Write for a Month

Black Americans' Contributions

Level IV

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AKA LANGUAGE ARTS LADY

Write-for-a-Month

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

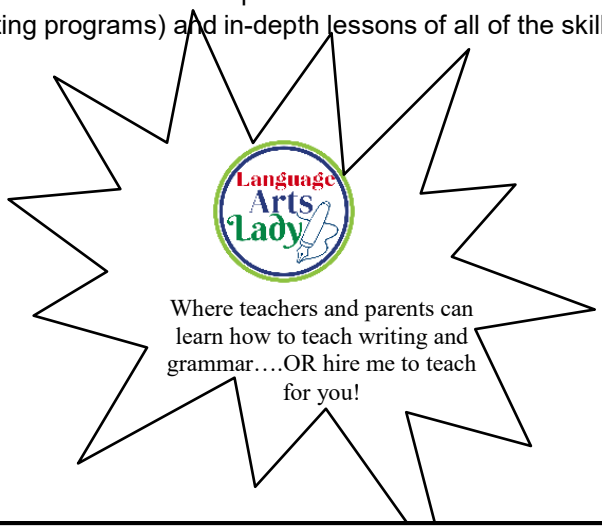
The *Write-for-a-Month* (WFAM) series of books is from LAL's line of digital publications. WFAM is a digital arm of the small- press homeschool publisher, Character Ink Press/Language Arts Lady Blog, and houses a variety of month-long writing books, grammar downloads, readers, and more for teachers,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

The WFAM books are writing/composition books of two to four lengthy lessons each, between 50 and 120 pages per book (depending on the level). These books contain writing projects that last one month (four weeks) 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 & Essay From Given Source—George Washington Carver
- Original Expository Essay—Three Black Americans' Outstandinging Contributions

Skills:

- Direct Quotation Use
- Definition Opening Paragraph
- Template Paragraph Writing
- Checklist Challenge Coding
- Thesis Statement
- 1-3-1 Essay Approach ("Five Paragraph" Approach)
- Quotation Punctuation and Capitalization
- Transitions
- Thesis Statement
- Thesis Statement "Reloaded"

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 IV

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Projects 1 & 2: Sentence-by-Sentence Outline and Essay From Given Source

George Washington Carver

Overview of Essay

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

I. TOPIC OF ESSAY

You will be writing an informative essay over given material.

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY

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

III. SENTENCES PER PARAGRAPH

All students will write the number of sentences that each paragraph contains in given passage (or more, but not fewer).

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

IV. OPENING PARAGRAPH

All students **will** write an original **Opening Paragraph. This will be a Definition Template Paragraph.**

V. CLOSING PARAGRAPH

All students **will** write a **Closing Paragraph** that is included in the given material to write from.

VI. QUOTATIONS WITHIN YOUR ESSAY

All students will include **at least one directquotation.** You will be given instructions on how to do this within the writing lesson this week. It may fall in the Opening Paragraph or Closing Paragraph, if desired.

VII. ADDITIONAL SKILLS

You will learn/further develop the following additional skills:

A. **Direct Quotation Use**
B. **Definition Opening Paragraph**
C. **Template Paragraph Writing**
D. **Checklist Challenge Coding**
E. **Thesis Statement**

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).

PoB-A	Paragraph 1	George Washington Carver was born sometime around 1864, just a year or two prior to the Civil War's end. His parents were slaves owned by a man named Moses Carver. Shortly after his birth, his family was kidnapped, and only he and his older brother were returned to their owners. Moses and Susan Carver kept the brothers, and Mrs. Carver taught the boys to read and write in her home since no school in their area allowed black children to attend.
PoB-B	Paragraph 2	The young Carver received a high school education in Minneapolis, Kansas. While he was accepted into Highland College (also in Kansas), he was rejected once the authorities discovered, upon his arrival, that he was black. Rather than giving up on an education, he worked on biological and geological experiments and collections. He continued his studies, expanding them to include art in 1890 when he went to Simpson College in Iowa. His drawings eventually led him to Iowa State Agricultural College to study botany.
PoB-C	Paragraph 3	Following the receipt of his degree from Iowa State in 1896, Carver was employed by Booker T. Washington to manage the agriculture department of the African-American Tuskegee Institute. Carver had phenomenal success at Tuskegee, including the development of crop rotation and the institution of alternative cash crops for farmers whose fields were dominated by cotton. His work contributed to the identification of new crops and varied product use—thus, helping to boost the income and quality of life for many uneducated people. Carver achieved prominence for his unconventional research on plant biology; outstanding teaching methods; diverse and unusual uses of formerly-limited-use crops; and speeches and advisement to Congress, Theodore Roosevelt, the British Royal Society of Arts, and even Mahatma Gandhi.
Closing Paragraph	Paragraph 4	He is best known for unlocking or discovering over one hundred products from the humble peanut. Some of these creations include milk, butter, cheese, candy, coffee, soap, oil, shaving lotion, wood stains, dyes, linoleum, flour, breakfast cereal, shampoo, and axle grease. George Washington Carver used his position and fame (he was considered the foremost black intellectual of his time) for the promotion of scientific causes, racial harmony, and furtherance of his people. He passed away after a fall down the stairs in 1943 when he was seventy-eight years old. His tombstone, right next to Booker T. Washington, reads, "He could have added fortune to fame, but caring for neither, he found happiness and honor in being helpful to the world."

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

<> A. Follow these steps to write a Sentence-by-Sentence (S-by-S) Outline for 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 to 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.

3. **Repeat these steps** for all of the paragraphs and sentences in the passage.

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

+Always use as few words as possible.

All--Paragraph of Body A

Topic of Paragraph 1 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

(You may use up to seven words for Sentence Four.)

All--Paragraph of Body B

Topic of Paragraph 2 _____

Sentence 1 _____

Sentence 2 _____

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

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

All--Paragraph of Body C

Topic of Paragraph 3 _____

Sentence 1 _____

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

Sentence 2 _____

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

Sentence 3 _____

(You may use up to seven words for Sentence Three; you may omit or include a dash.)

Sentence 4 _____

(You may use up to nine words for Sentence Four; only plan to include semicolons if you know how to use them properly.)

All--Closing Paragraph

Topic of Paragraph 4 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

(You may use up to seven words for Sentence Three.)

Sentence 4 _____

Sentence 5 _____

(You may use up to seven words for Sentence Five; you may plan to include the quote word-for-word.)

Sample S-by-S Outline

Closing Paragraph

Topic of Paragraph 4: GWC was a greater inventor and a strong influence throughout his life and even in death

Sentence 1: +++ known 4 unlocking/discovering +++ 100 products → peanut

Sentence 2: milk, butter, cheese, candy (see list)

Sentence 3: GWC → position & fame promote scientific causes, racial harmony, & further blacks

Sentence 4: died 1943 fall↓ stair @ 78

Sentence 5: buried → Booker T. Washington tombstone (quote)

Sample Paragraph From S-by-S Outline

Paragraph 4

Carver is recognized as the creator of hundreds of items from the remarkable peanut. These items include, but are not limited to, milk, butter, cheese, candy, coffee, soap oil, shaving lotion, wood stains, dyes, linoleum,flour, breakfast cereal, shampoo, and axle grease. Because of Carver's intellect, he was able to use his reputation and popularity to encourage cooperation and progress in the black community as well as to endorse scientific principles. In 1943, at the age of seventy-eight, George Washington Carver's life ended after a fall down a flight of stairs. "He could have added fortune to fame, but caring for neither, he found happiness and honor in being helpful to the world" is written on his gravestone which stands next to Booker T. Washington's grave.

Sentence-by-Sentence Outlining Symbols

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

+ can mean *up, more, above, increase, better, important*

= can mean *the result of, the same as, equal to, means, like, occurred*

can mean *number, pound,* or *numeral*

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

→ can mean the *result of, caused, said, showed, back, forward, front, to, like*

@ can mean *at, to, from*

$ can mean *money, cost, expensive*

∧ can mean *up, above, more*

++ can mean *most important, more important*

" " can mean spoken words or special words

<, > can mean *more, greater than, less than, less, great, important, unimportant, vast, large, small*

Lesson B. Write On: Inserting Quotes in Outline

<> B-1. Study the General Quote Inclusion in Outline Box (Box B-1).

General Quote Inclusion in Outline

When you include a quotation in your writing, you may write the entire quote in your outline so that when you are ready to write, you will not have to look it up.

Unless your teacher tells you to do otherwise, you should **write the entire quote in your outline** for now so that you are ready to include your quote when you are writing your paper:

1. Write your quote neatly on the lines provided word-for-word as it appears in your source.
2. Be sure you use the exact wording, punctuation, and spelling of the original quote. (When you are quoting a person or a source word-for-word, your copy of it must be identical to the original.)
3. Put quotation marks around your quote, with the first one coming before the first word of the quote and the last one coming after the final punctuation mark of your quote.
4. Be sure you include anything that you will need for that sentence--the correct spelling of the person who said it, a date or place, etc.

Box B-1

<> B-2. Study the two "Quotes in Your Outline Box" (Box B "People" and Box B "Book")

Citation Examples for "People" Quotes in Outline
(Already Quoted in the Source)

If your quote is by a person, include their name and credentials on outlining lines:

"Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." G.K. Chesterton (English writer late 1800's; 80 books)

"Being born in a duck yard does not matter, if only you are hatched from a swan's egg." (Hans Christian Anderson, Danish writer, famous for his fairy tales)

Box B "People"

Citation Examples for "Book" Quotes in Outline
(Lifted Text--Not Already Quoted in the Source)

A. A "book quote" may come from a book, newspaper, magazine, web site, etc.--any words you lift from a source and make into a quote.

B. Lifted text words were not quoted in your source, but any time you use any words, word-for-word, they must be quoted with quotation marks since they belong to someone else.

C. When you quote a source, you will just lift words from a book (or other source) and put them in your essay or report, along with quotation marks and the name of the source.

D. Be sure to include information about the source where you lifted the text--name, author, credentials, etc.:

"The simplicity of good overcoming evil is deeply reassuring to a child struggling to make sense of the wide world around them." "5 Reasons Fairy Tales are Good for Children" on Learning Through Literature

Note: If you are quoting a person (not just lifting words from a source but actually using words that were spoken by a person (even if the quote came from a book or source), just treat the words like a "person quote" for now and use a speech tag that tells who the speaker is (not the book or source title containing this quote). (See the "People Quotes" box.)

Note: These samples are for the outline. In your text, you will use the author's name in the speech tag.

Box B "Book"

<> B-3. Study the Basic Quote boxes provided and highlight the approach you will use for your quote.

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

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

Tips:

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

Details of Quote Rule #1:

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

*said,--A comma should follow most speech tags. (Only use a colon if the speech tag is a complete sentence.)
***"If**—Most of the time, a quote begins with a capital letter.
* again."—Be sure your ending period goes inside the closing quotation mark.

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

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

Tips:

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

Details of Quote Rule # 2:

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

***"If**—Most of the time, a quote begins with a capital letter.
* again,"—Be sure to end your quote with a comma when you have an ending speech tag (rather than a period) since your complete sentence will end in a period. Also be sure that your comma is inside the closing quotation mark.
* said a wise person. –A speech tag found at the end of the quote begins with a lower case letter (unless the first word of it is a proper noun). The entire sentence ends with a period since the sentence itself is a statement.

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

Charlie Brown asked, "Where have I gone wrong?"

Tips:

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

Details of Quote Rule # 3:

Charlie Brown asked, **"Where** have I gone wrong?"

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

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

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

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

"Where have I gone wrong?" asked Charlie Brown.

Tips:

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

Details of Quote Rule # 4:

"Where have I gone wrong?" asked Charlie Brown.

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

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

Note: A quote sentence may contain both a question mark (at the end of the quote question) and a period (at the end of the whole sentence).

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

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

(1) "Where have I gone wrong?" **he** asked.

(2) "Where have I gone wrong?" **a**sked Charlie Brown.

(3) "Where have I gone wrong?" **C**harlie Brown asked.

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

He exclaimed, "Watch out!"

Tips:

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

Details of Quote Rule # 5:

He exclaimed, **"Watch** out!"

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

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

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

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

"Watch out!" he exclaimed.

Tips:

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

Details of Quote Rule # 6:

"Watch out!" he exclaimed.

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

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

Note: A quote sentence may contain both an exclamation mark (at the end of the exclamatory quote) and a period (at the end of the whole sentence).

* exclaimed. – A period should follow the entire sentence.

Lesson C. Composition/Creative Writing: Write a Rough Draft Essay From a Sentence-by-Sentence Outline

<> C-1. Follow these steps for writing your rough draft essay from your Sentence-by-Sentence 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. Study Skills and Prewriting: Learning About the Definition Paragraph/Outline and Write Opening Definition Paragraph

A Patterned Paragraph may be used in isolation--in a one paragraph writing or as an Opening or Closing Paragraph. **A Patterned One Paragraph Essay is one in which a list of items is included in that paragraph.** This "Patterned Approach" is especially helpful to young or new writers who need help deciding on a paragraph's content.

A Patterned Paragraph in isolation is good to use for an Opening Paragraph or Closing Paragraph. To avoid confusion, we will call the Patterned Paragraph in isolation the Template Paragraph.

A Template Paragraph is one in which you follow a set of things (template items) to include.

You may write any of the following Template Paragraphs for an Opening Paragraph or Closing Paragraph:

1. **Definition Template** Paragraph
2. **Quotation Template** Paragraph
3. **Five W Template** Paragraph
4. **Story (or Scene) Template** Paragraph

The Definition Paragraph is taught in LAL books as a strong Opening Paragraph or Closing Paragraph. Consider how it could be used in any of these scenarios:

a. In an **essay about three colors**, a Definition Paragraph may be used as an Opening Paragraph or Closing Paragraph, **defining the term *color* or *color wheel*.**

b. In an **essay about three character qualities**, a Definition Paragraph may be used as an Opening Paragraph or Closing Paragraph **about the term *character* or *virtue* or *reputation***.

c. In an **essay about three things that influence a person's success,** a Definition Paragraph may be used as an Opening Paragraph or Closing Paragraph **about the term *success* or *goals*.**

d. In an **essay about three poignant quotes,** a Definition Paragraph may be used as an Opening Paragraph or Closing Paragraph **about the term *poignant*.**

e. **In a report about a person's accomplishments** (like this week's George Washington Carver report), **a Definition Paragraph may be used** to define that person's character or successful attribute--to introduce your reader to that person.

Study the aspects that might be included in a Definition Paragraph for an Opening Paragraph in the Definition Paragraph Template provided.

An example of a Definition Paragraph about a character quality is provided—first its outline then the paragraph. This paragraph could have been one paragraph of the body for a character quality essay--or it could be an Opening Paragraph or Closing Paragraph for an essay about the quality. Study this to see how a Definition Paragraph is created.

<> D-1. Read the Sample Outline/Template and Sample Definition Paragraph (Sample Boxes D-1).

Sample Definition Paragraph Template

Topic Sentence: Creativity = character quality → people +++ walks of life & +++ occupations = further themselves

Definition: Creativity = "the skill of bringing into existence through imaginative talents."

Synonyms: Synonymous w/ imaginativeness, ingeniousness, ingenuity, invention, inventiveness, & originality.

Antonyms: Dullness, dryness, unimaginativeness, uninventiveness, & unoriginalness = antonyms of creativity.

Related terms: *Genius, talent, & skill are +++ associated w/ creativity, one does ~~genius~~ or have ~~extraordinary~~ ~~talents~~ & ~~skills~~ 2 b creative or have quality of creativity
*Resourcefulness seems +++ directly linked 2 creativity > genius or talent
*One ~~genius~~, but excels using using things around him, seeing things in unusual ways, & exercising brain 2 limits = +++ chance of being creative, w/ or w/o intelligence or superior skills

Examples: Creativity = clever, willing people benefited society w/ attribute--i.e. George Washington Carver = found hundreds uses 4 peanut

Closing Sentence: Creativity = quality worth cultivating

Sample for D-1

Sample Definition Paragraph

Creativity is a character quality that people from nearly all walks of life and all occupations can use to further themselves. Creativity has been defined as "the skill of bringing into existence through imaginative talents." It is synonymous with imaginativeness, ingeniousness, ingenuity, invention, inventiveness, and originality. Dullness, dryness, unimaginativeness, uninventiveness, and unoriginalness are all antonyms of creativity. Genius, talent, and skill are often associated with creativity--though one does not have to be a genius or even have extraordinary talents and skills in order to be creative--in order to have the quality of creativity. Actually, resourcefulness seems more directly linked to creativity than genius or talent. If one is not a genius, but he excels at using things around him, seeing things in unusual ways, and exercising his brain to its limits, he has a good chance of being creative with or without intelligence or superior skills. When one thinks of creativity, he often thinks of clever, willing people who have benefited society with this attribute--people like George Washington Carver, who found over a hundred uses for the humble peanut and furthered the causes of black people in phenomenal ways.

Sample for D-1

<> D-2. Read through the Definition Paragraph Template box to see the potential elements of a Definition Paragraph in a concise format (Box D-2)

Definition Paragraph Template Summary

1. **Topic Sentence**
2. **Definition**
3. **Synonyms**
4. **Antonyms**
5. **Related terms**
6. **Opposite qualities**
7. **People associated with it**
8. **Quote**
9. **Examples**
10. **Closing Sentence**

Box D-2

<> D-3. Practice the Definition Patterned Paragraph by creating an outline for one about a character quality or other pertinent topic (besides creativity) using the provided prompts and outlining lines. Be sure to write one that you could use to introduce your George Washington Carver report from given material. This will become your Opening Paragraph for this project.

peanut	initiative	faithfulness	genuineness	greatness
inventor	perseverence	prejudice	resourcefulness	

Definition Paragraph Template With Outlining Lines

1. Topic sentence: _____

_____

_____

2. Definition: _____

_____

_____

3. Synonyms: _____

_____

_____

4. Antonyms: _____

_____

_____

5. Related terms: _____

_____

_____

_____

6. Opposite Qualities: _____

_____

_____

(cont'd on next page)

Box D-3

Definition Paragraph Template With Outlining Lines (cont.)

7. People associated with it: _____

_____

_____

8. Quote: _____

_____

_____

9. Examples: _____

_____

_____

10. Closing Sentence: _____

_____

_____

Box D-3 (cont. from previous page)

***Note that you would likely not have <u>all</u> aspects of the template in one paragraph. You will choose the aspects that bring out the points of the word you are defining that you would like to emphasize.**

<> D-4. Write a Definition Patterned Paragraph using your notes from D-3--be sure to include a Thesis Statement (or LINK) to the body of your report for this week. This will make your entire essay five paragraphs long.

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

<> **E.** Use the Checklist Challenge located after this week's lesson to edit your 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 F. Composition: Final Copy Biographical Essay From Given Material

<> **F-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.

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

Optional--Advanced Checklist Challenge Coding

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

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

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

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

Box E

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

George Washington Carver

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.**

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

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

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

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

All

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: **"I Think I Can; I Think I Can; I Think I Can"**
- Something Comical: **"Oh Nuts!"**
- Something bold: **"Endless Ideas"**
- A song title or line: **"Found a Peanut"**
- Something informative: **"Wonderful Workshop"**
- Something about character: **"Never Give Up"**
- Other: **"For the Furtherance of His People"**

🗝 **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.**

All

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).

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 Expository Essay

Three Black Americans' Outstanding Contributions

Overview of Original Expository Essay Using 1-3-1 Approach

Expository essay writing explains to the reader (or "exposes" him to information). While essays may need research (such as this project), an essay usually doesn't require a bibliography and extensive citations.

I. TOPIC OF ESSAY

You will be writing an **Expository Essay** about **three black Americans who made contributions.** You may choose three given below or others.

A. **Sojourner Truth**
B. **Rosa Parks**
C. **Frederick Douglass**
D. **Martin Luther King, Jr.**
E. **George Washington Carver**
F. **Booker T. Washington**
G. **Others**

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY

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

*P'soB--Paragraphs of Body

III. SENTENCES PER PARAGRAPH

A. **Basic** students will write **6-8 sentences per paragraph**.
B. **Extension** students will write **8-10 sentences per paragraph.**

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

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 ways.

VII. QUOTATIONS WITHIN YOUR ESSAY

Students **are** assigned the addition of at least **one quote**. Any added quotes will **not** have to be formally cited; you may just include the author of the quote and other needed author information.

VIII. WRITE ON/ADDITIONAL SKILLS

Students will learn various ways to **open and close an essay**.

A. **1-3-1 Essay Approach ("Five Paragraph" Approach)**
B. **Quotation Punctuation and Capitalization**
C. **Transitions**
D. **Thesis Statement**
E. **Thesis Statement "Reloaded"**

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

*LAL--Language Arts Lady

Lesson A. Study Skills/Prewriting: The 1-3-1 Paragraph Approach

We will learn the 1-3-1 Essay Approach this week—while writing original paragraphs for a “three ways” Essay.

Three Topics—One-Topic-Per-Paragraph

1. In this type, an Opening Paragraph (or opening sentence) introduces a major topic of which you will be writing about three “sub-parts” in the body of your paper.
2. A Closing Paragraph (or closing sentence) wraps up all three paragraphs.
3. This is the most simplified method because it is truly **like writing three one-paragraph essays and then putting those three together into one.**
4. In this method, you do not need as much information in your head (or via research) about one topic—but rather smaller amounts of information about three topics.

This will create your three paragraphs of body (P'soB)--three black Americans' outstanding contributions.

<> A-1. Read the student sample, "Three Black Americans Who Made Contributions" (Box A-1), paying close attention to:

(1) Opening Paragraph and Closing Paragraph

(2) 3 P'soB

(3) Three Ways

(4) Thesis Statement

(5) Thesis Statement Reloaded

(6) Transition from one paragraph/one reason to the next

Zachary Kieser Composition Class

Student Sample - Three Black Americans Who Made Contributions

What does it mean to contribute? *Merriam-Webster.com* defines "contribute" as a verb that means "to play a significant part in making something happen." Even the smallest changes in society stem from multiple people's committed involvement. Any advancement in technology or equality springs from a variety of people's influences. At the national level, the United States would not be what it is today without assistance from millions of its citizens. **Three black Americans who contributed to their communities, their race's equality, and their nation are Sojourner Truth, Rosa Parks, and Frederick Douglass.** **[Opening Paragraph--Definition Paragraph]**

Sojourner Truth overcame an early life in slavery to become a powerful advocate for black and women's rights. Truth was born between 1797 and 1800 to enslaved parents in New York. Truth's birth name was Isabella Baumfree. She suffered under brutal slavery for years. At one point she fell in love with a slave from another farm and saw him beaten brutally when his owner discovered the relationship. Baumfree escaped slavery with her baby daughter in 1826. She gained her freedom permanently when New York ended slavery in 1827. On June 1, 1843, Baumfree changed her name to Sojourner Truth and became a traveling preacher and singer. She traveled across the North for years, urging numerous audiences to support abolition and women's rights. Truth died in Michigan in 1883, and nearly one thousand people honored her contributions by attending her funeral. [PoB A--Sojourner Truth]

Though like Sojourner Truth, she used her voice to influence her world, Rosa Parks used one action to contribute most strongly to change in her nation. Rosa Louise McCauley entered the world in Tuskegee, Alabama on February 4, 1913. She married Raymond Parks in 1932. She joined him in assisting the Montgomery National Association for the Advancement of Colored People (NAACP) chapter. Rosa Parks began meeting other activists and attended the Highlander Folk School in 1955 to receive activism training. Park's greatest moment came on December 1, 1955 when she refused to move to the back of a city bus as the law and the driver demanded. Her defiance inspired a boycott of Montgomery's buses. This, in turn, helped spark the nationwide Civil Rights Movement for black rights. Parks then spent the rest of her life speaking innumerable times in support of black rights until her death in 2005. Her activism left a permanent and invaluable mark on the United States. [PoB B--Rosa Parks]

PoB = Paragraph of Body

Box A-1 (continued on next page)

Box A (continued from previous page)

Using not merely his voice but also his pen, Frederick Douglass was a third powerful advocate for change in his nation. Though enslaved for the first twenty years of his life, Frederick Augustus Washington Bailey taught himself to read and write. Eventually, he escaped to freedom on September 3, 1838. Soon after, he adopted the last name Douglass to demonstrate his new independence. Frederick quickly began speaking out against slavery in speech and writing. In 1845, he published ***Narrative of the Life of Frederick Douglass, an American Slave***, the first of three autobiographies he would pen. His works proved immensely popular and hugely influential in the growing U.S. abolition movement. He lived to see abolition become a reality in his country, and he then held several government offices to assist in Reconstruction. He died in 1895 as one of the most respected and prominent black activists in the United States. **[PoB C—Frederick Douglass]**

Frederick Douglass once declared, "The life of the nation is secure only while the nation is honest, truthful, and virtuous." Sojourner Truth contributed to the United States becoming more honest, truthful, and virtuous by speaking out for black and women's rights. For Rosa Parks, urging the nation to live up to its ideals meant starting with a simple act of defiance. Her single action played a huge part in starting the Civil Rights Movement, which pushed for the virtue of equal rights across the United States. Frederick Douglass also followed through on his words and called for a better and more just society. His speaking and writing helped the nation see how much slavery betrayed America's strong moral ideals. Though each accomplished it differently, Sojourner Truth, Rosa Parks, and Frederick Douglass all contributed powerfully to their society. [Closing Paragraph—Quote Paragraph]

= Thesis Statement & Thesis Statement Reloaded
Bold & Underline = Transition/paragraph topic sentences
PoB = Paragraph of Body

Box A-1

<> **A-2.** Now that you have studied the provided sample, complete the following steps:

1. Do a quick online search of black Americans who made contributions
2. Choose the three you would like to write about and list them in the Directed Brainstorming Box (Box A-2) provided
3. Research those three and write down facts, quotes, etc., under each one, including who said the info and what makes that person an expert. See facts from the sample written below to see some types of info you might need:

Sojourner Truth	**Rosa Parks**	**Frederick Douglass**
• Birth name was Isabella Baumfree • Enslaved in New York before slavery was outlawed there • Sang as well as spoke at many abolition events • Spent years touring the country to speak against slavery • Died in Michigan and still had 1000 attend her funeral	• Received activism training in the summer of 1955, right before bus defiance • Kept speaking on rights issues for decades after bus incident	• Quote from him--"The life of the nation is secure only while the nation is honest, truthful, and virtuous." • Birth name was Frederick Augustus Washington Bailey • Wrote three autobiographies to help push for abolition

Directed Brainstorming Box

Three Black Americans Who Made Contributions

First Black American Who Made Contributions	Second Black American Who Made Contributions	Third Black American Who Made Contributions

Box A-2

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

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

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

For instance, if you were writing an opening sentence about one of your paragraphs, like the one about Sojourner Truth, you might say *Sojourner Truth overcame an early life in slavery to become a powerful advocate for black and women's rights.*

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

For example, ***Three black Americans who contributed to their communities, their race's equality, and their nation are Sojourner Truth, Rosa Parks, and Frederick Douglass.***

<> B. Now that you have thought about your ways and possibly researched them, you are probably ready to write a "Working" Thesis Statement about them:

1. **Write one sentence that tells the reader what your essay is about.**
2. Be sure it **includes all aspects of your essay.**
3. Do **not** say, *In this essay, you will learn about*...or *In this essay, I will tell you...*

Sample "Working" Thesis Statement

Three black Americans who contributed to their communities, their race's equality, and their nation are Sojourner Truth, Rosa Parks, and Frederick Douglass.

My "Working" Thesis Statement for this essay: _____

_____

_____

_____

Lesson C. Write On: Inserting Quotes in Outline

<> C-1. Study the General Quote Inclusion in Outline Box (Box C-1).

General Quote Inclusion in Outline

When you include a quotation in your writing, you may write the entire quote in your outline so that when you are ready to write, you will not have to look it up.

Unless your teacher tells you to do otherwise, you should **write the entire quote in your outline** for now so that you are ready to include your quote when you are writing your paper:

1. Write your quote neatly on the lines provided word-for-word as it appears in your source.
2. Be sure you use the exact wording, punctuation, and spelling of the original quote. (When you are quoting a person or a source word-for-word, your copy of it must be identical to the original.)
3. Put quotation marks around your quote, with the first one coming before the first word of the quote and the last one coming after the final punctuation mark of your quote.
4. Be sure you include anything that you will need for that sentence--the correct spelling of the person who said it, a date or place, etc.

Box C-1

<> C-2. Study the two "Quotes in Your Outline" Box (Box C "People" and Box C "Book")

Citation Examples for "People" Quotes in Outline
(Already Quoted in the Source)

If your quote is by a person, include their name and credentials on outlining lines:

"The life of the nation is secure only while the nation is honest, truthful, and virtuous."
Frederick Douglass (19th-century abolitionist orator and writer)

"Commit yourself to the noble struggle for equal rights. You will make a better person of yourself, a greater nation of your country, and a finer world to live in."
(Martin Luther King, Jr., American icon, famous for leading the Civil Rights Movement)

Box C "People"

Citation Examples for "Book" Quotes in Outline
(Lifted Text--Not Already Quoted in the Source)

A. A "book quote" may come from a book, newspaper, magazine, web site, etc.--any words you lift from a source and make into a quote.

B. Lifted text words were not quoted in your source, but any time you use any words, word-for-word, they must be quoted with quotation marks since they belong to someone else.

C. When you quote a source, you will just lift words from a book (or other source) and put them in your essay or report, along with quotation marks and the name of the source.

D. Be sure to include information about the source where you lifted the text--name, author, credentials, etc.:

"Simplifications of Park's story claimed that she had refused to give up her bus seat because she was tired rather than because she was protesting unfair treatment. But she was an accomplished activist by the time of her arrest, having worked with the NAACP on other civil rights cases." "Rosa Parks" on Brittanica

Note: If you are quoting a person (not just lifting words from a source but actually using words that were spoken by a person (even if the quote came from a book or source), just treat the words like a "person quote" for now and use a speech tag that tells who the speaker is (not the book or source title containing this quote). (See the "People Quotes" box.)

Note: These samples are for the outline. In your text, you will use the author's name in the speech tag.

Box C "Book"

Lesson D. Study Skills and Prewriting: Outline Original Paragraphs

<> D. Outline each paragraph of your ways fairy tales help essay on the outlining lines provided:

(1) **Review the** facts and quotes etc., that you put in your Brainstorming Box (Box A) earlier that you might want to include in your essay.

(2) **"Work" in your Brainstorming Box** by doing the following:

a. **Review it** and add to it as you think of more ideas.

b. **Mark through anything you do not want** to include in your essay.

c. **Number the ideas you have in the order that you think you would like to include them** in your paragraph.

(3) **Outline your essay one paragraph at a time** in a Sentence-by-Sentence (S-by-S) manner. You may use complete sentences, statements, or key words for each sentence.

a. You may want to outline using words from your source and then write the material in your own words when you write your essay.

b. You may or may not use all of the outlining lines provided.

(4) Somewhere in the first sentence or two of the outline, you need to **transition** into your paragraph--a sentence or two that does all of the following:

a. Transitions **from the previous paragraph into this one**

b. **Introduces the next way fairy tales help**

c. **"LINKS" that way fairy tales help with the thesis.**

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

All--Paragraph A of Body

Topic of PoB-A--**First Black American's Outstanding Contribution:** _____

LINK/Transition (+) _____

LINK/Transition (+) _____

Support Sentence 1 (SS-1) _____

SS-2 _____

SS-3 _____

SS-4 _____

SS-5 _____

SS-6 _____

SS-7 _____

SS-8 _____

SS-9 _____

SS-10 _____

All--Paragraph B of Body

Topic of PoB-B--**Second Black American's Outstanding Contribution:** _____

LINK/Transition (+) _____

LINK/Transition (+) _____

Support Sentence 1 (SS-1) _____

SS-2 _____

SS-3 _____

SS-4 _____

SS-5 _____

SS-6 _____

SS-7 _____

SS-8 _____

SS-9 _____

SS-10 _____

All--Paragraph C of Body

Topic of PoB C--**Third Black American's Outstanding Contribution:** _____

LINK/Transition (+) _____

LINK/Transition (+) _____

Support Sentence 1 (SS-1) _____

SS-2 _____

SS-3 _____

SS-4 _____

SS-5 _____

SS-6 _____

SS-7 _____

SS-8 _____

SS-9 _____

SS-10 _____

+ Eighty percent of the time the paragraph's topic sentence (or LINK) falls within the first two sentences of a paragraph. This introduces that paragraph and/or links that paragraph to the previous one.

Lesson E. Write On: Quote Rules and Samples

You are assigned the addition of at least one quotation in this project. You will want to learn even more about quotations in order to do this well.

<> E-1. Study the quotation rules provided below:

Punctuation Rules

1. Always put periods and commas **inside** a closing quotation mark in the United States:
   a. He said, "Old soldiers never die; they just fade away**."**
   b. "Old soldiers never die; they just fade away**,"** he said.
2. Put a question mark or exclamation point inside the closing quotation mark only if **it is part of a quotation**; otherwise, the question mark or exclamation point should be placed outside the closing quotation mark:
   a. "Is he coming over**?"** they asked. (Place the question mark **inside** the closing quotation mark since the question mark is part of the quotation.)
   b. "Watch out**!"** he exclaimed. (Place the exclamation point **inside** the closing quotation mark since the exclamation point is part of the quotation.)

Speech Tag Rules

1. A speech tag (words showing who the speaker is) can come before or after the quotation. (Speech tags are **not** surrounded by quotation marks.)
   • **She said,** "He is kind."
   • "He is kind," **she said.**
2. When a speech tag comes at the beginning of a quotation, a comma should follow the speech tag:
   • Dad sai**d, "**Get all of your jobs done."
3. Use a comma at the end of a declarative (statement) quotation instead of a period even if a complete sentence (in quotation marks) comes before the speech tag: "I read it**,"** he said.
   a. A sentence may only have one period.
   b. You must use a comma inside closing quotation marks in a sentence with an ending speech tag--not a period (since your sentence already contains a period at the end of it--after the ending speech tag).
4. When a speech tag comes at the end of a question or exclamatory quotation, a question mark or exclamation point should be placed before the speech tag, inside the closing quotation mark (assuming that the question mark or exclamation point is part of the quote). A sentence with a quote **may** contain both a question mark or exclamation point (in the quote) and a period at the end of the sentence--just not two end mark periods.
   a. "Have you read it**?"** asked Donna.
   b. "Watch out**!"** Ray shouted.

<> **E-2.** Study the quotation box provided, following these steps:

(1) **Read the quote at the top of each one.**

(2) Read the Tips, one at a time, and **look back in the quote to see how those tips apply to that quote.**

(3) **Read the Details of the Quote Rule, also one at a time, and follow the underlining, bold fonting, and shading in the sample that explains the exact punctuation** of that type of quote, speech tag placement, capitalization needed, etc.

(4) Get help from your teacher to review these, if needed.

(5) **Go S-L-O-W-L-Y through the box.** Circle, underline, highlight—whatever is needed to help cement the rules and examples given.

Basic Quotes With Beginning Speech Tag and Ending Speech Tag in Your Essay or Report

Details of Quote Rule -- With Beginning Speech Tag:

Helen Keller said, "Although the world is full of suffering, it is full also of the overcoming of it."

* said,--A comma should follow most beginning speech tags. (Only use a colon if the speech tag is a complete sentence.)
* **"A**lthough--Most of the time, a quote begins with a capital letter.
* it." --Be sure the sentence's **ending period goes inside the closing quotation mark.**

Details of Quote Rule -- With Ending Speech Tag:

"Although the world is full suffering, it is full also of overcoming of it," said Helen Keller.

* **"A**lthough--Most of the time, a quote begins with a capital letter.
* it," -- Be sure to **end your statement quote with a comma** (rather than a period) when you have an ending speech tag since your complete sentence will end in a period. Also be sure that your **comma is inside the closing quotation mark.** (You place a comma at the end of your quote when you have an ending speech tag because your sentence will have a period at the end of it. **A sentence should only have one period used as an end mark.)**
* said Helen Keller.**--A speech tag found at the end of the quote begins with a lower case letter** (unless the first word of it is a proper noun). The entire sentence ends with a period since the sentence itself (the whole sentence--containing the quote) is a statement.

Lesson F. Composition: Writing Original "Expository" Essay

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

(1) **Read your original "Working" Thesis Statement** to remind you of what your entire essay needs to be about.

(2) **Read the topic of your first Paragraph** of the Body **and the sentence notes** beneath it.

(3) **Add any notes to this paragraph that you desire**—or mark through things that you do not want or re-number the sentence lines if you want your information in a different order.

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

(4) **Write the first paragraph of the body** of your essay (PoB-A) in your notebook or key it on the computer. Start with the Transition or Link Sentence.

(5) Be sure to **double space** (if keying) or **write on every other line** if writing by hand.

(6) **Continue the steps above** for the rest of the essay.

Note: Be sure you write in the third person for the body. This is not a narrative, re-telling, story, or journal entry. Write it in the "formal" third person. Use the words *they, them, a child, parents, people, others, individuals,* etc., not *I* or *you*.

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

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

(1) Read the body of your essay aloud to yourself, and consider options for opening your essay:
- a. Something catchy: The Power of One
- b. Something comical: Individuals for Change
- c. Something bold: Will You Contribute?
- d. A song title or line: Say Something
- e. Something about character: Speaking Up for Justice
- f. Something informative: Courageous and Crucial Contributors
- g. Other: Contributors Lead the Charge
- h. Other: Individuals and Influence
- i. Definition Paragraph--You may use the template from Projects 1 & 2 to define a word about all three of your people, such as contribution, justice, courage, activists, change, power, etc.

(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 paper.

(3) Write enough notes for 6-8 sentences on the lines provided.

(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.**

Notes for Opening Paragraph

<> G-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) Consider what you want to say about those notes.

(4) Say aloud a sentence that you want to use.

(5) Write down that sentence.

(6) Repeat these steps for all of your notes.
   a. You may leave out some information that you do not want to include or add more information if you remember something you forgot.
   b. 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 H. Study Skills/Prewriting/Composition: Take Notes for an Original Closing Paragraph

<> H-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 essay.

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 report or essay,** if desired.

g. Be sure your Thesis Statement "Reloaded" is not identical to your Thesis Statement---it should be "re-loaded" with the key words still in it.

(2) Write enough notes for 6-8 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 a "Sentence-by-Sentence" Outline like you did for the body of your essay.

(4) You may use an idea from the Opening Paragraph list, a summary, or a quote.

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."

Notes for Closing Paragraph

<> H-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) Think about what you want to say about those notes.

(4) Say a sentence aloud that you want to use.

(5) Write that sentence down.

(6) Repeat these steps for all of your notes.
   a. You may leave out some information that you do not want to include or add more information if you remember something you forgot.
   b. 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 I. Composition and Editing: Edit and Revise Using the Checklist Challenge

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

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

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

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

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

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

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 J. Composition: Final Copy Original Expository Essay

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

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

Optional--Checklist Challenge Coding

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

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

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

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

Box I

Checklist Challenge for Projects 3 & 4: Original Expository Essay

Three Black Americans' Outstanding Contributions

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).
- Do not complete any task in a paragraph if it does not improve your paper.
- Get your teacher's permission before skipping any items.

All ALL LEVELS

B BASIC LEVEL only

E EXTENSION only

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

Focus on content errors at this time.

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

Be sure to circle all of the following verbs:

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

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

All All All 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 box(es) in the same way that you coded your added verbs in your paper.**

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

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

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

Consider the following ideas:

- Something catchy: **"The Power of One**
- Something comical: **"Individuals for Change"**
- Something bold: **"Will You Contribute?"**
- A song title or line: **"Say Something"**
- Something about character: **"Speaking Up for Justice"**
- Something informative: **"Courageous and Crucial Contributors"**
- Other: **"Contributors Lead the Charge"**
- Other: **"Individuals and Influence"**

🗝 **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 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

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 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 All All All

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

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

All

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

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

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

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

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

Examples:

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

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

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

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

Examples:

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

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

All

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

Examples:

- Some predators do not catch their prey by assailing them directly**,** **for** these sneaky ones use far more subtle methods. **(CS , cc CS)**
- It steps into the trap**,** **for** the trap was hidden from view. **(CS , cc CS)**

A "comma cc" in the middle of two complete sentences (CS) is one way of creating a compound sentence- -two sentences joined together as one --CS , cc CS). When you are instructed concerning this compound sentence creation, you may see this combination as CS, cc CS (Complete Sentence "comma coordinating conjunction" Complete Sentence).

E

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

Examples:

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

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

E

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

Examples:

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

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

All All All 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.**

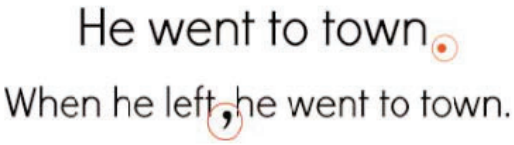
Appendix A: Editing and Revising

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

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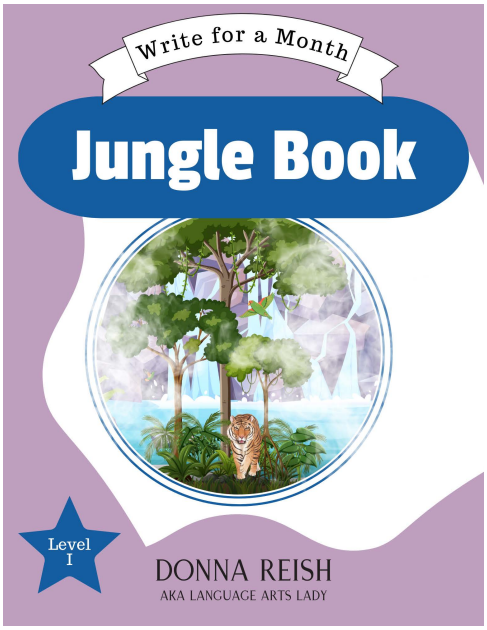
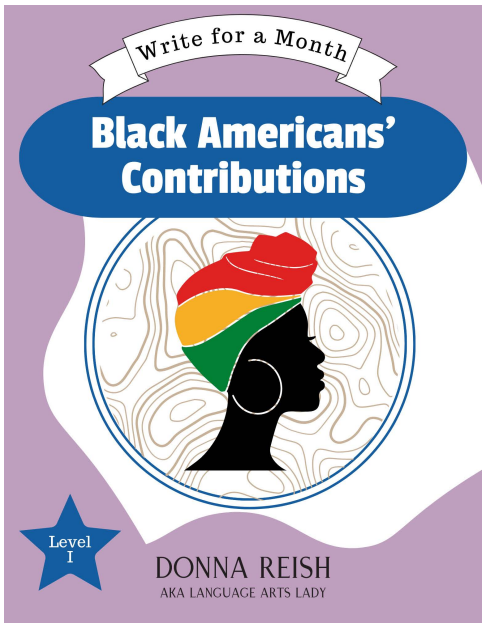
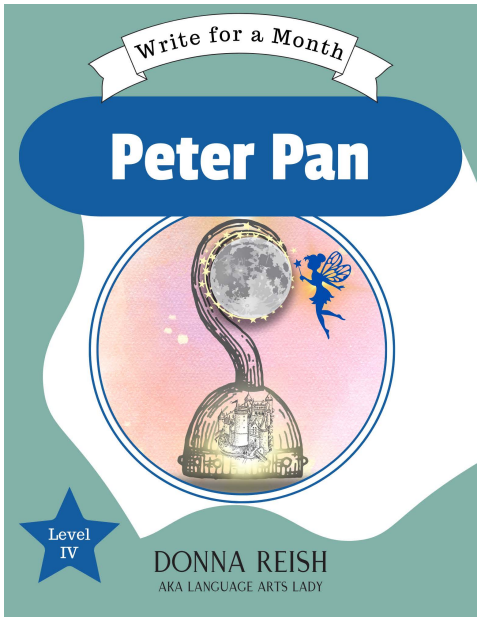




Write-for-a-Month Series Titles



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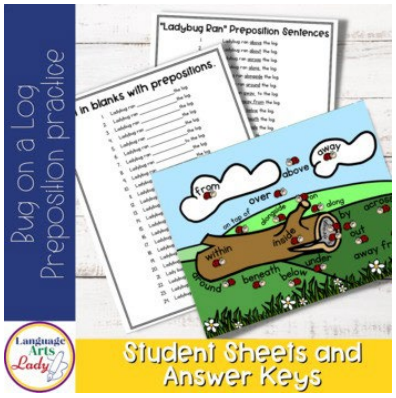

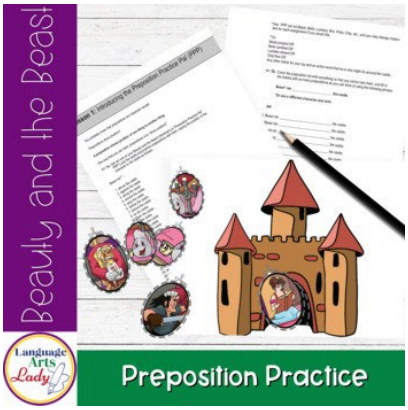

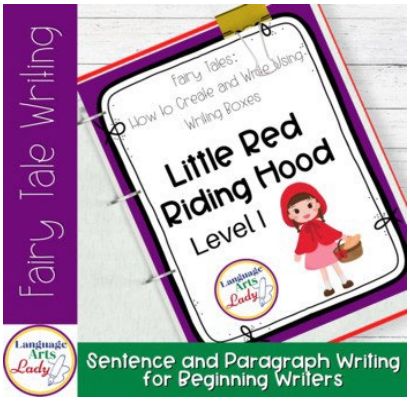

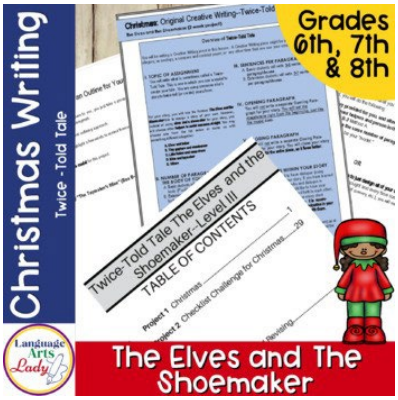

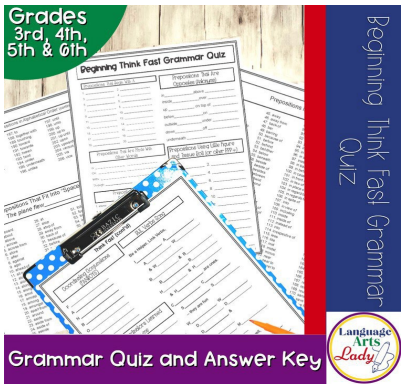

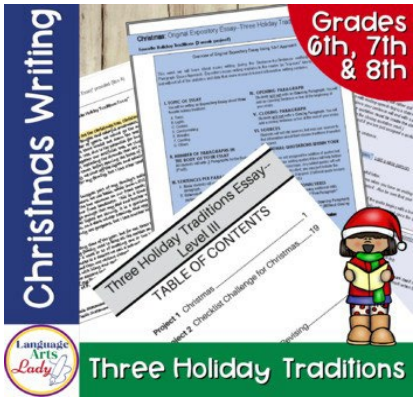

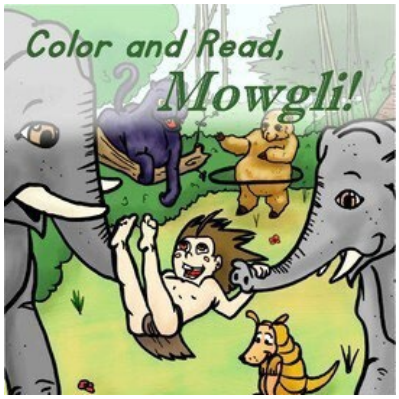

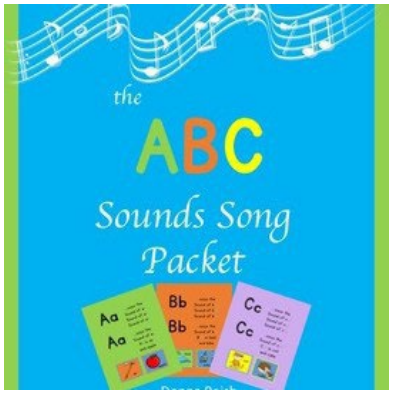

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Donna Reish, mother of seven grown children, Nonna to ten lovies, and thirty-two year homeschool veteran, is a prolific curriculum writer, blogger, and teacher from Indiana. She graduated from Ball State University with a degree in Elementary Education and did master's work in Reading Specialist following that. Donna began writing curriculum for a publisher out of Chicago specifically for homeschoolers twenty-five years ago. Following the completion of those thirty books over ten years, she and her husband started a small press publishing company writing materials for homeschools and Christian schools. With the surge of digital products, Donna now writes curriculum books that are digital downloads (both secular and faith-based products), bringing her total curriculum products to 120 books of 50,000+ pages. Donna tests all of her books with 50-80 in-person students each year locally before they are published--and this is her real love: Seeing the faces of students who achieve language arts goals that they never thought were possible using her creative, incremental approaches and materials. Donna teaches parents, teachers, and teaching parents about grammar, language arts, writing, reading, learning, and more at her teaching website, *Language Arts Lady Blog*, and through her videocasts/podcasts, *How I Teach & 10 Minute Grammar*.

Want daily grammar, writing, & teaching tips? Follow me **@languageartslady_** on Instagram!

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