continued)**

**My Scene Nine:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Ten:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Eleven:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Twelve:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Thirteen:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Fourteen:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Fifteen:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Sixteen:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Seventeen:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Eighteen:** \_\_\_\_\_

\_\_\_\_\_

**Method B Box (continued)**

**My Scene Nineteen:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Twenty:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Twenty-One:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Twenty-Two:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Twenty-Three:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Twenty-Four:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Twenty-Five:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Twenty-Six:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Twenty-Seven:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Twenty-Eight** \_\_\_\_\_

\_\_\_\_\_

**Method B Box (continued)**

**My Scene Twenty-Nine:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Thirty:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Thirty-One:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Thirty-Two:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Thirty-Three:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Thirty-Four:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Thirty-Five:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Thirty-Six:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Thirty-Seven:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Thirty-Eight:** \_\_\_\_\_

\_\_\_\_\_

**Method B Box (continued)**

**My Scene Thirty-Nine:** \_\_\_\_\_

\_\_\_\_\_

**My Scene Forty:** \_\_\_\_\_

\_\_\_\_\_

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

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

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

## Partial Sample Outline From Model Story

Topic Scene 1: Scrooge's character

- s1 Jacob Marley dead
- s2 Scrooge > funeral sorrow
- s3 Not change Scrooge/Marley name
- s4 Not bother 2 correct people
- s5 Hard/unfeeling man
- s6 Never heated office
- s7 Everyone avoid him

Topic Scene 2: Bob & Fred introduced

- s1 Christmas Eve Scrooge > office
- s2 Same as other days
- s3 Bob Cratchit > tiny room
- s4 Scrooge's nephew burst in
- s5 Fred opposite of Scrooge
- s6 Scrooge cross/Fred cheerful
- s7 Uncle add 2 wealth/Fred content

Topic Scene 3: Scrooge & Fred dialogue about Christmas

- s1 Fred: "U. Scrooge! M. Christmas!"
- s2 Fred: "Join us 4 Christmas?"
- s3 Scrooge: "Bah! What use 4 Christmas?"
- s4 Scrooge: "Why merry when poor?"
- s5 Fred: "Christmas brings joy"
- s6 Fred: "Time 2 look out 4 good of fellow man"
- s7 Scrooge: "Humbug! Live in world of fools & lazy men"
- s8 Fred: "But Uncle"
- s9 Scrooge: "Good afternoon!"
- s10 Fred: "Shouldn't we"
- s11 Scrooge: "Good afternoon!"
- s12 Fred left & wished Merry Christmas to Bob Cratchit

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

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

Sample Box D-1

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

1. **Once you have all of your scene topics designed, fill in the lines beneath with notes to indicate what you want to include in each scene.** You should do this Sentence-by-Sentence unless you have your teacher's permission to do it by listing several key points for each scene.
2. If, while you are taking sentence notes, you think of more scene topics or see that a scene will need divided in two scenes, just mark this. **Your outlining space is for you! You may add, subtract, or divide however you desire.**
3. You may write down too much information and omit some of it later when you are writing, if needed, but **do not write down too little information.**
4. You may or may not use all of the sentence lines, according to the number of sentences assigned to you.
5. Remember, you will not be writing a separate Opening or Closing Paragraph. **Your outline will include all of your setting, as well as your closing--just weave all of this into your story** like the model story did.
6. Consider indicating in your outline when your characters will speak. See Sample Outline for ideas on how to do this.
7. You may need to mark through or somehow "re-create" outlining lines that work for your particular story (i.e. the amount of dialogue, number of scenes, etc.). Or you may desire to create your own outline in a notebook or on the computer. Be sure your outlining works for you!

Sample Sentence Outline and Sentence

For example:

Opening Sentence: Jacob Marley dead

In your story, it might say: Seven years ago, Jacob Marley, Ebenezer Scrooge's business partner, had died.

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

## A. Scene One of Body

Topic of Scene 1 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## B. Scene Two of Body

Topic of Scene 2 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

### C. Scene Three of Body

Topic of Scene 3 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

### D. Scene Four of Body

Topic of Scene 4 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## E. Scene Five of Body

Topic of Scene 5 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## F. Scene Six of Body

Topic of Scene 6 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## G. Scene Seven of Body

Topic of Scene 7 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## H. Scene Eight of Body

Topic of Scene 8 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## I. Scene Nine of Body

Topic of Scene 9 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## J. Scene Ten of Body

Topic of Scene 10 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## K. Scene Eleven of Body

Topic of Scene 11 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## L. Scene Twelve of Body

Topic of Scene 12 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

### M. Scene Thirteen of Body

Topic of Scene 13 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

### N. Scene Fourteen of Body

Topic of Scene 14 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## O. Scene Fifteen of Body

Topic of Scene 15 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## P. Scene Sixteen of Body

Topic of Scene 16 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## Q. Scene Seventeen of Body

Topic of Scene 17 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## R. Scene Eighteen of Body

Topic of Scene 18 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## S. Scene Nineteen of Body

Topic of Scene 19 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## T. Scene Twenty of Body

Topic of Scene 20 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## U. Scene Twenty-One of Body

Topic of Scene 21 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## V. Scene Twenty-Two of Body

Topic of Scene 22 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## W. Scene Twenty-Three of Body

Topic of Scene 23 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## X. Scene Twenty-Four of Body

Topic of Scene 24 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## Y. Scene Twenty-Five of Body

Topic of Scene 25 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

## Z. Scene Twenty-Six of Body

Topic of Scene 26 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**a. Scene Twenty-Seven of Body**

Topic of Scene 27 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**b. Scene Twenty-Eight of Body**

Topic of Scene 28 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**c. Scene Twenty-Nine of Body**

Topic of Scene 29 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**d. Scene Thirty of Body**

Topic of Scene 30 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**e. Extension--Scene Thirty-One of Body**

Topic of Scene 31 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**f. Extension--Scene Thirty-Two of Body**

Topic of Scene 32 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**g. Extension--Scene Thirty-Three of Body**

Topic of Scene 33 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**h. Extension--Scene Thirty-Four of Body**

Topic of Scene 34 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**i. Extension--Scene Thirty-Five of Body**

Topic of Scene 35 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**j. Extension--Scene Thirty-Six of Body**

Topic of Scene 36 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**k. Extension--Scene Thirty-Seven of Body**

Topic of Scene 37 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**I. Extension--Scene Thirty-Eight of Body**

Topic of Scene 38 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**m. Extension--Scene Thirty-Nine of Body**

Topic of Scene 39 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**n. Extension--Scene Forty of Body**

Topic of Scene 40 \_\_\_\_\_

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

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

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

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

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

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

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

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

Sentence 9 \_\_\_\_\_

Sentence 10 \_\_\_\_\_

Sentence 11 \_\_\_\_\_

Sentence 12 \_\_\_\_\_

**Note: You are assigned between 26 and 40 scenes for this story, depending on your level and the amount of dialogue you want to include. You will need to add more outlining lines or tweak the ones that are given as needed for your number of scenes and sentences.**

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

<> E-1. In the first scene of the *A Christmas Carol* model, highlight the words, "He was as hard and unfeeling as a rock."

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

Example:

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

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

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

Example:

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

🔑 A metaphor is a comparison that does not use *like or as*.

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Similes and metaphors are some of the most powerful tools you have as a writer. These types of imagery are when the writer compares two things like in the sentence in Scene One of the *A Christmas Carol* model:

"He was as hard and unfeeling as a rock."

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

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

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

a  
s i m i l e  
i  
k  
e

In the *A Christmas Carol* model, the author is telling the audience that Scrooge was hard and unfeeling. But rather than just saying, "Scrooge was hard and unfeeling," he uses a simile to get the message across.

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

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

It was **cold as ice**.

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

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

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

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

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

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

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

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

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

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

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

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

3. \_\_\_\_\_  
\_\_\_\_\_
4. \_\_\_\_\_  
\_\_\_\_\_
5. \_\_\_\_\_  
\_\_\_\_\_
6. \_\_\_\_\_  
\_\_\_\_\_
7. \_\_\_\_\_  
\_\_\_\_\_
8. \_\_\_\_\_  
\_\_\_\_\_
9. \_\_\_\_\_  
\_\_\_\_\_
10. \_\_\_\_\_  
\_\_\_\_\_
11. \_\_\_\_\_  
\_\_\_\_\_
12. \_\_\_\_\_  
\_\_\_\_\_
13. \_\_\_\_\_  
\_\_\_\_\_
14. \_\_\_\_\_  
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15. \_\_\_\_\_  
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16. \_\_\_\_\_  
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17. \_\_\_\_\_  
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18. \_\_\_\_\_  
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19. \_\_\_\_\_  
\_\_\_\_\_

20. \_\_\_\_\_  
\_\_\_\_\_

## Lesson F. Write On: Learn About Onomatopoeia

<> **F-1.** In the fifth scene of the *A Christmas Carol* model given at the beginning of this lesson, highlight the sound that the bells in Scrooge’s house made.

This “word”---ringing---is an example of a literary device that would fit perfectly in your story this week. It is an imagery technique known by 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 “quack,” the word itself sounds like the sound that a duck 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 in your outline.

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

Examples:

- The plate **crashed** onto the floor.
- The door **creaked** open.
- The seal's flippers **whopped** on the ice.

1. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

4. **Extension**-- \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. **Extension**-- \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

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

- (1) If needed, **read the sample *A Christmas Carol* story** that was given at the beginning of this lesson to get your “creative juices” flowing.
- (2) **Read your first line of notes** and consider what you want your sentence to say.
- (3) **Practice saying your sentence aloud** to get it just the way you want it.
- (4) **Write your first sentence** in your notebook, or key your story on the computer.
- (5) Be sure to **double space** your story to make inputting the Checklist Challenge revisions easier.
- (6) **Indent** the beginning of each paragraph five spaces.
- (7) **Repeat these steps** for each line of notes, writing on every other line.

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

<> H. Optional--Use the Checklist Challenge located after this week’s lesson to edit your story.

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

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

**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 from the LFAM Store or Teachers Pay Teachers.**

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

# Lesson I. Composition: Final Copy Original Twice-Told Tale

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

## Advanced Checklist Challenge Coding

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

1. Use **colored pencil** or **colored pens** or **highlighters**.
2. **Print off your** double spaced **rough draft report or essay** (or use your handwritten rough draft).
3. **With your CC on one side and your paper on your dominant side** (right hand side for right handed students), complete the first CC task.
4. **Place a check mark in the check boxes for the items that say "read" or "look for errors,"** etc., with a pen as you complete them.
5. For items that involve inserting things or omitting something and adding something else, code in one of two ways:
  - a. **Insert the change or addition with a pen or pencil on your paper and use a highlighter to mark it in your paper** in a distinguishing way--highlight the addition with an orange highlighter, circle the change with blue highlighter, double underline the title with a pink highlighter, etc. (choosing whatever colors you desire without repeating the exact same marking). **OR**
  - b. **Insert the change or addition with a colored pencil or colored pen** (choosing whatever colors you desire 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 H

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

## A Christmas Carol

Complete the Checklist Challenge by using these guides:

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

ALL LEVELS

BASIC LEVEL only

EXTENSION only

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

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

All  All  All  
 E  E  E

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

☞ Focus on content errors at this time.

All  All  All  
 E  E  E

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

Be sure to circle all of the following verbs:

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

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

All  All  All  
 E  E  E

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

<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
E	E	E

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

Examples:

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

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

All	All	All
E	E	E

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

Examples:

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

☞ **An adjective is a describer that describes a noun or a pronoun. It tells *whose, which one, how many, or what kind.* You should add descriptive adjectives--those that tell *what kind*--though often clarifying adjectives are needed to tell the reader which one. (These are normally inserted during writing.)**

All	All	All
E	E	E

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

**Banned Word List**

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

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

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

All

Create a **title**, and put it at the top of 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: "Don't Be a Miserable Miser"
- Something comical: "The Modern Miser"
- Something bold: "A New Man"
- A song title or line: "New Lease on Life"
- A Scripture: "God Loves a Cheerful Giver"
- Something biblical: "Be Generous"
- Something about character: "Be Kind to Others"
- Something informative: "The Ghostly Visitations"
- Other: "It's Ghostly"

☞ Tips:

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

All All All  
E E E

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

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

All All All  
E E E

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

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

All

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

Examples:

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

All

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

Examples:

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

All

All

All

E

E

E

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

Instead of:

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

E

E

E

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

Examples:

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

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

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

All

E

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

Examples:

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

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

All

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

Examples:

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

E

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

Examples:

- My heart went **thump, thump, thump** when I spotted the spider.
- The clock **cuckooed** 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).**

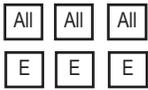
E

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.**



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

Examples:

• **Appositive:**

Two sentences: A spider's web is an intricate trap. It seldom releases its victims.

One sentence: A spider's web, **an intricate trap**, seldom releases its victims.

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

• **Compound verbs:**

Two sentences: It traps its victims. It ensnares its victims.

One sentence: It **traps and ensnares** its victims.

☞ **Subject + verb + verb**

• **Subordinate clause placement:**

Two sentences: The spider secures the center of the bridge with a vertical silk strand.  
Then it constructs a frame.

One sentence: **Once the spider secures the center of the bridge with a vertical strand**, it constructs a frame.

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

• **Another non-essential opener:**

Two sentences: They are far more subtle in their methods. They act via traps and snares to put their victims in challenging positions.

One sentence: **Subtle in their methods**, they act via traps and snares to put their victims in challenging positions.

☞ **Phrase + CS**

• **Subordinate clause placement mid sentence:**

Two sentences: Orb webs are the ones seen by people most often. They are created by two families of spiders.

One sentence: Orb webs, **which people see most often**, are created by two families of spiders.

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

• **Conjunctive adverb:**

Two sentences: A spider sits patiently in the center of the web. It waits for its victim.

One sentence: A spider waits for its victim; **moreover**, it sits patiently in the center of its web.

☞ **CS; CA, CS**

• **Conjunctive adverb within a sentence:**

Two sentences: They are far more subtle in their methods. They act via traps and snares to put their victims in challenging positions.

One sentence: **They are far more subtle, however, acting via traps and snares**

☞ **CS, CA, CS**

• **Dash preceding clause or phrase:**

Two sentences: Some predators do not catch their prey by assailing them directly. They are far more subtle in their methods.

One sentence: Some predators do not catch their prey by assailing them directly--**they are far more subtle in their methods.**

☞ **CS--CS**

• **Coordinating conjunction (cc) between two complete sentences (CS):**

Two sentences: Each of the twenty-five families of spiders has its own design for a web.

Orb webs are the ones most often seen by people.

One sentence: Each of the twenty-five families of spiders has its own design for a web, **but** orb webs are the ones most often seen by people.

☞ **CS , cc CS**

• **Semicolon between two complete sentences:**

Two sentences: Spiders create intricate webs. Victims seldom escape from them.

One sentence: Spiders create intricate webs; **victims seldom escape from them.**

☞ **CS ; CS**

• **Colon usage:**

Two sentences: There are two crafty predators. These include the spider and the Venus' fly trap.

One sentence: There are two crafty predators: **the spider and the Venus' fly trap.**

☞ **CS : CS**

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

All	All	All
E	E	E

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

# Appendix A: Editing and Revising

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

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

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

## Proofreader's Marks

<i>Symbol</i>	<i>Meaning</i>
	Capitalize a letter
	Make a capital letter into a lowercase letter.
	Delete (take out)
<p>He went to town. </p> <p>When he left,  he went to town.</p>	Insert punctuation
<p>He went  town.</p>	Insert
<p>He  went town.</p>	Reverse
<p>He went  town.</p>	Insert space
<p>He went  town.</p>	Leave as it was before the mark was added.
<p>He town went to. </p>	Move
	Make a new paragraph

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A Write-for-a-Month Book

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Paragraph House Outlining Method--Characters in a Castle  
Essay Over Given Material--Meet the Characters

A Write-for-a-Month Book

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

A Write-for-a-Month Book

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Editing With a Checklist--Chicken Little

A Write-for-a-Month Book

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

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

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