

Write for a Month

Black Americans' Contributions



Level
V

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*

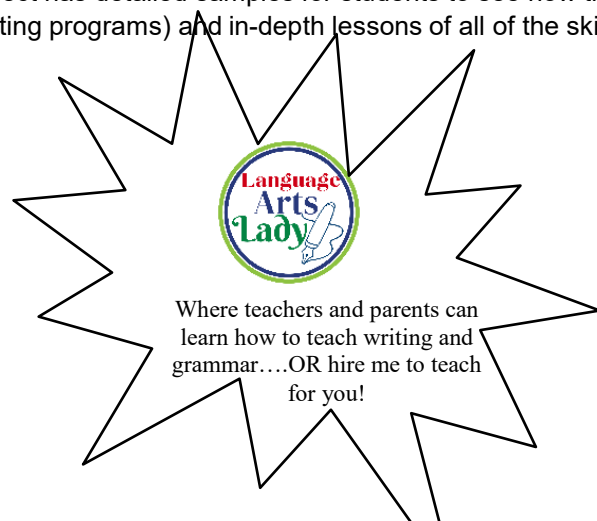
Level I = Grade 2nd & 3rd – Purple

Level II = Grade 4th & 5th – Red

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

Level IV = Grade 9th & 10th – Green

Level V = Grade 11th & 12th – Yellow



Projects:

- Sentence-by-Sentence Outline--Benjamin Bannker
- Original "Biographical" Essay About an Influential Person

Skills:

- Opening sentences vs. transitional sentences
- Transitional words and phrases
- Opening paragraph
- Closing paragraph
- Brainstorming
- Research
- Color-coded research
- REASONS & EVIDENCE development
- Types of opening paragraphs
- "Bookend" essay

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 2nd through 12th grades--see note below).

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

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

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

By using our **topic-specific** 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 **How I Teach videos** at **Language Arts Lady Blog** or **YouTube** to see if the book you are interested in has a video yet. (There are over fifty there at this time.)

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

Time Spent in Write-for-a-Month

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 V

TABLE OF CONTENTS

Projects 1 & 2: Sentence-by-Sentence Outline--Benjamin Banneker.....	page 3
Projects 3 & 4: Original "Biographical" Essay About an Influential Person.....	page 21
Appendix A: Editing and Revising	page 43
Appendix B: Other Language Arts Lady Products.....	page 45

Projects 1 & 2: "Biographical" Essay With S-by-S Outline Over Given Material

Benjamin Banneker

Overview of "Biographical" Expository Essay

This week you will be writing an essay over given material using the Sentence-by-Sentence (S-by-S) Outlining method. The S-by-S Outlining method is one in which you write key words to outline each sentence you will write in your paper.

If you are not familiar with the S-by-S technique of taking notes from a source in a Sentence-by-Sentence (S-by-S) manner in order to write from it--and eventually using this same method to take any kind of notes--you might want to complete any first semester MC book from Levels 5 through 9 for detailed help.

I. TOPIC OF ESSAY

You will be writing a "Biographical" Expository Essay over a given passage using the Sentence-by-Sentence Outlining method. It will not be "biographical" in that it will not tell his or her life story but rather will tell about the **kind of person** your individual is or was. **In this case, you will tell what characteristics, actions, or attributes made Benjamin Banneker influential.**

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY

All students will write **5 paragraphs** total--including an Opening and a Closing Paragraph.

III. SENTENCES PER PARAGRAPH

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

IV. OPENING PARAGRAPH

The Opening Paragraph for this week is given in the passage. **You will be instructed in how to introduce a "person of influence" in an Opening Paragraph.**

V. CLOSING PARAGRAPH

The Closing Paragraph for this week is given in the passage. **You will be instructed in how to close an essay about a "person of influence" in a Closing Paragraph.**

VI. SOURCES

Students are **not** required to have sources for this essay.

VII. QUOTATIONS WITHIN YOUR ESSAY

All students will include a **direct quotation** as provided in the passage.

VIII. SOURCE CITATION WITHIN YOUR ESSAY

No students will cite sources formally (such as with MLA or APA citation like a research report) within the text of your essay--though **you will cite the author of the given quote.**

IX. WRITE ON/ADDITIONAL SKILLS

- A. Opening Sentences vs. Transition Sentences
- B. Transition Words and Phrases
- C. Opening Paragraph
- D. Closing Paragraph

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

OPENING PARAGRAPH	PARAGRAPH 1	<p>When Benjamin Banneker was born on November 9, 1731, in Baltimore, Maryland, most people would not have imagined that he could be an influential person. His family was poor, and his father had been a slave who had purchased his own freedom. In addition, because of the color of his skin, Benjamin wouldn't have the same opportunities many other children had. Nevertheless, Benjamin had character qualities that helped him overcome hardships and prejudice.</p>
PoB-A	PARAGRAPH 2	<p>The first quality Benjamin had that resulted in his being an influential person was curiosity. He was able to attend a small Quaker school for a few seasons. (Quakers were fiercely abolitionist). However, his formal education fell far short of the many Harvard-educated men whom Benjamin's accomplishments would eventually surpass. Mr. Banneker was able to excel because of the fact that he wanted to learn, and if there wasn't someone around to teach him something, he would teach himself. A great example of this came when he was still a young man. Benjamin was fascinated by a clock he had seen, but he was too poor to buy one. So he made his own. After examining a pocket watch, he carved and whittled each of the gears and pins out of wood and put them together. Not only did his clock work, it lasted for nearly fifty years before being destroyed in a fire.</p>
PoB-B	PARAGRAPH 3	<p>Few people, even the most curious ones, are influential without hard work. Using uncompromising work ethic, Mr. Banneker proved to be one of America's first influential mathematicians and astronomers. At age fifty-seven, he borrowed a telescope from one of his neighbors and was instantly enthralled by the majesty of the sky. He was able to teach himself the astronomical calculations that others spent a lifetime in university trying to master. In 1789, this man surprised everyone by successfully predicting that year's eclipse. He began publishing his astronomical findings, and soon his almanac became one of the best-selling publications in the young United States. Modern scholars, looking back at his work, have found that he was incredibly meticulous and precise.</p>
PoB-C	PARAGRAPH 4	<p>But Benjamin did not just calculate equations and write. He was also influential because of his courage in using his position to challenge the evil assumptions that many held in his day. While Benjamin was born to a former slave, many other African-Americans were still held in bondage. Benjamin used his almanac to push for abolition and used his own life story to show that a darker skin color does not make a person any less of a person. He even challenged the then-Secretary of State Thomas Jefferson in a letter by declaring, "One universal Father hath given being to us all; and hath afforded us all the same sensations and endowed us all with the same faculties."</p>
CLOSING PARAGRAPH	PARAGRAPH 5	<p>These early efforts against slavery bore results. Many states abolished slavery, and, in just the Chesapeake states alone, over sixty thousand slaves were given or won their freedom in the liberty enthusiasm following the American Revolution. Benjamin Banneker, through his curiosity, hard work, and courage, played a large role in the march of freedom—making him one of the most influential African Americans of his time.</p>

Lesson A. Study Skills/Prewriting: Sentence-by-Sentence Outline Over Given Material

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

- (1) 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.
- (2) Read the first sentence of the first paragraph and think about what it means.
 - a. Highlight **4-6 words** that would most help you remember the content of the sentence.
 - b. Write those **4-6 words** on the line provided for sentence one.
 - c. Repeat these steps for all of the sentences in the first paragraph.
 - d. Be sure to use **as few words** as you need--for each sentence (2 or 3 words for short sentences) in order to be able to write from your notes later.
- (3) Repeat these steps for all of the paragraphs and sentences in the passage.
- (4) **Optional:** Study the sample S-by-S Outline and Sample Paragraph provided for you to see how to re-write source material in your own words.

All--Opening Paragraph

Topic of Paragraph 1 _____

Sentence 1 _____

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

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

All--PoB-A

Topic of Paragraph 2 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

All--PoB-B

Topic of Paragraph 3 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____
(You may use up to seven words for Sentence Six.)

Sentence 7 _____

All--PoB-C

Topic of Paragraph 4 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____
(You may use up to eight words for Sentence Four.)

Sentence 5 _____
(You may write the entire quote in your outline or choose to write the word *Quote*--and look back in the passage for the exact quote as you are writing.)

All--Closing Paragraph

Topic of Paragraph 5 _____

Sentence 1 _____

Sentence 2 _____
(You may use up to seven words for Sentence Two.)

Sentence 3 _____
(You may use up to eight words for Sentence Three.)

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*

Sample S-by-S Outline

PoB-A

Topic of Paragraph 2: 1st quality = curiosity

Sentence 1: quality Benjamin curiosity

Sentence 2: attended Quaker school few seasons

Sentence 3: Quakers = +++ abolitionist

Sentence 4: formal education (---) Harvard men → BB accomplishments surpass

Sentence 5: +++ succeed b/c wanted learn/taught self

Sentence 6: Example=BB young man

Sentence 7: fascinated clock 2 poor 2 buy

Sentence 8: built his own

Sentence 9: pocket whittled watch; gears & pins → wood

Sentence 10: clock lasted 50 yrs./destroyed fire

Sample Paragraph From S-by-S Outline

PoB-A

Benjamin was, first and foremost, inquisitive. When he was just a child, he attended a small school led by anti-slavery Quakers. Unfortunately, Benjamin wasn't able to go to leading universities like Harvard--but he would overcome that. Benjamin didn't let his lack of teachers hold him back. Instead he became his own teacher. One time this happened was early in his life. After seeing a clock, Benjamin wanted to purchase one for himself but couldn't afford it. So, using a pocket watch as a guide, he fashioned a clock for himself. He meticulously pared down wood to design the gears and guts of his clock. This accurate and long-lasting clock kept on ticking until a fire ruined it nearly fifty years after it was made.

Lesson B. Write On: Opening Sentences and Transition Sentences

<> **B-1.** Highlight the first sentence of the first paragraph of this lesson's given passage:

When Benjamin Banneker was born on November 9, 1731, in Baltimore, Maryland, most people would not have imagined that he could be an influential person.

You may have already learned about Opening Paragraphs. **This Five-Paragraph passage has a “background information” Opening Paragraph.**

That is, this essay has an Opening Paragraph that **gives you a snippet of biographical material.** This type of opening sets the stage for the three paragraph body of how Benjamin Banneker was influential.

In Opening Paragraphs, as well as body paragraphs, you want to use clear transitions.

<> **B-2.** In the last paragraph of the passage, highlight the first sentence.

This sentence, *These early efforts against slavery bore results,* tells us that the Closing Paragraph of this Five-Paragraph essay is going to be an **“effect” paragraph.** The **body is the “cause”--three qualities.** Then the **Closing Paragraph is the effect of those causes.**

<> **B-3.** Study the “Opening Sentence or Transition Sentence?” box provided.

Opening Sentence or Transition Sentence?

Well-formulated writing has clear paragraph breaks—**each paragraph supports the topic of the overall paper**. Each paragraph is a unit of thought that further develops the paper's topic. Eighty percent of opening sentences/phrases (sometimes called topic sentences when learning paragraph writing) are found within the first two sentences of a paragraph. Keep this in mind when you are completing standardized testing in which you are asked to find the main idea, etc. For our purposes here, this means that it is advantageous to write the topic of your entire paragraph right off the bat—within the first two sentences of your paragraph.

Now, **each paragraph of your paper should either have an opening sentence or a transition sentence**. Sometimes, you will write an opening sentence that tells what that entire paragraph is going to be about. This is especially true when you are writing one paragraph only, or when you are writing an Opening Paragraph or a Closing Paragraph.

Often times, however, you will not just have an “opening sentence” that tells what that entire paragraph is going to be about. **You will find many times in which you want to move from one paragraph to another in an organized, seamless manner**--and connect paragraphs that are about the same topics. This is where the transition sentence comes in.

There are many times in which you might use a transition sentence. Two of those times are when you are writing multi-paragraph reports and essays. You will probably want to use a transition sentence in the following two instances:

1. **When you are moving from one topic to another**---like when you go from one section (aspect) of your report to another. For example:
 - a. When you leave the section of a biographical report that tells about your character's early life and move into his adult life: *After being plunged into financial insecurity due to the death of her wealthy father, Amy was influenced greatly by the Keswick Convention sweeping Europe and was moved when she heard the need for missionaries.*
 - b. When you leave one section (aspect) of your topic in an informative report and move into another: *In addition to potted tomato plants, many small-spaced gardeners enjoy growing pole beans.*

2. **When you are moving from one paragraph to another within a section/aspect**. For example:
 - a. When you are still discussing the person's childhood in a biography, but your previous paragraph was about his baby years, and the next one will be about his elementary school years: *The contented baby soon found himself in elementary school learning his ABC's and numbers right along with his older siblings.*
 - b. When you are still describing the same section (aspect/item) of your report, but to continue in the same paragraph would be too laborious—or you want to give more information about that item.

So...when you have a continuing thought that goes into the next paragraph, do not use an opening sentence, so to speak, but rather **use a transition sentence—a sentence that takes the reader from the previous paragraph into the next one and links the two paragraphs together** (or the few paragraphs together, in the case of many paragraphs about the same aspect/topic).

Even within paragraphs, you might need transition words and sentences. Anytime you want to show time, order, addition, subtraction, space, direction, examples, contrasts, comparisons, similarities, exceptions, summaries, illustrations, challenges, and/or consequences, transition words and phrases may be employed.

Box for B-3

↔ **B-4.** Study the Transition Words and Phrases box provided.

Transition Words and Phrases

For transition sentences, you will often use transition words. Consider the following words and phrases for introducing continuing paragraphs--as well as for showing chronology, comparisons, contrasts, cause/effect, and more in sentences within a paragraph.

To Indicate Time or Order

- after
- next
- second, etc.,
- another
- for a minute
- to begin with
- previously
- simultaneously
- afterward
- last
- at first
- finally
- during the morning
- afterwards
- in the meantime
- before
- at last
- formerly
- soon
- most important
- generally
- immediately
- then
- at length
- rarely
- meanwhile
- later
- in order to
- eventually
- once
- first
- usually
- at the same time
- ordinarily
- subsequently
- concurrently

To Show Addition or More

- and
- than
- equally important
- last
- next
- consequently
- thus
- in addition to
- too
- first
- finally
- likewise
- in the same way
- therefore
- furthermore
- also
- second, etc.,
- not only-but also
- similarly
- for example
- otherwise
- moreover
- both-and
- again
- as well as
- in fact
- for instance
- besides
- another
- further
- in the second place
- as a result
- however

To Indicate Space or Directions

- at the left
- on top
- above
- surrounding
- beside
- beyond
- across
- at the right
- below
- over
- opposite
- behind
- in the forefront
- under
- in the center
- beneath
- straight ahead
- at the rear
- next to
- in the foreground
- nearer
- on the side
- under
- at the top
- at the front
- nearby
- within sight
- adjacent
- along the edge
- around
- at the bottom
- in front of
- in the distance
- out of sight
- in the background

To Introduce an Illustration or Example

- thus
- in other words
- for example
- in particular
- for instance
- specifically
- namely
- such as
- to illustrate

To Contrast

- on the contrary
- nevertheless
- on the other hand
- at the same time
- contrarily
- in spite of
- rather
- while this may be true
- notwithstanding
- in contrast
- or
- but
- yet
- nor
- however
- on one hand
- conversely

Box for B-4 (continued on next page)

Box for B-4 (continued from previous page)

Transition Words and Phrases (continued)

To Compare or Show Similarities

- similarly
- likewise
- in like fashion
- in like manner
- analogous to

To Show Concession or Exceptions

- although
- at any rate
- at least
- still
- thought
- even though
- granted that
- while it may be true
- in spite of
- of course

To Emphasize

- above all
- indeed
- truly
- of course
- certainly
- surely
- in fact
- in truth
- again
- besides
- also
- furthermore
- in addition

To Give Details or Specific Example(s)

- specifically
- especially
- in particular
- to explain
- to list
- to enumerate
- in detail
- namely
- including

To Summarize

- therefore
- finally
- consequently
- thus
- in short
- in conclusion
- in brief
- as a result
- accordingly

To Give Suggestions or Challenges

- for this purpose
- to this end
- with this in mind
- with this purpose in mind
- therefore

To Show the Results of or Consequences of Something

- so that
- with the result that
- thus
- consequently
- hence
- accordingly
- for this reason
- therefore
- so
- because
- since
- due to
- as a result
- in other words
- then

<> **B-5.** On the lines provided, write ten sentences about the passage using ten different transition words and phrases.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

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

<> **C-1.** Follow these steps for writing your rough draft essay 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 essay on the computer.
- (5) Be sure to **double space** your essay 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.

<> **C-2.** Read your essay aloud. Do you like the way it sounds?

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

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

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

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

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

Lesson E. Composition: Final Copy Essay Over Given Material

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

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

Checklist Challenge Coding

Your teacher may desire for you to code your CC for her so that she can grade it/check it more easily. The following steps will help you learn to code your CC for your teacher.

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

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

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

Box D

Checklist Challenge for Projects 1 & 2: "Biographical" Essay With S-by S Outline Over Given Material

Benjamin Banneker

Complete the Checklist Challenge by using these guides:

- Determine which check boxes apply to your level.
- Each box will indicate the number of changes that need to be completed (normally one box for each paragraph).

All ALL LEVELS

B BASIC LEVEL only

E EXTENSION only

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

All All All All

All

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

☞ Focus on content errors at this time.

All All All All

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 you coded your located verbs in your paper.**

Be sure to circle all of the following verbs:

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

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

All All All All

All

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

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

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

All All All All

All

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

Examples:

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

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

All All All All

All

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

Examples:

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

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

All All All All

All

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

Banned Word List

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

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

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

All All All 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

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

Examples:

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

☞ **Tips**

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

All

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

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

All

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

Examples:

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

All

All

All

All

All

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

Instead of:

tree
kind
grass

Use:

maple
compassionate
blades

Instead of:

deep
turn
loud

Use:

bottomless
swerve
obnoxious

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

All

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: “**Bold, Brilliant Benjamin**”
- Something bold: “**Brilliantly Bold**”
- A song title or line: “**Filling the Darkness with Order and Light**”
- Something informative: “**Clocks and Stars**”
- Something about character: “**Curiosity and Hard Work**”
- Other: “**Benjamin Banneker--Brilliant and Bold**”

☞ **Tips:**

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

All

All

All

All

All

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

Examples:

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

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

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

All

All

All

All

All

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

Examples:

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

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

E's E's E's E's
E's

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

Examples:

• **Appositive:**

Two sentences: A spider's web is an intricate trap. It seldom releases its victims.

One sentence: A spider's web, **an intricate trap**, seldom releases its victims.

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

• **Compound verbs:**

Two sentences: It traps its victims. It ensnares its victims.

One sentence: It **traps and ensnares** its victims.

☞ **Subject + verb + verb**

• **Subordinate clause placement:**

Two sentences: The spider secures the center of the bridge with a vertical silk strand.
Then it constructs a frame.

One sentence: **Once the spider secures the center of the bridge with a vertical strand**, it constructs a frame.

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

• **Another non-essential opener:**

Two sentences: They are far more subtle in their methods. They act via traps and snares to put their victims in challenging positions.

One sentence: **Subtle in their methods**, they act via traps and snares to put their victims in challenging positions.

☞ **Phrase + CS**

• **Subordinate clause placement mid sentence:**

Two sentences: Orb webs are the ones seen by people most often. They are created by two families of spiders.

One sentence: Orb webs, **which people see most often**, are created by two families of spiders.

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

• **Conjunctive adverb:**

Two sentences: A spider sits patiently in the center of the web. It waits for its victim.

One sentence: A spider waits for its victim; **moreover**, it sits patiently in the center of its web.

☞ **CS; CA, CS**

• **Conjunctive adverb within a sentence:**

Two sentences: They are far more subtle in their methods. They act via traps and snares to put their victims in challenging positions.

One sentence: **They are far more subtle, however, acting via traps and snares**

☞ **CS, CA, CS**

• **Dash preceding clause or phrase:**

Two sentences: Some predators do not catch their prey by assailing them directly. They are far more subtle in their methods.

One sentence: Some predators do not catch their prey by assailing them directly--**they are far more subtle in their methods.**

☞ **CS--CS**

• **Coordinating conjunction (cc) between two complete sentences (CS):**

Two sentences: Each of the twenty-five families of spiders has its own design for a web.
Orb webs are the ones most often seen by people.

One sentence: Each of the twenty-five families of spiders has its own design for a web,
but orb webs are the ones most often seen by people.

☞ **CS , cc CS**

• **Semicolon between two complete sentences:**

Two sentences: Spiders create intricate webs. Victims seldom escape from them.

One sentence: Spiders create intricate webs; **victims seldom escape from them.**

☞ **CS ; CS**

• **Colon usage:**

Two sentences: There are two crafty predators. These include the spider and the Venus'
fly trap.

One sentence: There are two crafty predators: **the spider and the Venus' fly trap.**

☞ **CS : CS**

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

All	All	All	All
All			

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

Projects 3 & 4: Original “Biographical” Expository Essay About an Influential Person

Influential Person--1-3-1 Essay Approach

Overview of Original “Biographical” Expository Essay

You will be writing a 1-3-1 Essay about an influential person. This will be similar to last week’s “Biographical” Expository Essay from given material. However, for this essay, you will choose your own person and find your own material to include in your essay.

I. TOPIC OF ESSAY

You will be writing about an **influential person**--somewhat biographical while being somewhat “persuasive”--**persuading your audience that the person truly is a person of influence.**

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY

All students will write **3** paragraphs for the body.

III. SENTENCES PER PARAGRAPH

All students will write **7-10** sentences per paragraph.

IV. OPENING PARAGRAPH

All students will write an **Opening Paragraph.**

V. CLOSING PARAGRAPH

All students will write a **Closing Paragraph.**

VI. SOURCES

Students will not cite sources, but will **use sources to find information about their chosen person** as needed or desired.

VII. QUOTATIONS WITHIN YOUR ESSAY

Each student will include at least **one quotation**--preferably by the influential person you have chosen.

VIII. WRITE ON

- A. **Brainstorming**
- B. **Research**
- C. **Color-Coded Research**
- D. **REASONS and EVIDENCE Development**
- E. **Types of Opening Paragraphs**
- F. **Closing Paragraph**
- G. **“Bookend” Essay**

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

Lesson A. Choose Your Topic and Brainstorm: Discover Why Your Person Is Influential

This “Biographical” Expository Essay will be similar to last week’s S-by-S From Given Material Essay that you wrote about Benjamin Banneker—with several distinct differences:

1. **It will be original**—you will choose an influential person and determine the reasons you feel he or she is influential.
2. **You will research a little.** (Remember, essays might require research but generally do not require extensive citations like research reports do.)

If you have completed other LAL writing or language arts books, you are probably getting adept at organizing information to write. In order to write an essay, you must also have organized information.

However, **essays are different than research-based reports in that you often need to develop a point of view or opinion.** In other words, you must take the topic assigned to you and decide what your view is and what you want to say about it.

This week’s essay is a precursor to Persuasive Writing in that **you are going to “prove” that the person you chose to write about is influential.** Yes, your topic is given to you—a person who is influential. However, **it will be up to you to persuade your readers that your individual truly is influential.**

<> **A.** Start with the topic assigned to you, and complete the following steps to adopt a point of view:

- (1) **Choose a black American** who you think is/was influential—in history, religion, modern times.
- (2) Only choose one person!
- (3) In the Brainstorming Box (BB-A) provided, jot down anything you think of about the person you chose.
 - a. You may jot down **reasons you think he/she is/was influential.**
 - b. You may jot down **anything that you remember from reading** about your person.
 - c. You may jot down **accomplishments of your person.**
 - d. Write **anything** you think of!
- (4) Do not be concerned about your ideas being perfect or whether you will actually use the information in your essay later. **You may list ideas, views, events, verbs, nouns, sayings, feelings, proof, etc.**—anything you think of at this point.

The influential person I will write about is _____.

Brainstorming Box

Brainstorming Box A

Lesson B. Study Skills: Research and Organize

<> **B.** Now that you know who you are writing about, you need to prepare to outline. Follow the steps below to research and organize information:

- (1) Find a book or article about the influential person you have chosen. Read this and highlight or underline anything that stands out to you that makes your person truly influential.

Note: If your source is online, print it off, so you will have all of the information you need about your person.

- (2) Jot down more notes in your Brainstorming Box (BB-A) from Lesson A that you find in your reading.
- (3) Examine your BB with three colors of highlighters to do “Color Coded Research” in the following way:
 - a. You will write three paragraphs for the body of your essay. Each paragraph will be a “REASON” that your person is influential.
 - i. Your REASONS will be generalities.
 - ii. For example, *This person was influential because he was **responsible**.*
 - iii. These REASONS may be character qualities, attributes, etc., that tell what kind of person your chosen person is.
 - iv. Again, these REASONS will be vague and general. You will also include EVIDENCE of each REASON later.
 - b. Work in your BB with your three colors of highlighters to highlight three REASONS—and any EVIDENCE of those REASONS. In other words, you will say, *Your person is influential because he is or was _____ (REASON). This is/was shown when he _____ (EVIDENCE of the REASON he was influential).*
 - c. For example, with our Benjamin Banneker example the last project, we could say the following:
 - i. REASON: **Benjamin Banneker was influential because he was curious.**
 - ii. EVIDENCE of him being curious: **Built own working clock.**
 - d. Color--code your source in the same color(s) you code your REASON and EVIDENCE for each paragraph. *For example, if you color-coded for paragraph one REASON/EVIDENCE in your Brainstorming Box with pink, highlight all information in your source that you might desire to use in your paragraph with that sample color.*
 - e. See if you can either find REASONS or EVIDENCES in your BB and color code these so that you color one REASON and its EVIDENCE in one color; another one in another color, etc. (See Sample “Color Coded” Brainstorming Box provided.)
 - f. If you find ideas that you think you would like to include in your Opening or Closing Paragraph, you may flip over to those assignments and jot down those notes there.

Sample Color Coded Brainstorming Box

BB born 11/9, 1731	+ Curious (1)
Taught himself astronomy/predicted eclipse (2)	Designed capital city
Born in Baltimore , MD	Poor farmer
Built own working clock as youth (1)	Almanac = best-seller (2)
+ Courageous/used his position (3)	independence in learning (1)
Showed blacks were smart too (3)	
Wrote to Thomas Jefferson (3)	
Quote James McHenry	Couldn't afford clock (1)
+ Hard-Working (2)	

Note About Sample Brainstorming Box: Because this is not a colored curriculum, the three “colors” for the Color-Coded Research in the Sample Brainstorming Box are light shading, dark shading, and underlined type. Three colors of highlighters, pens, or colored pencils will work better for you in your Color-Coded Research. Note also that each paragraph’s POINT (REASON) is in bold font type and +.

Lesson C. Study Skills/Research: Outline Body of Essay

Now that you know the influential person you wish to write about—and you have the REASONS your person was influential and the EVIDENCE(s) for each REASON, you are ready to begin outlining.

↔ **C-1.** Follow these steps to prepare to outline your essay:

1. Study the Sample REASONS and EVIDENCES Box provided.
2. Go back to your Brainstorming Box (BB), and **circle the three REASONS your person is influential.** (For example, in the Sample Brainstorming Box, we would circle the following Reasons that we feel that Benjamin Banneker is influential: Curious, Hardworking, Courageous/used position.)
3. Number the reasons in the Brainstorming Box in the order that you would like to include them in your essay.
4. Fill in the blanks provided for the “Working” Thesis Statement and REASONS.
5. Move into the REASONS and Examples Box and record the three REASONS and EVIDENCE you have chosen for your influential person.

Note: You may have more than one EVIDENCE-per-REASON. However, do not use too many. One EVIDENCE-per-REASON gives you one example to focus on and describe, making your essay clean, crisp, and easy to follow. It also allows you to develop your EVIDENCE more fully--and prove your REASON better. Only have three REASONS--one per paragraph.

<p>“Working” Thesis Statement</p> <p><u>Benjamin Banneker</u> is/was an influential person because he/she was/is</p> <p><u>curious</u>, <u>hardworking</u>, and <u>courageous/used position.</u></p> <p style="text-align: right;">Sample Box C-1</p>
--

<p>“Working” Thesis Statement</p> <p>_____ is/was an influential person because he/she was/is</p> <p>_____, _____, and _____.</p> <p style="text-align: right;">Box C</p>
--

Sample REASONS and EVIDENCES

Benjamin Banneker was an influential person because he was curious, hardworking, and resourcefulness.

REASON 1: *Curious*

EVIDENCE for REASON 1: *Built clock*

REASON 2: *Hardworking*

EVIDENCE for REASON 2: *Taught Astronomy/predicted eclipse*

REASON 3: *Courageous/used position*

EVIDENCE for REASON 3: *Showed blacks smart/fought prejudice*

REASONS and EVIDENCE

My Three REASONS (generalities/attributes) and EVIDENCES (EXAMPLES)--One REASON and One piece of EVIDENCE per Paragraph

REASON 1: _____
(quality, attribute, generality)

EVIDENCE for REASON 1: _____

REASON 2: _____
(quality, attribute, generality)

EVIDENCE for REASON 2: _____

REASON 3: _____
(quality, attribute, generality)

EVIDENCE for REASON 3: _____

<> **C-2.** Start with your topic and outline your essay following these steps:

- (1) **Write the topic of your entire essay** on the Topic of Essay line provided.
- (2) On each paragraph line, **write the** topic of each one—the **One-REASON-per-Paragraph** you believe your person is influential.
- (3) **Write the EVIDENCE of that REASON underneath** each one (like you did above).
- (4) If you need more information about your three EVIDENCES than your original source provides, **find another source to get the details you will need** to write informative/persuasive paragraphs about each EXAMPLE.
- (5) Then beneath each Topic of Paragraph line(s), write thoughts or notes about that aspect that you will want to include in that paragraph. Keep these things in mind as you outline:
 - a. **A paragraph is a unit of thought.**
 - b. **Each paragraph should be about the REASON** and should include details of the Example.
 - c. **Keep focused** on those two aspects—that **REASON and the EXAMPLE for that REASON.**
 - d. When you change topics, you will change paragraphs.
 - e. You will take **notes Sentence-by-Sentence (S-by-S)**, but you will have a chance to tweak your outlining later, so do not be too concerned with getting each sentence in exactly the right order, etc.
 - f. You may write down too much information and omit some of it later when you are writing, if needed, but **do not write down too little information.**
 - g. Try to **keep your points balanced.** In other words, do not put so much information in one paragraph that it will be ten sentences while another only has enough information for four sentences.
 - h. You **may or may not use all of the sentence lines.**

Optional: If you think of something that you want to open or close your essay with, flip over to the Opening Paragraph or Closing Paragraph section and jot your notes down there.

Topic of Essay: _____

Topic of Paragraph A--REASON (1) _____

EVIDENCE (1) _____

Topic Sentence _____

LINK/Transition (+)--Sentence 1 _____

LINK/Transition (+)--Sentence 2 _____

Support Sentence (SS-1) _____

SS-2 _____

SS-3 _____

SS-4 _____

SS-5 _____

SS-6 _____

SS-7 _____

SS-8 _____

SS-9 _____

SS-10 _____

Topic of Paragraph B--REASON (2) _____

EVIDENCE (2) _____

Topic Sentence _____

LINK/Transition (+)--Sentence 1 _____

LINK/Transition (+)--Sentence 2 _____

Support Sentence (SS-1) _____

SS-2 _____

SS-3 _____

SS-4 _____

SS-5 _____

SS-6 _____

SS-7 _____

SS-8 _____

SS-9 _____

SS-10 _____

Topic of Paragraph C--REASON (3) _____

EVIDENCE (3) _____

Topic Sentence _____

LINK/Transition (+)--Sentence 1 _____

LINK/Transition (+)--Sentence 2 _____

Support Sentence (SS-1) _____

SS-2 _____

SS-3 _____

SS-4 _____

SS-5 _____

SS-6 _____

SS-7 _____

SS-8 _____

SS-9 _____

SS-10 _____

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

Lesson D. Composition: Write Rough Draft of Essay

<> D-1. Read and study the following information about your essay that you will need to consider when you write:

- (1) Even though an essay is more personal than a report (i.e. you tell your opinion), **you should not write in the first person** for this level of essay writing unless you have a personal Opening Paragraph and/or Closing Paragraph.
For example:
 - a. You might say *Benjamin Banneker is influential because of his curiosity, hardworking, and resourcefulness* in the Opening Paragraph.
 - b. You will write the third, more-professional-sounding-person, without using the words *I, we, us, me, you, yours, etc.*: *Mr. Banneker began showing glimpses of his curiosity in his youth.*
- (2) Follow these steps to write the body of your essay:
 - a. **Read the topic of entire essay line** to remind yourself of what your essay is about.
 - b. **Read the Topic of the Paragraph Line (REASON/EVIDENCE) and the sentence notes** beneath it.
 - c. **Add any notes to this paragraph that you desire**—or **mark through things you do not want** or renumber the sentence lines if you want your information in a different order.

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

Lesson E. Study Skills/Prewriting/Composition: Take Notes and Write an Original Opening Paragraph

There are many Opening Paragraph options when you are writing a biographical type of essay about a famous person (such as this week's influential person). Like all Opening Paragraphs, **you want your opening to make the reader want to continue reading. Your Closing Paragraph should be memorable and sum up who your person is and what that person accomplished.**

1. Direct Questions--

One of the best ways to create interest is to ask questions. The simplest way to do this is to **ask the questions directly**. One way you could do this in a Benjamin Banneker paper would be to write *Who was one of the leading mathematicians and astronomers in early America?*

2. Cause Reader to Ask Questions--

In addition to asking questions directly, there are other ways to "ask questions." If, for example, you start with a person's humble birth, **the readers will ask themselves** *How did this person make an impact on the world?* Notice they will ask themselves this question—you don't have to do it.

3. Story or anecdote--

If you start with a **clever story or anecdote**, the reader will want to learn more about this person.

4. List of accomplishments--

If you start with a list of accomplishments, **the reader will wonder how the person accomplished those things.**

5. "Bookend" your paper with an Opening Paragraph and a Closing Paragraph that are LINKed to each other.

Here are some ideas you might want to use for "bookending" a paper about an influential person:

- a. **Start with birth**, end with **impact** of the person
- b. **Start with impact** the person had and **end with birth**
- c. **Start with birth** and end **with death**
- d. **Begin and end with a story** about the person (i.e. a continuing story)
- e. **Open with a list of accomplishments** and **close with the impact of those accomplishments**
- f. **Open with obstacles** the person faced and **end with accomplishments**

<> **E-1.** Now that you have written the body of your essay, you are ready to write notes for an original Opening Paragraph. Follow these steps:

(1) Read the body of your essay aloud to yourself, and consider these options for opening your essay.

- a. **Introducing characteristics** described in an essay. (Tell what each quality or attribute means.)
- b. **Definition** and definition information--about the theme of your paper (i.e. influential)
- c. A song or a poem
- d. A **story**
- e. A **dialogue**
- f. **Quote opening**--by your person or about your person
- g. One of the "bookend" ideas
- h. Other

(2) **In your notes, plan on what you will include in your Thesis Statement.* (You may tweak your original Thesis Statement to fit in your Opening Paragraph however you see fit.)**

- a. Remember, a Thesis Statement is a statement that **tells the "thesis" of your paper--what your entire paper is about.**
- b. It should be a sentence or two in length and should introduce your reader to your topic.
- c. It may be at the very beginning of your Opening Paragraph or at the end of your Opening Paragraph.
- d. It should bridge the gap between your catchy Opening Paragraph and the body of your essay.

(3) Write enough notes for **7-10 sentences** on the lines provided, again not worrying about the order, having too much information, etc.

(4) You may just jot down some thoughts, references, etc., for your Opening Paragraph notes, or you may create a "Sentence-by-Sentence" Outline like you did for the body of your essay.

***Note: If you are used to writing Thesis Statements and Opening Paragraphs, you may experiment with putting your Thesis Statement later in your Opening Paragraph--even at the very end of your Opening Paragraph, if desired. Sometimes this helps the flow of your Opening Paragraph when you are using a story or other information in your Opening Paragraph that you want to keep all together--then follow all of this with the Thesis Statement.**

Opening Paragraph Type

At your level, you should be very deliberate in the types of Opening Paragraphs and Closing Paragraphs you write. In other words, you should plan each Opening Paragraph and Closing Paragraph specifically to your essay. You should not just ramble about your topic. Think critically about this essay and determine how you will open it. Write the type of Opening Paragraph (song, biography, definition, statistic, informative, etc.) you will use on the line provided.

Type of Opening Paragraph: _____

Notes for Opening Paragraph

<> **E-2.** Follow these steps for writing your Opening Paragraph:

- (1) **Write your Thesis Statement at the beginning of your paragraph that tells or introduces the topic of your paragraph. (Or plan to put your Thesis Statement later, if desired.)**
- (2) **Number your notes in the order you want them, and add any information you may have forgotten.**
- (3) Using each set of notes for one sentence in the following way:
 - a. Read a line of notes.
 - b. Consider what you want to say about those notes.
 - c. Say aloud a sentence that you want to use.
 - d. Write down that sentence.
 - e. Repeat these steps for all of your notes.
 - f. You may leave out some information that you do not want to include or add more information if you remember something you forgot.
 - g. Write this paragraph in your notebook (on every other line) or key it on the computer (double spaced) before the essay you just wrote.

Lesson F. Study Skills/Prewriting/Composition: Take Notes for an Original Closing Paragraph

↔ **F-1.** Now that you have written the body and Opening Paragraph of your essay, you are ready to write a Closing Paragraph.

(1) **Your Closing Paragraph will include a Thesis Statement “Reloaded.”**

- a. Remember, a **Thesis Statement “Reloaded”** is a statement that **“closes” your paper--sums up what your entire paper is about.**
- b. It should be a sentence or two in length and should close your paper.
- c. It may be at the very beginning of your Closing Paragraph or at the end of your Closing Paragraph.
- d. It should bridge the gap between your catchy Closing Paragraph and the body of your essay.
- e. It should leave your reader with a feeling of satisfaction after reading your paper.
- f. It may repeat something catchy from your opening or may repeat the title of your essay, if desired.
- g. Be sure your Thesis Statement “Reloaded” is not identical to your Thesis Statement---it should be “reloaded” with the key words still in it.

(2) Write enough notes for **7-10 sentences** on the lines provided, again not worrying about the order, having too much information, etc.

(3) You may just jot down some thoughts, references, etc., for your Closing Paragraph notes, or you may create “Sentence-by-Sentence” Outline like you did for the body of your essay.

(4) Consider the ways to close an essay from this week’s Write On lesson:

- a. Summarizing
- b. General characterizations
- c. Definitions
- d. Song/Poems
- e. Statistics
- f. One of the bookend ideas given in the Opening Paragraph lesson.
- g. One of the Opening Paragraph ideas you didn’t use.

Note: If you are used to writing Thesis Statements “Reloaded” and Closing Paragraphs, you may experiment with putting your Thesis Statement “Reloaded” later in your Closing Paragraph--even at the very end of your Closing Paragraph, if desired. Sometimes this helps the flow of your Closing Paragraph when you are writing a story or other information in your Closing Paragraph that you want to keep all together--then follow this with the Thesis Statement “Reloaded.”

Closing Paragraph Type

At your level, you should be very deliberate in the types of Opening Paragraphs and Closing Paragraphs you write. In other words, you should plan each Opening Paragraph and Closing Paragraph specifically to your essay. You should not just ramble about your topic. Think critically about this essay and determine how you will close it. Write the type of Closing Paragraph (song, biography, definition, statistic, informative, etc.) you will use on the line provided.

Type of Closing Paragraph: _____

Notes for Closing Paragraph

<> **F-2.** Follow these steps for writing your Closing Paragraph:

- (1) Write an **opening sentence (Thesis Statement “Reloaded”)** at the beginning of your Closing Paragraph that tells what your essay was about. (Or plan to put your Thesis Statement “Reloaded” later, if desired.)
- (2) Number your notes in the order you want them, and add any information you may have forgotten.
- (3) Using each set of notes for one sentence:
 - a. Read a line of notes.
 - b. Think about what you want to say about those notes.
 - c. Say a sentence aloud that you want to use.
 - d. Write that sentence down.
 - e. Repeat these steps for all of your notes.
 - f. You may leave out some information that you do not want to include or add more information if you remember something you forgot.
 - g. Write this paragraph in your notebook (on every other line) or key it on the computer (double spaced), after the essay you just wrote.

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

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

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

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

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

Lesson H. Composition: Final Copy Original “Biographical” Essay

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

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

Checklist Challenge for Projects 3 & 4: Original “Biographical” Expository Essay About an Influential Person

Influential Person--1-3-1 Essay Approach

Complete the Checklist Challenge by using these guides:

- Determine which check boxes apply to your level.
- Each box will indicate the number of changes that need to be completed (normally one box for each paragraph).

All ALL LEVELS

B BASIC LEVEL only

E EXTENSION only

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

All All All All

All

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

☞ Focus on content errors at this time.

All All All All

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 you coded your located verbs in your paper.**

Be sure to circle all of the following verbs:

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

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

All All All All

All

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

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

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

All All All All
All

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

Examples:

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

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

All All All All
All

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

Examples:

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

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

All All All All
All

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

Banned Word List

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

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

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

All All All 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 essay. Do not be afraid to use words you cannot spell! Use spell check on the computer or a dictionary to spell these challenging words.**

All

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

Examples:

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

☞ **Tips**

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

All

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

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

All

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

Examples:

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

All

All

All

All

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

All

Instead of:

tree
kind
grass

Use:

maple
compassionate
blades

Instead of:

deep
turn
loud

Use:

bottomless
swerve
obnoxious

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

All

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

Consider the following ideas:

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

☞ **Tips:**

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

All

All

All

All

All

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

Examples:

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

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

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

All

All

All

All

All

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

Examples:

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

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

Combine two complete, related sentences with a semicolon. *If you have already done this, you should still “code” the CC check box(es) and the “semicolon compound sentence(s)” 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.
- They act via traps and snares; they put their victims in challenging positions.

☞ **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).**

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

Examples:

• **Appositive:**

Two sentences: A spider's web is an intricate trap. It seldom releases its victims.

One sentence: A spider's web, **an intricate trap**, seldom releases its victims.

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

• **Compound verbs:**

Two sentences: It traps its victims. It ensnares its victims.

One sentence: It **traps and ensnares** its victims.

☞ **Subject + verb + verb**

• **Subordinate clause placement:**

Two sentences: The spider secures the center of the bridge with a vertical silk strand.

Then it constructs a frame.

One sentence: **Once the spider secures the center of the bridge with a vertical strand**, it constructs a frame.

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

• **Another non-essential opener:**

Two sentences: They are far more subtle in their methods. They act via traps and snares to put their victims in challenging positions.

One sentence: **Subtle in their methods**, they act via traps and snares to put their victims in challenging positions.

☞ **Phrase + CS**

• **Subordinate clause placement mid sentence:**

Two sentences: Orb webs are the ones seen by people most often. They are created by two families of spiders.

One sentence: Orb webs, **which people see most often**, are created by two families of spiders.

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

• **Conjunctive adverb:**

Two sentences: A spider sits patiently in the center of the web. It waits for its victim.

One sentence: A spider waits for its victim; **moreover**, it sits patiently in the center of its web.

☞ **CS; CA, CS**

• **Conjunctive adverb within a sentence:**

Two sentences: They are far more subtle in their methods. They act via traps and snares to put their victims in challenging positions.

One sentence: **They are far more subtle, however, acting via traps and snares**

☞ **CS, CA, CS**

• **Dash preceding clause or phrase:**

Two sentences: Some predators do not catch their prey by assailing them directly. They are far more subtle in their methods.

One sentence: Some predators do not catch their prey by assailing them directly--**they are far more subtle in their methods.**

☞ **CS--CS**

• **Coordinating conjunction (cc) between two complete sentences (CS):**

Two sentences: Each of the twenty-five families of spiders has its own design for a web. Orb webs are the ones most often seen by people.

One sentence: Each of the twenty-five families of spiders has its own design for a web, **but** orb webs are the ones most often seen by people.

☞ **CS , cc CS**

• **Semicolon between two complete sentences:**

Two sentences: Spiders create intricate webs. Victims seldom escape from them.

One sentence: Spiders create intricate webs; **victims seldom escape from them.**

☞ **CS ; CS**

• **Colon usage:**

Two sentences: There are two crafty predators. These include the spider and the Venus' fly trap.

One sentence: There are two crafty predators: **the spider and the Venus' fly trap.**

☞ **CS : CS**

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

All All All All

All

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

Appendix A: Editing and Revising

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

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

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

Proofreader's Marks

Symbol

Meaning



Capitalize a letter



Make a capital letter into a lowercase letter.



Delete (take out)

He went to town. 

Insert punctuation

When he left,  he went to town.



He went town.

Insert



Reverse

He went [#] totown.

Insert space

He went ^{stet...} to town. 

Leave as it was before the mark was added.

He town went to. 

Move



Make a new paragraph

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Write-for-a-Month Series Titles


Write On, Peter Pan Level IV



Three Reasons Essay--Hook as Good Villain vs. Peter Pan as Good Hero
Original Short Story--Getting Away from a Villain on Hook's Ship
Original Research Report--Peter Pan's World

A Write-for-a-Month Book


Write On, Slinky Dog Level II



Advanced Writing Boxes--The Glass Marble
Original Report--Favorite Toy Story Characters

A Write-for-a-Month Book


Write On, Christmas Friends Level III



Twice Told Tale Story--Elves & Shoemaker
Original First Person Essay--Favorite Holiday Traditions

A Write-for-a-Month Book


Write On, Dumbo Level II



Advanced Writing Boxes--Dumbo Story
Story Over Given Material--Dumbo and Jumbo
Original Expository Essay--One or Two Favorite Concession Items

A Write-for-a-Month Book

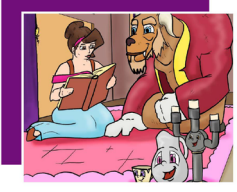
Write On, Mowgli Level V



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

A Write-for-a-Month Book


Write On, Beauty & Beast Level I



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

A Write-for-a-Month Book


Write On, Fairy Tales Level IV



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

A Write-for-a-Month Book


Tools & Tricks Level I



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

A Write-for-a-Month Book

Twice Told Tales Level III



Twice-Told Tale Story Writing--Chicken Little
Twice-Told Tale Story Writing--Emperor's New Coat

A Write-for-a-Month Book

Click on My TPT Products

Bug on a Log
Preposition practice

Ladybug Dan Preposition Sentences

in blanks with prepositions:

from over above away from

within behind below

Language Arts Ladybug

Student Sheets and Answer Keys

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

Tricky Tricks to Help II Stick
Posters

5 Parts of a
Sentence
TO HELP IT
STICK

Language Arts Ladybug

Reference Ring

Beauty and the Beast

Preposition Practice

Language Arts Ladybug

8 Parts of Speech Posters

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

Articles

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Articles: Definite

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Using an

Language Arts Ladybug

Articles Poster Set

Fairy Tale Writing

Fairy Tales:
How to Create and Write Using
Writing Boxes

Little Red Riding Hood
Level I

Language Arts Ladybug

Sentence and Paragraph Writing
for Beginning Writers

Christmas Writing
Twice - Told Tale

Grades
6th, 7th
& 8th

Christmas: Original Creative Writing - Twice-Told Tale

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

TABLE OF CONTENTS

Project 1 Christmas Challenge for Christmas... 20

Project 2 Christmas Challenge for Christmas... 20

Language Arts Ladybug

The Elves and The Shoemaker

Grades
3rd, 4th,
5th & 6th

Beginning Think Fast Grammar Quiz

Deepening Think Fast Grammar Quiz

Grammar Quiz and Answer Key

Language Arts Ladybug

Christmas Writing

Grades
6th, 7th
& 8th

Three Holiday Traditions Essay -
Level III

TABLE OF CONTENTS

Project 1 Christmas Challenge for Christmas... 19

Project 2 Christmas Challenge for Christmas... 19

Language Arts Ladybug

Three Holiday Traditions

Color and Read,
Mowgli!

Language Arts Ladybug

the
ABC
Sounds Song
Packet

Aa Bb Cc

Language Arts Ladybug

Baby Shark Plays
by Donna Reish

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Twice-Told Tales

Classic Stories

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

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Teaching Services



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

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

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