Write for a Month

# Black Americans' Contributions



Level III

DONNA REISH

AKA LANGUAGE ARTS LADY

#### Write-for-a-Month

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

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

The WFAM books are writing/composition books of two to four lengthy lessons each, between 50 and 120 pages per book (depending on the level). These books contain writing projects that last one month (four weeks) and are 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  $2^{nd}$  &  $3^{rd}$  – Purple Level II = Grade  $4^{th}$  &  $5^{th}$  – Red Level III = Grade  $6^{th}$ ,  $7^{th}$ , &  $8^{th}$  – Blue Level IV = Grade  $9^{th}$  &  $10^{th}$  – Green Level V = Grade  $11^{th}$  &  $12^{th}$  – Yellow

# Where teachers and parents can learn how to teach writing and grammar....OR hire me to teach for you!

ลกย์แลย์

Arts

#### Projects:

- Sentence-by-Sentence Outline--Harriet Tubman
- How to Complete the Checklist Challenge--Harriet Tubman

#### Skills:

- Sample Outline & Paragraph
- 5 Paragraph Essay With Train Cars
- Opening Paragraph Template
- · Writing a Character Quality Paragraph
- Closing Paragraph Template
- Compound Sentence
- Coordinating Conjunctions
- Verbs
- Describers
- Redundancy
- · Word Choice
- · Advanced CC Coding
- Sentence Openers

#### 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, poetry, 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 <u>writing-type-specific</u> 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 <u>Twice-Told Tales</u> (story writing spin off projects).

By using our <u>topic-specific</u> book, 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 are available at the Language Arts Lady store (though the best way to try a WFAM 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 <u>How I Teach videos</u> at <u>Language Arts Lady Blog</u> or <u>YouTube</u> 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

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 (as well as many of the WFAM projects) should check out my semester-long books, *Meaningful Composition* (MC). Two-week samples of each MC book are available at our **Language Arts Lady Store.** 



# Write for a Month: Black Americans' Contributions Series--Level III

### TABLE OF CONTENTS

Projects 1 & 2: Sentence-by-Sentence OutlineHarriet Tubmanpag	je 3
Projects 3 & 4: How to Complete the Checklist ChallengeHarriet Tubmanpaç	ge 2
Appendix A: Editing and Revisingpag	ae 59
Appendix B: Other Language Arts Lady Productspag	

# Projects 1 & 2: Sentence-by-Sentence Outline Essay Over Given Material

#### **Harriet Tubman**

#### **Overview of Narrative Essay From Given Material**

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

#### I. TOPIC OF ESSAY

**Sentence-by-Sentence Outline** over given material about **Harriet Tubman**.

#### IV. OPENING PARAGRAPH

All students <u>will</u> write an Opening Paragraph.

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

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

#### V. CLOSING PARAGRAPH

All students <u>will</u> write a Closing Paragraph.

#### III. SENTENCES PER PARAGRAPH

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

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

#### VI. WRITE ON/ADDITIONAL SKILLS

- A. Sample Outline & Paragraph
- B. 5 Paragraph Essay With Train Cars
- C. Opening Paragraph Template
- D. Writing a Character Quality Paragraph
- E. Closing Paragraph Template
- F. Compound Sentence
- G. Coordinating Conjunctions

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).

\*LAL = Language Arts Lady

### **Given Passage to Write From**

PoB-A

**Paragraph** 

Harriet Tubman traveled through the thickness of the woods. Occasionally, she glanced back at the group of runaway slaves that were depending upon her to lead them. The people looked frightened. Day was turning to night as the sky filled with darkness. They heard a dog's high-pitched howl from a distance.

PoB-B

Paragraph

The assembly raced towards the river. They faltered as they tripped on branches, stumps, and holes. The howling had now turned into deep, ferocious barking. Finally reaching the bank, they stepped into its swirling water. Mrs. Tubman instructed the group to traipse through the water to cause the dogs to lose their scent. It worked, for the canines were no longer on their trail. The freedom-seekers continued northward.

PoB-C

Paragraph 3

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

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

- A. Follow these steps to write a Sentence-by-Sentence Outline (S-by-S Outline) for this week's passage:
  - 1. Study the Outlining Symbols Box provided.
  - 2. Read the first paragraph to yourself.
    - a. Determine the topic of the entire paragraph.
    - b. Write the topic of that paragraph on the Topic of Paragraph line.
  - 3. Read the first sentence of the first paragraph and think about what it means.
    - a. Highlight **4-6<sup>+</sup> words** that would most help you to remember the content of the sentence.
    - b. Write those **4-6**<sup>+</sup> words on the line provided for Sentence One.
    - c. Repeat these steps for all of the sentences in the first paragraph.
  - 4. **Repeat these steps** for all of the paragraphs and sentences in the passage.

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

+Always use as few words as possible.

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

Topic of Paragraph 1					
Sentence 1					
Sentence 4					
Sentence 5					

Sentence 4

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

Sentence 5

#### Sample S-by-S Outline PoB-C

(Paragraph 3)

Topic of PoB-C: Traveling to freedom

Sentence 1: <u>Conceal day/navigate woods @ night</u>

Sentence 2: Big Dipper guided them northward

Sentence 3 Heard dog/saw person = gripped →fear @ caught

Sentence 4: Arrived @ river

Sentence 5: Enthusiastic +++talking heard river

Sentence 6: Reached other side slaves

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

In the darkness, they meandered through the thick forest, and when the sun was up, they would lie low. They traversed northward with their faithful leader allowing the Big Dipper to steer them. Fearful of being apprehended, they listened carefully for barking dogs or searching men. Before they knew it, they found themselves at a second river's edge. They felt the vibrations of the of the water and became overjoyed! Soon they did it! They were free as they crossed to the opposite side of the Ohio River.

#### **Sentence-by-Sentence Outlining Symbols**

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

- + can mean up, more, above, increase, better, important
- = can mean the result of, the same as, equal to, means, like, occurred
- # can mean number, pound, or numeral

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

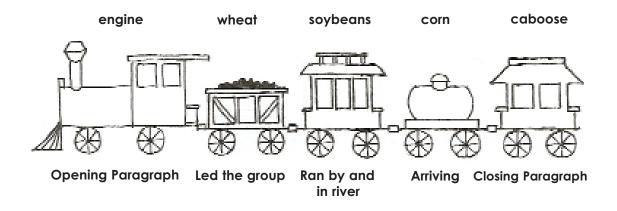
- → can mean the result of, caused, said, showed, back, forward, front, to, like
- @ can mean at, to, from
- \$ can mean money, cost, expensive
- ∧ can mean up, above, more
- ++ can mean most important, more important
- "" can mean spoken words or special words
- <, > can mean more, greater than, less than, less, great, important, unimportant, vast, large, small

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

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

# **Lesson C. Study Skills:** Introducing the Opening and Closing Paragraphs

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



What does this have to do with writing?

Think of your essay paragraphs as parts of a train:

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

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

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

# **Lesson D. The Opening Paragraph**

<> D-1. Read and study the sample Opening Paragraph outline/template and paragraph provided (D-1 & D-2).

#### **Sample Opening Paragraph Outline/Template**

•Opening sentence: <u>Courage</u> = trait → <u>vital</u> → <u>danger</u>

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

•Support Sentence: "The quality of mind or spirit that enables a person to face difficulty, danger, pain, etc., without fear; bravery." (Dict.com)

(What this quality means/dictionary definition, if desired)

- •Support Sentence: <u>Audacity</u>, <u>bravery</u>, <u>daring</u>, <u>determination</u>, <u>Sendurance</u> (Synonyms for quality; list words)
- •Support Sentence: → situations could result → death or injury (When people need to demonstrate this quality)
- •Support/Closing Sentence:  $\underline{\text{HT}}$  courage = staying calm with threats of pursuers (How Tubman demonstrated this)

Box D-1

#### **Sample Opening Paragraph**

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

Box D-2

You will learn how to write a quick and easy Opening Paragraph and a quick and easy Closing Paragraph.

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

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

You will use your essay's body paragraphs—those three paragraphs that you wrote from the given passage.

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

bravery courage perseverance intuitiveness alertness determination

(3) Outline your Opening Paragraph, using the prompts and "fill-in-the blank" notes given below. **Opening Paragraph (Engine) Notes:** •Opening sentence: (Name of important quality: Your notes for this planned sentence might look like this: Determination = quality →ppl hardships need) •Support Sentence: (What this quality means/dictionary definition if desired) •Support Sentence: (Synonyms for quality; list words) •Support Sentence: (When people need to demonstrate this quality) •Support/Closing Sentence: (How Tubman demonstrated this)

Opening Paragraph		
·	 	

<> D-3. On the lines provided or on the computer, write your Opening Paragraph from the notes you

created.

### **Lesson E. The Closing Paragraph**

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

E-1. Read and study the sample Closing Paragraph outline/template and paragraph provided (E-1 & E-2).

#### **Sample Closing Paragraph Outline/Template**

•Opening Sentence: Yes, Harriet Tubman definitely displayed the character quality of <u>courage</u> when she helped her fellow slaves find freedom.

(Name your quality from Opening Paragraph.)

•Support Sentence: Nelson Mandela→ "I learned that courage was not the absence of fear, but the triumph over it."

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

•Support Sentence: 2 types courage = physical and moral

(One sentence detail from an encyclopedia or online source)

•Support Sentence: → story HT = physical

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

•Support Sentence:  $HT = not \ afraid \rightarrow consequences \rightarrow helping slaves$ 

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

•Closing Sentence: Slaves → story just few → hundreds HT led → freedom (Summary of your story/essay OR historical fact about HT along with what she did in your story/essay)

Box E-1

#### **Sample Closing Paragraph**

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

Box E-2

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

# **Closing Paragraph Notes:**

•Opening Sentence: Yes, Harriet Tubman definitely displayed the character quality of
when she helped her fellow slaves find freedom.
(Name your quality from Opening Paragraph.)
•Support Sentence:
(Another definition of this quality—not the same as your Opening Paragraph definition)
•Support Sentence:
(One sentence detail from an encyclopedia or online source)
•Support Sentence:
(Sentence detailing how HT showed this quality in some step of this story/essay)
•Support Sentence:
(Optional: Continuation of how she showed this quality and/or hindrances and how she overcame them to demonstrate this quality)
•Closing Sentence:
(Summary of your story/essay OR historical fact about HT along with what she did in your story/essay)

Closing Paragraph	

<> E-3. On the lines provided or on your computer, write your Closing Paragraph from the notes you

created.

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

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

All

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

Examples

- Some predators do not catch their prey by assailing them directly, for these sneaky ones use far more subtle methods. (Cs, cc CS)
- It steps into the trap, for the trap was hidden from view. (CS, cc CS)
- A "comma cc" in the middle of two complete sentences (CS) is one way of creating a compound sentence--two sentences joined together as one --CS, cc CS). When you are instructed concerning this compound sentence creation, you may see this combination as CS, cc CS (Complete Sentence "comma coordinating conjunction" Complete Sentence).

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

For

And

Nor

But

**O**r

Yet

So

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

The first is to combine two complete sentences into one.

It rained for days, and she loved it.

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

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

It rained for days, and she loved it.

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

It rained for days and refused to stop.

The bus veered right but steadied itself.

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

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

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

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

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

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

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

> F-1. On the lines provided, write ten sentences using a comma--cc to combine two complete sen-

	tences into one. Example: Harriet Tubman led the people, and she helped many.				
1					
-					
2					
_					
3					
-					
4					
-					
5					
-					
6					

7.	
10.	
<b>&lt;&gt;</b>	<b>F-2.</b> On the lines provided, write ten sentences in which you use a cc (without a comma) to add a phrase to a complete sentence. Example: Harriet Tubman led the people and she helped many
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	

9	
-	
10.	

# **Lesson G. Final Copy Five Paragraph Essay**

- **G.** Follow the steps below to write a complete essay (whole train!) by combining the paragraphs you wrote.
- 1. Edit all five of your paragraphs with your teacher.
- 2. Write your Opening Paragraph in your notebook in your neatest handwriting. Be sure to indent this paragraph (or key your entire final on the computer).
- 3. Read your Opening Paragraph, then read the first paragraph of the body that you wrote.
  - a. Be sure that you like the way you go from your Opening Paragraph into the body of your essay.
  - b. If you need a transition sentence in order for your essay to sound smooth, indent your second paragraph, write your transition, then write the rest of your paragraph.
- 4. Write your body paragraphs.

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

**Checklist Challenge Over Harriet Tubman** 

#### Overview of Checklist Challenge (CC) Lesson

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

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

#### I. TOPIC OF ESSAY

You will be completing a Checklist Challenge via a "How to Checklist Challenge" lesson on your previous story or over "Harriet Tubman" given story.

#### III. OPENING PARAGRAPH

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

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

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

#### IV. CLOSING PARAGRAPH

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

#### V. WRITE ON/ADDITIONAL SKILLS

- A. Verbs
- **B.** Describers
- C. Redundancy
- D. Word Choice
- E. Advanced CC Coding
- F. Sentence Openers

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

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

Note: If you have completed some earlier *LAL\** books, you may have already done this lesson. If you have already completed this assignment in a previous book, do the items given here for the story you wrote in Week One (or the given story).

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

You already know how to edit and revise more things than you may realize. Think back to the last time you wrote something and read it aloud for your teacher or family. While you were reading it aloud, did you see an error and want to just "correct it real quick"? Did mistakes stand out to you while you were sharing your writing? Then you are already an editor-in-training!

There are a few key things that you must always do when you write sentences, paragraphs, or essays. These items will improve your writing dramatically.

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

- <> 1a. Choose one essay or story that you have already written (or use the Harriet Tubman one provided which is double-spaced and gives you plenty of room), and pull it out of your notebook (or photocopy it), so you can make changes to it with the Checklist Challenge provided throughout this weekly lesson. (Be sure the paper you choose is double-spaced in order to insert the CC changes.)
- <> 1b. Study the sample CC chart & essays provided on pages 52-57.

#### **Teacher Tip**

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

\*LAL = Language Arts Lady

#### **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 "Tools and Tricks" product by Donna Reish.

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

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

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

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

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

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

Note: The paragraphs given here to practice this CC with are purposely simplified. This will give you an opportunity to improve the contents with your CC changes.

All All All	Read your composition to your teacher or an older sibling. Together, listen for sentences that sound								
	unclear. Be sure to read aloud. You will "hear" errors you would otherwise not find. Place a check								
	mark in each CC box with a pen or pencil when this step is completed.								
	©⇒ Focus on content errors at this time.								

<> 2a. Flip to the very back of this lesson (Box 2) to see what a completed and fully coded CC looks like.

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

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

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

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

#### **Teacher Tip**

Use the color-coded CC provided after Box 2 at the back of this book to show students how to color-code these changes.

All All All

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

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

- Action verbs--show what the subject does
- Be, a Helper, Link verbs (BHL)-being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
- Infinitives--to + verb (to +action verb [to run] or to + BHL verb [to be])
- Be sure you circle the verbs in your writings as this step is crucial later in the Checklist Challenge. However, do not get discouraged if you miss some. You do not need to labor over each word, fearful of missing a verb. The more you look for the verbs, the better you will get at finding them--and the better you will get at the verb-related CC items.

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

**ABCDEFG** 

Be, a Helper, Link verbs,

HIJKLMNOP

Is, Are, Am, Was, & Were.

QRSTUV

Be, & Being, Been, Become,

WXYZ

Has, & Had, & Have are ones.

Now I said my ABC's

Can, Could, Shall, Should—they are fun

Next time won't you sing with me?

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

**ABCDEFG** 

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

HIJKLMNOP

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

Box 3b

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

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

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

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

- <> 3a. Complete the "circling verb" task from above. It might be easier for you to have your teacher read your essay aloud, and you stop her when you hear a verb (or the other way around). It also might be easier for you if you do all of the action verbs first, then do the BHL verbs. You may want to look back in the BHL verb song for help. Be sure to "code" the CC boxes and the additions(s) in your paper.
- 3b. Optional- -Memorize Being, Helping, and Linking verbs by learning the BHL verb song provided in the box (Box 3b).

All All All	Change one of the "boring" verbs in each paragraph to a "strong" verb. You may select one from list below or choose one of your own. "Code" the CC boxes in the same way that you coded added verbs in your paper.					
	Instead of found coming go said look walk list look help	Use discovered visiting hasten to announced examine saunter enumerate scan assist	Instead of looking sit asked write answered lie become see teach	Use appearing recline interrogated pen responded stretch out develop determine instruct	Instead of run talk lay lie play talk work add	Use sprint communicate recline deceive frolic proclaim toil enhance

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

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

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

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

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

<> 4. Do the "change the boring verb" task. Be sure to "code" the CC boxes and the addition(s) in your paper when you have completed this item.

l	All All All	Add an adver	r <b>b</b> ( <i>ly</i> word or	other) to each	n paragraph.	You may	select one	from the I	ist below or	choose one
l		of your own.	"Code" the	CC boxes in	the same w	ay that y	ou coded	the adde	d adverbs i	in your
l		paper.								

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

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

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

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

**Examples** 

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

5. Do the adverb task. Be sure to "code" the CC boxes and the addition(s) in your paper when you have completed this item.

All All All				. • .	•	om the list below or che he added adjectives	
	Examples stringent	gracious	lengthy	trusted	courteous	infallible	

meek meager valiant understanding trustworthy horrendous courageous fulfilling preoccupied horrific incapable significant

Is your paragraph starting to sound more interesting?

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

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

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

<> 6. Do the adjective task. Be sure to "code" the CC boxes and the addition(s) in your paper when you have completed this item.

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.

All

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

Consider the following ideas:

- Something catchy: "Soulful Slaves"
- Something bold: "Runaways!" or "Freedom!"
- A song title or line: "Free at Last" or "Ain't No Mountain High Enough"
- · Something about character: "Determined to Find Freedom"
- Something informative: "Harriet Tubman, Brave Leader"
- Other: "Northward to Freedom" or "On the Path to Freedom" or "Ohio River Freedom"

#### Tips:

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

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

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

You can think of various categories of titles by looking at the list provided below. For example, for the Harriet Tubman essay, you could possibly give it one of the titles listed below:

- Something catchy: "Soulful Slaves"
- Something bold: "Runaways!" or "Freedom!"
- A song title or line: "Free at Last" or "Ain't No Mountain High Enough"
- Something about character: "Determined to Find Freedom"
- Something informative: "Harriet Tubman, Brave Leader"
- Other: "Northward to Freedom" or "On the Path to Freedom" or "Ohio River Freedom"
- <> 7. Do the title task above. Be sure to "code" the CC box and the addition(s) in your paper when you have completed this item.



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	

<sup>\*</sup>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.)

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

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

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

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

If a paragraph doesn't have a Banned Word, just put a check mark in that paragraph's box with a pen or pencil.

<> 8. Do the Banned Word task above. Be sure to "code" the CC boxes and the addition(s) in your paper when you have completed this item.

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

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

Statement in your paper as directed by your teacher.

#### Examples:

- Harriet Tubman's courage enabled her to rescue hundreds of slaves.
- Numerous slaves were led to freedom by Harriet Tubman.

#### € Tips

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

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

Remember, the Thesis Statement is a sentence or two in your first paragraph that tells your readers what your essay is about. Tack this on to the first paragraph of Body (when you don't have a separate opening paragraph to add it to).

<> 9. Do the Thesis Statement task. Be sure to "code" the CC box and the addition(s) in your paper when you have completed this item or if you already have one in your paper.

Add a sentence to the very end of your writing that **restates your Thesis Statement** in some way. This is called the **Thesis Statement** "Reloaded" and should conclude your paper. *If you have already done this*, you

should still "code" the CC check box and the Thesis Statement "Reloaded" as directed by your teacher.

**Example:** Harriet Tubman's courageous leadership freed hundreds of slaves like the ones in the story.

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

If you are not assigned a Closing Paragraph (or if your Closing Paragraph is not on that "wraps" up your essay, but more of a continuing paragraph), you will want to add a closing statements (or statements) to your essay.

You do not want your reader to be left hanging--wondering where the ending to your essay is.

One way you can create a strong statement is to re-word your Thesis Statement and create a Thesis Statement "Reloaded" at the very end.

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

For example, if your title was "Free at Last," you could close your essay with a sentence like the following: Harriet Tubman and her friends were "free at last."

<> 10. Do the closing sentence task from above. Be sure to "code" the CC box and the addition(s) in your paper when you have completed this item (or if you already have one in your paper). Tack this on to the end of the final paragraph of Body (when you don't have a separate closing paragraph to add it to).

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

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

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

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

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

<> 11. Do the "add a word you've never used before" task from above. Be sure to "code" the CC boxes and the addition(s) in your paper when you have completed this item.

Add one SSS5—Super Short Sentence of five words or fewer. <i>If you have already done this</i> , you should still "code" the check box and the SSS5 in your paper as directed by your teacher.
Examples: • They display extraordinary stealth. • Then, they are trapped! • And soon it happened.
While writing longer, more interesting sentences is good, it is also good to have sentence variety.
This means that you will have variety in your paragraph. All of your sentences will not be the same length. They will not all sound the same. SSS5's help you make your sentences varied.
<> 12. Do the "add an SSS5" task from above. Be sure to "code" the CC box and the addition(s) in your paper when you have completed this item.
Note: From now on, the tasks say something like, If you have already done this, just code the CC box and the item in your paper. These items should be found and coded. If a paragraph does not contain the item, add it to that paragraph and code it in the paper and on the CC chart.



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

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

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

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

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

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

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

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

<> 13. Do the "change one word" task above. Be sure to "code" the CC boxes and the addition(s) in your paper when you have completed this item.

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

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

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

This can be accomplished through transitional phrases, such as *After the men left* ... It can be accomplished by putting a transition at the end of the previous paragraph or the beginning of the next paragraph.

Notice the transition sentence at the beginning of Paragraph Two:

"Transition for Paragraph Two"

• *Next, the group ran towards the river.* The previous paragraph told how they heard a dog howl in the distance; this transition tells the reader what they did next.

<> 14. Complete the "transition from one paragraph to another" task from above. Be sure to "code" the CC boxes and the addition(s) in your paper when you have completed this item.

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

Examples:

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

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

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

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

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

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

<> 15. Complete the "redundancy" task from above. Be sure to "code" the CC boxes and the addition(s) in your paper when you have completed this item.

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

#### Examples:

- A subordinate clause opener: When the shoemaker saw the shoes, he was shocked. (Sub Clause + Subordinator + subject + verb)
- A prepositional phrase opener: To catch their secret helpers, they hid behind some clothes.
- An *ing* opener: **Selling the shoes**, the shoemaker gained great wealth.
- An *ed* opener: **Amazed**, they watched the men sew with incredible speed.
- A short PP that requires a comma: **At midnight,** two men appeared.
- A transition word or phrase: **Then**, they waited for the men to appear.
- An ly word (adverb): Astonishingly, two little men appeared and began working on the shoes
- An ly phrase or clause followed by a comma: **Joyfully singing and capering**, the men left the shop.
- A conjunctive adverb: **Therefore**, they decided to sew clothes for the men.
- An interjection: Yes, the shoemaker was saved!
- Other non-essential material of your choice: Sure enough, the men appeared again at midnight.
- Upper level students should choose various ones -- preferably without much repeating.

In grammar, you may have learned about sentence openers.

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

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

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

- 1. A sentence opener is not needed to make a sentence a sentence. You probably know the five things a sentence must contain in order to be a sentence. A sentence opener is added on to a complete sentence to make it more interesting, but the sentence is a sentence even before the sentence opener is added.
- 2. You usually hear a pause after a sentence opener (before the real sentence begins). This is where you put the comma in.
- <> 16. Add one of the sentence openers listed in the box above to each paragraph.
  Be sure to "code" the CC boxes and the addition(s) in your paper when you have completed this item.

All	Add one <b>coordinating conjunction</b> (cc) with a complete sentence on both sides (or more than one, according to your level). Be sure to put a comma before the cc. <i>If you have already done this</i> , you should still "code" the CC check box(es) and the <i>CS</i> , <i>cc CS</i> in your paper as directed by your teacher.
	<ul> <li>Examples:</li> <li>Some predators do not catch their prey by assailing them directly, for these sneaky ones use far more subtle methods. (CS, cc CS)</li> <li>It steps into the trap, for the trap was hidden from view. (CS, cc CS)</li> </ul>
	A "comma cc" in the middle of two complete sentences (CS) is one way of creating a compound sentencetwo sentences joined together as oneCS, cc CS). When you are instructed concerning this compound sentence creation, you may see this combination as CS, cc CS (Complete Sentence "comma coordinating conjunction" Complete Sentence).

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

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

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

For
And
Nor
But
Or
Yet
So

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

<> 17. Add a coordinating conjunction to your paragraph. Be sure to "code" the CC box and the addition(s) in your paper when you have completed this item.

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

#### Examples:

- Some predators do not catch their prey by assailing them directly; these sneaky ones use far more subtle methods. (CS; CS)
- They act via traps and snares; they put their victims in challenging positions. (CS; CS)
- A semicolon in the middle of two Complete Sentences (CS) is one way of creating a compound sentence--two sentences joined together as one. When you are instructed concerning this compound sentence creation, you may see this combination as CS; CS (Complete Sentence semicolon Complete Sentence).

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

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

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

<> 18. Combine two sentences into one in your paragraph using a coordinating conjunction or semicolon. Be sure to "code" the CC box and the addition(s) in your paper when you have completed this item.

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

Examples:

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

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

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

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

<> 19. Complete the double adjective task above in your paragraph. Be sure to "code" the CC box and the addition(s) in your paper when you have completed this item.

All All All	Edit each paragraph with your teacher, and correct any usage or spelling errors. Place a check
	mark in each CC hox with a nen or nencil when this sten is completed

Lastly, you should edit your paper with your teacher. You do this last so that if you made any errors when you added words, phrases, and sentences through the Checklist Challenge, you can correct those too.

You may not be able to find many mistakes at first, but you will get better and better at it. Editing and revising are important skills to have.

There are other CC items that you may have in other LFAM books. You may skip any that you do not know how to do (with your teacher's permission), or you may learn more about how to do these items in a grammar handbook.

Also, if you are doing a grammar program at the same time as this composition program, you will learn those items throughout the school year. Eventually, you will know how to complete many difficult, interesting CC items.

- <> 20a. Edit each paragraph of your essay. Be sure to "code" the CC box and the addition(s) in your paper when you have completed this item.
- <> 20b. Write a final copy of the Harriet Tubman paragraphs with all of your CC revisions/additions put into this clean copy.

Note: A full CC for a 3 paragraph paper follows. Your teacher may want to print this for you for another use--or she might just want you to use it to see what a full CC looks like.

#### **Checklist Challenge and Any Future Project**

#### Boxes May Be Tweaked to Fit Other Length of Projects

#### Complete the Checklist Challenge by using these guides:

- Determine which check boxes apply to your level.
- Each box will indicate the number of changes that need to be completed (normally one box for each paragraph).
  - ALL LEVELS
  - B BASIC LEVEL only
  - E EXTENSION only

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



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

Focus on content errors at this time.



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

Be sure to circle all of the following verbs:

- Action verbs--show what the subject does
- Be, a Helper, Link verbs (BHL)--being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
- Infinitives--to + verb (to +action verb or to + BHL verb)
- Be sure you circle the verbs in your writings as this step is crucial later in the Checklist Challenge. However, do not get discouraged if you miss some. You do not need to labor over each word, fearful of missing a verb. The more you look for the verbs, the better you will get at finding them--and the better you will get at the verb-related CC items.



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

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

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



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

#### Examples:

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

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



All

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

Examples:

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

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

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

Consider the following ideas:

- Something catchy: "Soulful Slaves"
- Something bold: "Runaways!" or "Freedom!"
- A song title or line: "Free at Last" or "Ain't No Mountain High Enough"
- Something about character: "Determined to Find Freedom"
- · Something informative: "Harriet Tubman, Brave Leader"
- Other: "Northward to Freedom" or "On the Path to Freedom" or "Ohio River Freedom"

#### © Tips:

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



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

#### **Banned Word List**

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

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

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

All

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

#### Examples:

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

#### € Tips

- Write a sentence that describes your paper without telling the reader exactly what it is about.
- Do not say: In this paper you will learn about . . .
- Be sure this Thesis Statement is truly representative of the content of your entire composition.
- Your Thesis Statement is your commitment to write about that topic. It should cleverly introduce your composition's subject.
- If your paper does not have a separate Opening Paragraph, you will want to add an Opening Thesis Statement-Plus--a sentence or two introducing your topic that contains the Thesis Statement--to the beginning of your paper.

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

"Reloaded" as directed by your teacher.

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

All All All

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

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

All All

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

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

All

Add one SSS5—Super Short Sentence of five words or fewer. *If you have already done this,* you should still "code" the CC check box and the SSS 5 in your paper as directed by your teacher.

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

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

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

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

Е

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

#### Example

- **Modifies** an *adjective*: Some **uncharacteristically** *sneaky* predators use subtle methods.
- Modifies an adverb: Some predators are actually more subtle
- An adverb will modify an adjective or another adverb and will usually answer the question To what extent?



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

#### Examples:

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

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

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

All All All

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

- A subordinate clause opener: When the spider's victims are in these challenging positions, those critters are dinner for sure! (Sub Clause + Subordinator + subject + verb)
- A prepositional phrase opener: **From these traps and snares**, their prey seldom escape.
- An ing opener: Acting via traps and snares, spiders trap prey easily.
- An ed opener: Designed individually for each family of spider, a web is truly a work of art.
- A short PP that requires a comma: **From this**, the prey cannot get loose.
- A transition word or phrase: **Next**, the spider designs a temporary spiral of non-sticky silk to act as basting.
- An *ly* word (adverb): **Amazingly**, the spider produces silk threads from special glands in its abdomen.
- An ly phrase or clause followed by a comma: Slowly backtracking, the spider creates a spiral of sticky silk.
- A conjunctive adverb: **Henceforth**, the victim cannot escape.
- An interjection: **Yes**, the spider is a stealthy creature.
- Other non-essential material of your choice: Once there, the "dinner" has no way of escape.
- Upper level students should choose various ones -- preferably without much repeating.

All

Е

Е

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

#### Examples:

- Some predators do not catch their prey by assailing them directly, for these sneaky ones use far more subtle methods. (Cs, cc Cs)
- It steps into the trap, for the trap was hidden from view. (CS, cc CS)
- A "comma cc" in the middle of two complete sentences (CS) is one way of creating a compound sentence--two sentences joined together as one --CS, cc CS). When you are instructed concerning this compound sentence creation, you may see this combination as CS, cc CS (Complete Sentence "comma coordinating conjunction" Complete Sentence).

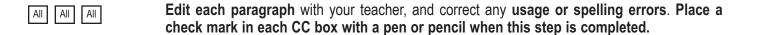
Combine two related complete, sentences (CS) with a semicolon. If you have already done this, you should still "code" the CC check box(es) and the CS; CS in your paper as directed by your teacher.

#### Examples:

- Some predators do not catch their prey by assailing them directly; these sneaky ones use far more subtle methods. (CS; CS)
- They act via traps and snares; they put their victims in challenging positions. (CS; CS)
- A semicolon in the middle of two Complete Sentences (CS) is one way of creating a compound sentence--two sentences joined together as one. When you are instructed concerning this compound sentence creation, you may see this combination as CS; CS (Complete Sentence semicolon Complete Sentence).

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

- 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..



#### Tubman, the Deliverer

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

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

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

Helpw' allome to tho se where diligent and gtateful.

## [Three Paragraph Sample Story With Completed CC] The Midnight Shoemaking Service

A poors hoemakhad enough leather to make only one more pair of shoes. So, makerial hoese the leather athevening manage fasteep. In the morninge surprisingly inspected to the fabricated that there enade the ran was joyfully confect are sold them or a great price. With the money, he olog enough leather for two pairs of shoes.

encountered

The next morning, the shoemaker found two more beautiful pairs of shoes on continued penniless

his table. This went on u intly triberemaker watealthy from selling so man yelity, stylish triberemaker watealthy from selling so man yelity, stylish shoes. One evenuaround Christmastime, the man and his wife wanted to ma scuetly who was netouther. So, they hid behind some hang undothes in the corner of the room. At midnight, water the shoemaker and his wife watched with started sewing the shoes were fast he shoemaker and his wife watched with shock.

After the men left the shoemaker and his wife felt sorry for them they made new clothes and shoes for them. Then they finished the authorization and level and level and level and level and level as they put them on and left the shop singing and dancing, they never earne back but the shoemaker still prospered. This man's diligence and gratefulness brought him success in multiple ways.

\*Corresponds with Sample CC Chart on next few pages.

Box 2

#### Sample Checklist Challenge for Projects 3 & 4: Original Expository Essay--The Elves and the Shoemaker

#### The Elves and the Shoemaker--Corresponds with Box 2

Complete the Checklist Challenge by using these guides:

- Determine which check boxes apply to your level.
- Each box will indicate the number of changes that need to be completed (normally one box for each paragraph).
  - ALL LEVELS
  - B BASIC LEVEL only
  - E EXTENSION only
- Optional OPTIONAL -- Your teacher will decide whether you should complete this task or not, based on your grammar/usage level.



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

Focus on content errors at this time.



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

Be sure to circle all of the following verbs:

- · Action verbs--show what the subject does
- Be, a Helper, Link verbs (BHL)--being, helping, and linking verbs (is, are, am, was, were, has, had, do, does, etc.)
- Infinitives--to + verb (to +action verb or to + BHL verb)
- Be sure you circle the verbs in your writings as this step is crucial later in the Checklist Challenge. However, do not get discouraged if you miss some. You do not need to labor over each word, fearful of missing a verb. The more you look for the verbs, the better you will get at finding them—and the better you will get at the verb-related CC items.



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

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

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



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

#### Examples:

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

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



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

Examples:

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

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

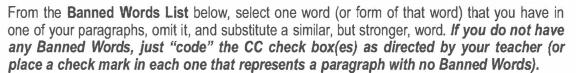
Create a title, and put it at the top of the your paper. If you have already done this, you should still "code" the CC check box and the title in your paper as directed by your teacher.

Consider the following ideas:

- · Something catchy: "The Surprised Shoemaker"
- · Something comical: "The Spontaneous Shoemaker"
- Something bold: "Help in the Darkness"
- · A song title or line: "Silent Night"
- A Scripture: "Work with Your Hands"
- Something biblical: "Diligence Will Be Rewarded"
- Something about character: "The Beauty of Character"
- Something informative: "The Shoemaking Elves"
- · Other: "Secret Shoemakers"

#### Tips:

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



#### **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	

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

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





All

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

Examples:

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

#### Tips

- Write a sentence that describes your paper without telling the reader exactly what it is about.
- Do not say: In this paper you will learn about . . .
- Be sure this Thesis Statement is truly representative of the content of your entire composition.
- Your Thesis Statement is your commitment to write about that topic. It should cleverly introduce your composition's subject.
- If your paper does not have a separate Opening Paragraph, you will want to add an Opening Thesis Statement-Plus--a sentence or two introducing your topic that contains the Thesis Statement--to the beginning of your paper.

All

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

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



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

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



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

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



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 SSS 5 in your paper as directed by your teacher.

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







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

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

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



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

#### Example

- Modifies an adjective: Some uncharacteristically sneaky predators use subtle methods.
- Modifies an adverb: Some predators are actually more subtle
- An adverb will modify an adjective or another adverb and will usually answer the question To what extent?



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

#### Examples:

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

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

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



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

- A subordinate clause opener: When the spider's victims are in these challenging positions, those critters are dinner for sure! (Sub Clause + Subordinator + subject + verb)
- A prepositional phrase opener: **From these traps and snares,** their prey seldom escape.
- An ing opener: Acting via traps and snares, spiders trap prey easily.
- An ed opener: Designed individually for each family of spider, a web is truly a work of art.
- A short PP that requires a comma: **From this,** the prey cannot get loose.
- A transition word or phrase: **Next**, the spider designs a temporary spiral of non-sticky silk to act as basting.
- An *ly* word (adverb): **Amazingly**, the spider produces silk threads from special glands in its abdomen.
- An lyphrase or dause followed by a comma: Slowly backtracking, the spider creates a spiral of sticky silk.
- A conjunctive adverb: Henceforth, the victim cannot escape.
- An interjection: **Yes,** the spider is a stealthy creature.
- Other non-essential material of your choice: **Once there**, the "dinner" has no way of escape.
- Upper level students should choose various ones preferably without much repeating.



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

#### Examples:

- Some predators do not catch their prey by assailing them directly, for these sneaky ones use far more subtle methods. (CS, cc CS)
- It steps into the trap, for the trap was hidden from view. (CS, cc CS)
- A "comma cc" in the middle of two complete sentences (CS) is one way of creating a compound sentence--two sentences joined together as one -CS, cc CS). When you are instructed concerning this compound sentence creation, you may see this combination as CS, cc CS (Complete Sentence "comma coordinating conjunction" Complete Sentence).



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

#### Examples:

- Some predators do not catch their prey by assailing them directly; these sneaky ones use far more subtle methods. (CS; CS)
- They act via traps and snares; they put their victims in challenging positions. (CS; CS)
- A semicolon in the middle of two Complete Sentences (CS) is one way of creating a compound sentence--two sentences joined together as one. When you are instructed concerning this compound sentence creation, you may see this combination as CS; CS (Complete Sentence semicolon Complete Sentence).



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

#### Examples:

- Joined by and: The **crafty** and **ingenious** spider nearly always catches its prey.
- Joined by a comma: The crafty, ingenious spider nearly always catches its prey.
- Remember, double adjectives need and or a comma between them if they can be placed in reverse order and still sound correct (i.e. crafty and ingenious or ingenious and crafty; crafty, ingenious or ingenious, crafty). Another benchmark for comma use with two adjectives is if you could place an and instead of a comma—and your adjectives still sound correct—use a comma..



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

## **Appendix**: 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.

Appendix: Editing and Revising 59

#### **Proofreader's Marks**

Floorieader 5 Marks				
Symbol	Meaning			
a	Capitalize a letter			
X	Make a capital letter into a lowercase letter.			
annd	Delete (take out)			
He went to town.  When he left, he went to town.	Insert punctuation			
He went town.	Insert			
He to went town.	Reverse			
He went totown.	Insert space			
He went to town.	Leave as it was before the mark was added.			
He town went to.	Move			
A	Make a new paragraph			

# Teacher Tips & Free Resources



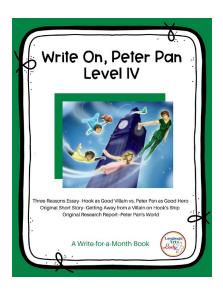
Get your monthly freebie (including teaching videos for students and full writing lessons TODAY!

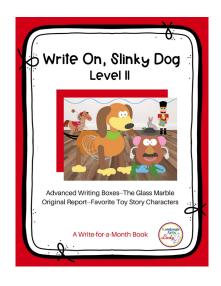
And...grammar, spelling, and writing tips galore!

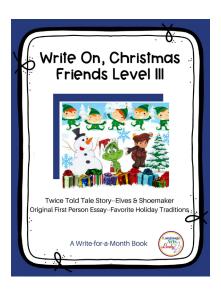
Sign up <a href="here!">here!</a>

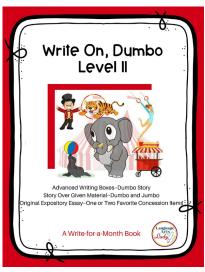
Learn How I Teach...language arts, writing, usage, and more at my videocast/podcast, How I Teach...With Language Arts Lady and/or my shorter videos/audios---10 Minute Grammar!

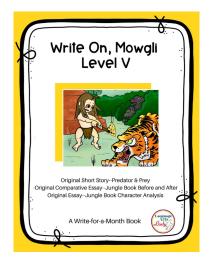
## Write-for-a-Month Series Titles





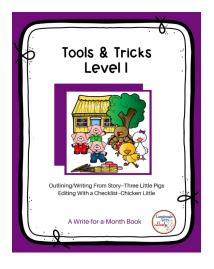


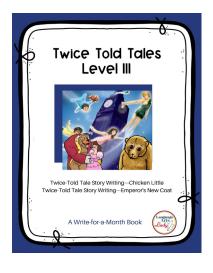




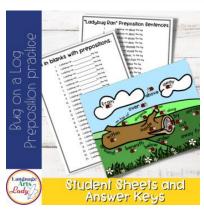




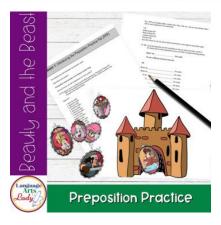




## Click on My TPT Products

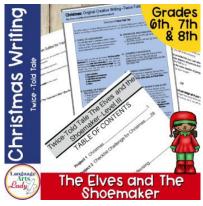


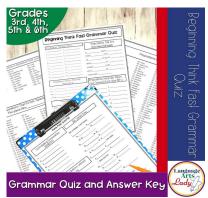


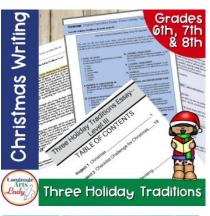


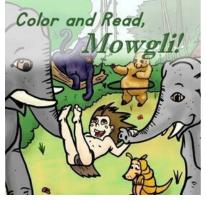


















## Follow Me

(click on the logos to visit our social media and stores)











<u>T</u>eaching Services



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

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

Want daily grammar, writing, & teaching tips? Follow me @languageartslady\_ on Instagram!

# Terms of Use

### YOU MAY NOT

- ☐ Claim this work as your own, alter the files in any way, or remove copyright / watermarks.
- ☐ Sell the files or combine them into another unit for sale / free.
- ☐ Post this document for sale / free elsewhere on the internet (this includes Google Doc links on blogs).
- ☐ Making copies of purchased items to share with others is strictly forbidden and is a violation of the TOU / law.

### You MAY

- ☐ Use free and purchased items for your own classroom students, or your own personal use.
- □ Reference this product in blog posts, at seminars, professional development, workshops, or other such venues, ONLY if both credit is given to myself as the author, and a link back to my TpT store is included in the presentation.
- ☐ Purchase licenses at a great discount for other teachers to use this resource.

© Language Arts Lady. All rights reserved. Purchase of this unit entitles the purchaser the right to reproduce the pages in limited quantities *for single classroom use only*. Duplication for an entire school, an entire school system or commercial purposes is strictly prohibited without written permission from the publisher. Copying any part of this product and placing in on the internet in any form (even a personal/classroom website) is strictly prohibited and is a violation of the Digital Millennium Copyright Act (DMCA). These items can be picked up in a Google search and then shared worldwide for free without meaning to.

# Thank You!

Thank you for your purchase! Your business means a lot to me. I hope you and your students enjoy using this product. If you have any questions, please email me at languageartsladymail@gmail.com. If purchased on TpT, please remember to leave feedback so you will earn TpT Credits, which may be applied to your future purchases.



## More Info Here... (

Get Free Information and Content at
These Two Websites (click on logos) Teaching Services

Cover design by Beth Wilson

Thank you to the following artists and font specialists for helping to improve the look of this product. If you are ever in need of a clip artist or font specialist, please don't hesitate to look them up!

Character