

Write for a Month

Twice-Told Tales



Level
IV

DONNA REISH
AKA LANGUAGE ARTS LADY

Write-for-a-Month

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

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

The WFAM books are writing/composition books of two to four lengthy lessons each, between 50 and 120 pages per book (depending on the level). These books contain writing projects that last one month (four weeks) and are based on old books/current movies/characters that children and adults love **or** historical characters/animals/nature topics (indicated by titles/covers). The books contain all types of writing, especially focusing on research reports, essays, and stories.

The projects in the WFAM books all use the author's signature "Directed Writing Approach," which takes students by the hand every step of the way from prewriting (brainstorming, character and plot development, research, etc.) to skill building (for projects requiring certain skills, such as quotes or imagery or persuasion, etc.) to outlining (based on the type of writing) to writing rough drafts to editing (via the Checklist Challenge) to final copy. Each project has detailed samples for students to see how the project was written by another student (a rarity in writing programs) and in-depth lessons of all of the skills needed in order to complete that project.

Each series contains five books*

Level I = Grade 2nd & 3rd – Purple

Level II = Grade 4th & 5th – Red

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

Level IV = Grade 9th & 10th – Green

Level V = Grade 11th & 12th – Yellow



Projects:

- Twice-Told-Tale—Jack and the Beanstalk
- Twice-Told-Tale—Cinderella

Skills:

- Character Development
- Hindrance Development
- Time Period Study
- Direct or Indirect Paragraph Development
- Scene Development
- Dialogue Inclusion

About the “Write-for-a-Month” Book Series

The Write-for-a-Month (WFAM) composition series is a non-religious, yet meaningful, writing program for use in homes, schools, co-ops, and tutoring situations. The books are writing/composition books of two to four lengthy lessons each, between 50 and 120 pages per book (depending on the level). These books contain writing projects of all types at grades two through twelve. Each WFAM book is either **topic-specific** (Mowgli, Peter Pan, Beauty and Beast, Christmas Friends, Dumbo, Slinky Dog, Fairy Tales, Nature, Animals, Famous People, etc.) or **writing-type-specific** (i.e. story writing, reports, essays, dialogue, Twice-Told Tales, Tools and Tricks, 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](#).



WFAM--Twice-Told Tale--Level IV

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Projects 1 & 2: Twice-Told Tale

Jack and the Beanstalk

Overview of Twice-Told Tale

I. TOPIC OF ASSIGNMENT

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

For your story, you will use the *Jack and the Beanstalk* tale to design a story of your own. However, instead of using Jack, a giant, and a beanstalk (the characters in the model) for your story, you will choose other characters and another time/place. You may choose one from the list below or come up with something different altogether for your "Jack," "giant," and "beanstalk."

- A. A boy, a goblin, and a tunnel in Depression Era
- B. A squirrel, a hawk, and a tall tree in a forest world
- C. Characters in a space world
- D. Characters in an aquatic world
- E. Characters in an underground world
- F. Characters in a modern world
- G. Characters in Roman times
- H. Other

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

- A. **Basic*** students will write **26-34 short scenes** for the body (with dialogue in some).
- B. **Extension*** students will write **34-50 short scenes** for the body (with dialogue in some).

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

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

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

III. SENTENCES PER PARAGRAPH

Because of the dialogue you will include (a little or a lot), you should count total number of sentences for this project:

Basic: 60 to 80 sentences

Extension: 70 to 90 sentences

*Note: The number of sentences you will have per paragraph will vary and will be dependent upon how much dialogue you include.

IV. OPENING PARAGRAPH

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

V. CLOSING PARAGRAPH

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

VI. QUOTATIONS WITHIN YOUR STORY

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

VII. WRITE ON/ADDITIONAL SKILLS

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

Lesson A. Study Skills and Prewriting: Choose Your Jack, Giant, and Beanstalk and Brainstorm for Possible Hindrances/Problems

↔ **A-1.** Read the model *Jack and the Beanstalk* (Box A-1) provided and think about what characters you think would make a creative, clever Jack/giant/beanstalk story.

Jack and the Beanstalk Model

Once there lived a poor widow with a son, Jack, and a cow, Milky-white. Her only source of income was selling Milky-white's milk each morning. So when Milky-white did not give milk one morning, the widow and her son were greatly distressed. **[Scene 1: Jack/mother lose their source of milk]**

"Oh, Jack! How will we survive?" the widow cried.

"I'll be able to find a job, Mother. There's plenty of work these days," Jack confidently suggested. **[Scene 2: Jack proposes going to find a job]**

"Nobody took you the last time you tried, Jack. Why would they now? We'll just have to sell Milky-white and invest the money in our own shop or something," the widow replied, not confident at all in her and Jack's ability to accomplish that.

"I guess you're right," Jack reluctantly replied. "I'll take Milky-white in today, and then we can decide what to do." **[Scene 3: Jack/mother decide to sell the cow]**

So, Jack led the cow along the road to town. Before he reached his destination, however, a stranger stopped him. The man asked Jack what his business was, and Jack answered that he was travelling to sell his cow. **[Scene 4: Jack meets a stranger]**

"You seem to be someone who would sell cows," the man responded, "but I have a different question for you. Do you know the number of beans you need to make five?"

"Of course. Two in each hand and one in your mouth," Jack wittily replied. **[Scene 5: Jack talks with the stranger]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

“Correct!” the man nearly shouted. “You’re a sharp lad. I tell you what, I propose a deal. I’ll give you those five beans,” he announced, pulling out the strangest-looking beans from his pocket, “if you give me your cow.”

[Scene 6: The stranger proposes a deal]

“Ha!” laughed Jack. “I’m sure you’d love that deal, but I’m not a fool.”

“Oh, you don’t realize the value of these beans,” the man pled. “Plant them tonight and check them in the morning, and they’ll have reached the sky.” **[Scene 7: Jack rejects deal/stranger proposes deal again]**

“Are you telling me the truth?” Jack exclaimed, more interested.

“Absolutely. If I’m wrong, you can come retrieve your cow.”

“It’s a deal,” Jack declared, releasing the cow and pocketing the beans. **[Scene 8: Jack accepts deal/takes beans]**

When Jack returned home, his mother immediately inquired, “That was quick. How much did you get for her?”

“You’ll never guess.”

“We’ll see about that. Five. Ten. Fifteen. Not twenty?”

“All wrong. I got these magical beans! You plant them at night and--” **[Scene 9: Jack shows beans to his mother]**

“Jack! What were you thinking? You fool! You gave away our cow for five beans?” his mother screamed, ripping the beans out of his hand and throwing them out the window. “To your room! Without your supper!” **[Scene 10: Jack’s mother angrily banishes him to his room]**

So, Jack sadly climbed the ladder to the attic. He was sorry to see his mother so upset. He hadn’t realized how disturbing the beans would be to her. Soberly, he lay on his bed until he fell asleep. **[Scene 11: Jack falls asleep in his room]**

The next morning, something was wrong. The sun was shining, but something was blocking half of its light. Jumping out of bed, he quickly dressed and then ran to the window. It was a massive beanstalk! The beans had grown where his mother had thrown them, and their combined stalks reached the sky. The man had told the truth! **[Scene 12: The beanstalk appears]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

Jack was delighted, and he also realized that he could reach the beanstalk from his room. The beanstalk had rungs like a ladder, and he easily climbed on to it. Then, he continuing climbing higher and higher until he was above the clouds. **[Scene 13: Jack climbs the beanstalk]**

When Jack reached the top of the beanstalk, a long, straight road appeared. So, Jack hopped off the beanstalk and began trotting down the road. He was exhausted when he reached a huge house. Standing on the front porch was the tallest woman he had ever seen. **[Scene 14: Jack reaches the giants' house]**

Jack politely requested something to eat. The lady—who was a giant—told him to move on because her giant husband loved boys and would catch and eat him. Jack insisted that he'd rather be eaten than die of hunger. **[Scene 15: Jack talks with giant's wife who warns him to leave]**

Because of Jack's persistence, the lady relented and agreed to feed him. However, before Jack was halfway done, the house began to shake. Distressed, the giant's wife stuffed Jack in the oven just in time. **[Scene 16: Giant's wife feeds and hides Jack]**

When the giant arrived, he immediately smelled boy and asked his wife about it. She told him that he was dreaming and that by the time he washed up, breakfast would be ready. While the giant was out of the room, the lady told Jack to stay hidden until her husband's after-breakfast nap. **[Scene 17: Giant's wife protects Jack]**

When the giant returned, he ate his breakfast, started counting his money, and fell asleep. Jack then crept out of the oven, stole a bag of gold, and left the house. As soon as Jack was on the road, he sprinted to the beanstalk and dropped the bag of gold through the opening. He then climbed down himself and told the whole story to his mother. **[Scene 18: Jack steals bag of money/escapes]**

Jack and his mother were able to live off of the gold for a long time, but eventually it ran out. At this point, Jack decided to try to steal another bag from the giant. So, he climbed up the beanstalk and then trotted along the road until he reached the giant's house. **[Scene 19: Jack/mother use money/Jack goes up for more]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

The giant's wife was standing on the doorstep when Jack reached the house. She remembered him and told him that a bag of gold had disappeared on the day of his previous visit. Jack convinced her to let him in, suggesting that he could solve the mystery if she fed him. **[Scene 20: Jack convinces giant's wife to feed him again]**

Once again, before Jack could finish eating, the giant approached, but his wife hid Jack. This time, after the giant finished his breakfast, he brought a hen inside and commanded it to lay a golden egg. After it laid the egg, the huge man fell asleep, giving Jack his opportunity. He swiped the golden hen and quickly made his way down to his house. Jack showed the hen to his mother, and it laid golden eggs for her like it had for the giant. **[Scene 21: Jack steals golden hen]**

Though Jack and his mother were provided for now, Jack was restless. One morning, he repeated his journey to the giant's house a third time. Rather than facing the giant's wife, Jack snuck into the house and hid in the kettle. **[Scene 22: Jack climbs beanstalk again/hides in giants' house]**

When the giant arrived, he smelled boy again, and his wife told him to open the oven and check for one. When Jack was not there, the giant checked every hiding spot except the kettle. The giant eventually pulled out a golden harp and fell asleep listening to it magically play beautiful music. **[Scene 23: The giant fails to find Jack/falls asleep with golden harp]**

Jack then seized the golden harp and sprinted for the door. However, the harp called out for its master, and the giant woke up. He chased Jack, but was initially taken aback by the huge beanstalk ladder. **[Scene 24: Jack steals golden harp/chased by giant]**

When the harp called out again, though, the giant overcame his fear and began climbing down. Jack, however, had already reached the bottom and called for his mother to bring an axe. He then chopped down the beanstalk, sending the giant hurtling to his death. **[Scene 25: Jack kills giant]**

Jack demonstrated the golden harp to his mother. Then, by showing people the harp and selling the golden eggs, Jack and his mother grew rich. Jack married a beautiful princess, and both he and his mother lived happily ever after. **[Scene 26: Jack/mother live happily ever after]**

Box A-1

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

Your Setting: _____

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

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

1. _____
2. _____
3. _____
4. _____
5. _____

This Twice-Told Tale assignment is all about resourcefulness in poverty that leads to wealth. Jack turns the cow into the magical beans, and then he climbs the beanstalk multiple times while avoiding the giant to gain wealth and provide for his mother. In the end, his efforts succeed.

This resourcefulness with limited resources and in dangerous situations is what the story is about. **Feel free to change characters, plot, situations, or anything else from *Jack and the Beanstalk* as long as you keep the point of the story.**

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

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

Directed Brainstorming Box

Setting Details

Obstacles

Solutions

Other

Box A-4

Lesson B. Introducing Dialogue Writing

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

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

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

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

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

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

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

Dialogue Box

Jack laughed, "Ha! I'm not a fool." **(Paragraph 1)**

"No, listen! Plant these beans tonight, and tomorrow you'll have a ladder to the sky," the stranger plead. **(Paragraph 2)**

"Are you telling me the truth?" a suspicious but excited Jack questioned. **(Paragraph 3)**

"Absolutely. If I'm wrong, you can come retrieve your cow." **(Paragraph 4)**

"It's a deal," Jack declared. **(Paragraph 5)**

Box B-1

Did you find the following:

1. In **Paragraph 1**, the speaker is Jack.
2. In **Paragraph 2**, the speaker is the stranger.
3. In **Paragraph 3**, the speaker is a suspicious but excited Jack.
4. In **Paragraph 4**, no name is given (though we know it is the stranger, don't we?).
5. In **Paragraph 5**, the speaker is Jack.

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

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

- Paragraph 1: Jack laughed,
- Paragraph 2: the stranger plead.
- Paragraph 3: a suspicious but excited Jack questioned.
- Paragraph 5: Jack declared.

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

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

You will be using dialogue sometime soon!

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

1. **Each time the speaker changes, a new paragraph is started.**
 - a. This means that the person switched.
 - b. Do not change paragraphs if the same person is saying more than one sentence.
 - c. **All of one person's words at that given movement go in one paragraph** (until another person begins speaking).
 - d. When a different speaker talks, a new paragraph is started (even if the "new speaker" spoke earlier).
2. **When a speech tag comes at the beginning of the sentence, do the following:**
 - a. **Start the speech tag with a capital letter** since it is the first word of your sentence.
 - b. **Put a comma after it**, then begin your quote with a quotation mark-capital letter:
Jack laughed,
3. **When a speech tag comes at the end of the sentence** (following the words that were spoken), do the following:
 - a. **If your quote is a statement, put a comma then quotation mark** at the end of it:
"It's a deal," Jack declared.
 - b. **If your quote is a question or exclamation sentence, put that end mark (? !)** inside the **quotation mark** (since it is part of your sentence): "Are you telling me the truth?" a suspicious but excited Jack questioned.
 - c. **Start the speech tag with a lower case letter** (since it is not a new sentence but part of the sentence you are now writing): the stranger plead.

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

1. _____

2. _____

3. _____

4. _____

5. **Extension--** _____

6. **Extension--** _____

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

<> **C-1.** Read the "Billy and the Goblins" (Box C-1) student sample provided.

"Billy and the Goblins"
Student Sample Twice-Told Tale Story

During the days of the Great Depression, a father in a poor family lost his job and was forced to travel in search of work. He discovered a job, but soon after his wife and son learned that he had died. They were crushed with grief, and they also had no way to make money. **[Scene 1: Billy/mother become poor]**

.....

Wondering what to do, the poor widow exclaimed to her son, "Oh Billy! What should we do?"

"Mother, I'll just have to travel and find work of my own. It seems hard, but father did discover work and I can, too," Billy asserted. **[Scene 2: Billy proposes travelling to find a job himself]**

.....

Box C-1 (continued on next page)

Box C-1 (continued from previous page)

"No! I'm not risking losing you as well as your father. Besides, you're too young to be taking a dangerous journey like that. We'll just have to sell the car and figure out how to begin a business," his mother replied, sounding more confident than she felt.

"Alright," Billy responded resignedly, "I'll make a sign and try to sell the car to whoever comes down the street." **[Scene 3: Billy/mother decide to sell car]**

Billy followed through on his words and was standing by the car the next morning. The first person to trot down the street was a newcomer to town. He stopped and asked what model and year the car was, and Billy told him. **[Scene 4: Billy meets a stranger]**

"You know your facts," the man declared, "and I have another question for you. Without cheating, tell me the combined number of bolts on a car's hubcaps."

"That's easy. Five to a hubcap makes twenty," Billy replied without a pause. **[Scene 5: Billy talks with the stranger]**

The man appeared delighted and exclaimed, "That's right! You're an amazing boy, and I wish to offer you a deal. I'll give you these five hubcap bolts in exchange for your car. Deal?" **[Scene 6: The stranger proposes a deal]**

Billy answered with a burst of laughter.

"You laugh, but you have no idea how special these bolts are," the man retorted. "Drop them in your trash pile and wait twenty-four hours. When you come back, there'll be a hole deep into the earth." **[Scene 7: Billy rejects deal/stranger proposes deal again]**

"No way! Are you serious?" Billy replied, surprised.

"If I'm lying, come to my house and take your car back."

"Hand me the bolts, and the car's yours," Billy announced, taking the bolts and dropping the keys in the man's hand. **[Scene 8: Billy accepts deal/takes bolts]**

Box C-1 (continued on next page)

Billy then popped back inside. His mother was surprised and questioned him, "Is the car already sold? What did you get for it?"

"Do you have a guess?"

"One hundred dollars? One hundred and fifty? Not two hundred?"

"No, no, and no. I got these five magical bolts." **[Scene 9: Billy shows bolts to his mother]**

"Magical bolts? Billy, we can't afford foolishness! What are we going to buy food with? You were supposed to actually get money for that! No supper for you and no leaving your room either!"

[Scene 10: Billy's mother angrily banishes him to his room]

Billy plodded down the hall to his room and expressionlessly shut the door. He regretted taking the bolts and making his mother so upset. Lying down on his bed, he sorrowfully fell asleep.

[Scene 11: Billy falls asleep in his room]

When Billy woke up the next morning, he morosely ate his breakfast and headed outside. To his surprise, he spotted a gigantic hole in the yard where the trash pile had been! His mother had thrown the bolts in the garbage, and they had done what they were supposed to do! **[Scene 12: The hole appears]**

Peering down the hole, Billy spotted a rope ladder running down one side. Grabbing a rung of this ladder, he dropped down into the hole and began descending. Eventually, he reached the bottom of the hole. **[Scene 13: Billy climbs down into the hole]**

The bottom of the hole was not dark; instead, a lighted tunnel led away from the hole. After a seemingly endless journey in the tunnel, Billy reached the entrance to a cave. In the entryway, an extremely ugly goblin was standing. **[Scene 14: Billy reaches the goblins' cave]**

Billy was ragingly hungry, however, and he trotted up to the goblin and asked for food. This goblin felt sorry for Billy and warned him to leave as the goblin's brother desired to capture a

human to be his slave. Billy declared that he wished to eat even if it was risky. **[Scene 15: Billy talks with goblin who warns him to leave]**

At Billy's insistence, the goblin relented and fed Billy a surprisingly delicious meal. Before Billy could finish, however, he heard the goblin's brother's footsteps. The kind goblin hurried Billy under a bed just in time. **[Scene 16: Goblin feeds and hides Billy]**

The goblin's brother immediately wondered why there were human tracks leading to the cave. Fortunately, the kind goblin had covered Billy's tracks, and he told his brother the tracks had to be their own. His brother eventually agreed and settled down enough to eat his breakfast. **[Scene 17: Goblin protects Billy]**

The goblin's brother ate and then pulled out several bags filled with dollar bills. He set them on the bed Billy was hiding under and counted them until he grew tired. Then, he placed the bags on the floor and took a nap. The kind goblin was sleeping on the other bed, giving Billy an opportunity to escape. Seizing one of the moneybags, Billy sprinted down the tunnel and climbed up the ladder. **[Scene 18: Billy steals bag of money/escapes]**

Billy's mother was, of course, delighted by the money, and they were able to survive on it for some months. When it ran out, however, Billy was determined to procure another bag from the goblins. Descending into the hole and trekking along the tunnel, he reached the cave. **[Scene 19: Billy/mother use money/Billy goes down for more money]**

Once again, the kind goblin was standing in the entryway. He commented that a bag of money had disappeared when Billy had been there last. Billy explained that he could tell the story once had some food in his stomach. So, the kind goblin allowed him to come inside and eat. **[Scene 20: Billy convinces goblin to feed him again]**

Before Billy could finish, however, he heard the evil goblin again and was forced to hid under the bed again. After eating his breakfast, the evil goblin brought out a metal plate. When he commanded it to produce dollars, a stack of dollar bills would appear on top of the plate. The goblin soon fell asleep, though, as did his kind brother. Billy then crept out from under the bed, seized the plate, and escaped. His mother was overjoyed by Billy's discovery, for they would not

need to worry about money any longer. **[Scene 21: Billy steals money plate]**

Though he had no compelling reason to descend into the hole, Billy longed for adventure. So, he once again repeated his previous two journeys. This time he waited for the kind goblin to come outside the cave, and then he slunk inside behind him. Creeping into the kitchen, Billy managed to squeeze into an upper cupboard to hide. **[Scene 22: Billy climbs down hole again/hides in goblins' cave]**

When the evil goblin brother returned, he again questioned his brother about the seemingly human tracks. This time his brother told him that there must be a boy hiding under the bed. Billy, of course, was not there, and the goblins searched everywhere except the upper cupboards. Eventually, the goblins settled down and pulled out a radio that played perfectly clear music when they commanded it to play. **[Scene 23: The evil goblin brother fails to find Billy/falls asleep with voice-activated radio]**

After a long time had passed, Billy risked getting out of the cupboard and discovered that the goblins were asleep as he had suspected. Then, he seized the radio and sprinted out of the door. The lack of sounds woke up the goblins, however, and they tore down the tunnel after him. **[Scene 24: Billy steals voice-activated radio/chased by goblins]**

He had a head start, though, and reaching the top, he ran inside his house to the kitchen. Then, he grabbed a kitchen knife and used it to cut the tunnel's rope ladder. As soon as he turned away from the hole, he heard a rumbling and realized that the hole had closed up. **[Scene 25: Billy makes goblins and tunnel disappear]**

Billy revealed the amazing radio to his mother, much to her delight. Billy and his mother soon grew rich as they used the money plate and sold the radio. Billy married a beautiful and rich young woman and lived happily ever after. **[Scene 26: Billy/mother live happily ever after]**

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

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

OR

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

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

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

Once there lived a poor widow with a son, Jack, and a cow, Milky-white. Her only source of income was selling Milky-white’s milk each morning. So when Milky-white did not give milk one morning, the widow and her son were greatly distressed.

Scene One: Example--*Billy/mother become poor*

YOUR Scene One: _____

“Oh, Jack! How will we survive?” the widow cried.

“I’ll be able to find a job, Mother. There’s plenty of work these days,” Jack confidently suggested.

Scene Two: Example--*Billy proposes traveling to find job himself*

YOUR Scene Two: _____

C-2: Box A

Box A (continued)

“Nobody took you the last time you tried, Jack. Why would they now? We’ll just have to sell Milky-white and invest the money in our own shop or something,” the widow replied, not confident at all in her and Jack’s ability to accomplish that.

“I guess you’re right,” Jack reluctantly replied. “I’ll take Milky-white in today, and then we can decide what to do.”

Scene Three: Example--Billy/mother decide to sell car

YOUR Scene Three: _____

So, Jack led the cow along the road to town. Before he reached his destination, however, a stranger stopped him. The man asked Jack what his business was, and Jack answered that he was travelling to sell his cow.

Scene Four: Example--Billy meets a stranger

YOUR Scene Four: _____

“You seem to be someone who would sell cows,” the man responded, “but I have a different question for you. Do you know the number of beans you need to make five?”

“Of course. Two in each hand and one in your mouth,” Jack wittily replied.

Scene Five: Example--Billy talks with the stranger

YOUR Scene Five: _____

“Correct!” the man nearly shouted. “You’re a sharp lad. I tell you what, I propose a deal. I’ll give you those five beans,” he announced, pulling out the strangest-looking beans from his pocket, “if you give me your cow.”

Scene Six: Example--The stranger proposes a deal

YOUR Scene Six: _____

“Ha!” laughed Jack. “I’m sure you’d love that deal, but I’m not a fool.”

“Oh, you don’t realize the value of these beans,” the man pled. “Plant them tonight and check them in the morning, and they’ll have reached the sky.”

Scene Seven: Example--Billy rejects deal/stranger proposes deal again

YOUR Scene Seven: _____

C-2: Box A

Box A (continued)

“Are you telling me the truth?” Jack exclaimed, more interested.

“Absolutely. If I’m wrong, you can come retrieve your cow.”

“It’s a deal,” Jack declared, releasing the cow and pocketing the beans.

Scene Eight: Example--*Billy accepts deal/takes bolts*

YOUR Scene Eight:

When Jack returned home, his mother immediately inquired, “That was quick. How much did you get for her?”

“You’ll never guess.”

“We’ll see about that. Five. Ten. Fifteen. Not twenty?”

“All wrong. I got these magical beans! You plant them at night and—”

Scene Nine: Example--*Billy shows bolts to his mother*

YOUR Scene Nine:

“Jack! What were you thinking? You fool! You gave away our cow for five beans?” his mother screamed, ripping the beans out of his hand and throwing them out the window. “To your room! Without your supper!”

Scene Ten: Example--*Billy's mother angrily banishes him to his room*

YOUR Scene Ten:

So, Jack sadly climbed the ladder to the attic. He was sorry to see his mother so upset. He hadn’t realized how disturbing the beans would be to her. Soberly, he lay on his bed until he fell asleep.

Scene Eleven: Example--*Billy falls asleep in his room*

YOUR Scene Eleven:

Box A (continued)

The next morning, something was wrong. The sun was shining, but something was blocking half of its light. Jumping out of bed, he quickly dressed and then ran to the window. It was a massive beanstalk! The beans had grown where his mother had thrown them, and their combined stalks reached the sky. The man had told the truth!

Scene Twelve: Example--*The hole appears* _____

YOUR Scene Twelve: _____

Jack was delighted, and he also realized that he could reach the beanstalk from his room. The beanstalk had rungs like a ladder, and he easily climbed on to it. Then, he continuing climbing higher and higher until he was above the clouds.

Scene Thirteen: Example--*Billy climbs down into the hole* _____

YOUR Scene Thirteen: _____

When Jack reached the top of the beanstalk, a long, straight road appeared. So, Jack hopped off the beanstalk and began trotting down the road. He was exhausted when he reached a huge house. Standing on the front porch was the tallest woman he had ever seen.

Scene Fourteen: Example--*Billy reaches the goblins' cave* _____

YOUR Scene Fourteen: _____

Jack politely requested something to eat. The lady—who was a giant—told him to move on because her giant husband loved boys and would catch and eat him. Jack insisted that he'd rather be eaten than die of hunger.

Scene Fifteen: Example--*Billy talks with goblin who warns him to leave* _____

YOUR Scene Fifteen: _____

Because of Jack's persistence, the lady relented and agreed to feed him. However, before Jack was halfway done, the house began to shake. Distressed, the giant's wife stuffed Jack in the oven just in time.

Scene Sixteen: Example--*Goblin feeds and hides Billy* _____

YOUR Scene Sixteen: _____

Box A (continued)

When the giant arrived, he immediately smelled boy and asked his wife about it. She told him that he was dreaming and that by the time he washed up, breakfast would be ready. While the giant was out of the room, the lady told Jack to stay hidden until her husband's after-breakfast nap.

Scene Seventeen: Example--*Goblin protects Billy* _____

YOUR Scene Seventeen: _____

When the giant returned, he ate his breakfast, started counting his money, and fell asleep. Jack then crept out of the oven, stole a bag of gold, and left the house. As soon as Jack was on the road, he sprinted to the beanstalk and dropped the bag of gold through the opening. He then climbed down himself and told the whole story to his mother.

Scene Eighteen: Example--*Billy steals bag of money/escapes* _____

YOUR Scene Eighteen: _____

Jack and his mother were able to live off of the gold for a long time, but eventually it ran out. At this point, Jack decided to try to steal another bag from the giant. So, he climbed up the beanstalk and then trotted along the road until he reached the giant's house.

Scene Nineteen: Example--*Billy/mother use money/Billy goes down for more money* _____

YOUR Scene Nineteen: _____

The giant's wife was standing on the doorstep when Jack reached the house. She remembered him and told him that a bag of gold had disappeared on the day of his previous visit. Jack convinced her to let him in, suggesting that he could solve the mystery if she fed him.

Scene Twenty: Example--*Billy convinces goblin to feed him again* _____

YOUR Scene Twenty: _____

Box A (continued)

Once again, before Jack could finish eating, the giant approached, but his wife hid Jack. This time, after the giant finished his breakfast, he brought a hen inside and commanded it to lay a golden egg. After it laid the egg, the huge man fell asleep, giving Jack his opportunity. He swiped the golden hen and quickly made his way down to his house. Jack showed the hen to his mother, and it laid golden eggs for her like it had for the giant.

Scene Twenty-One: Example--Billy steals money plate

YOUR Scene Twenty-One: _____

Though Jack and his mother were provided for now, Jack was restless. One morning, he repeated his journey to the giant's house a third time. Rather than facing the giant's wife, Jack snuck into the house and hid in the kettle.

Scene Twenty-Two: Example--Billy climbs down hole again/hides in goblins' cave

YOUR Scene Twenty-Two: _____

When the giant arrived, he smelled boy again, and his wife told him to open the oven and check for one. When Jack was not there, the giant checked every hiding spot except the kettle. The giant eventually pulled out a golden harp and fell asleep listening to it magically play beautiful music.

Scene Twenty-Three: Example--The evil goblin brother fails to find Billy/falls asleep with voice-activated radio

YOUR Scene Twenty-Three: _____

Jack then seized the golden harp and sprinted for the door. However, the harp called out for its master, and the giant woke up. He chased Jack, but was initially taken aback by the huge beanstalk ladder.

Scene Twenty-Four: Example--Billy steals voice-activated radio/chased by goblins

YOUR Scene Twenty-Four: _____

Box A (continued)

When the harp called out again, though, the giant overcame his fear and began climbing down. Jack, however, had already reached the bottom and called for his mother to bring an axe. He then chopped down the beanstalk, sending the giant hurtling to his death.

Scene Twenty-Five: Example--Billy makes goblins and tunnel disappear

YOUR Scene Twenty-Five: _____

Jack demonstrated the golden harp to his mother. Then, by showing people the harp and selling the golden eggs, Jack and his mother grew rich. Jack married a beautiful princess, and both he and his mother lived happily ever after.

Scene Twenty-Six: Example--Billy/mother live happily ever after

YOUR Scene Twenty-Six: _____

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

My Scene One: Squirrel family has no food

My Scene Two: Squirrel son journeys through forest

My Scene Three: Finds strange hollow tree

My Scene Four: Finds 5 acorns inside

My Scene Five: Grabs them and runs back to family

My Scene Six: Squirrels cannot eat acorns/bury them

My Scene Seven: Grows into massive tree overnight

My Scene Eight: Squirrel climbs it/finally reaches hawk's nest

My Scene Nine: Squirrel sneaks in/finds millions of acorns

My Scene Ten: Squirrel makes many trips to carry acorns down/finally runs when hawk comes

My Scene Eleven: Acorns eventually run out/squirrel goes back up

My Scene Twelve: Squirrel sees hawk in nest with acorn maker

My Scene Thirteen: Squirrel grabs machine when hawk leaves

My Scene Fourteen: Squirrel family makes tons of acorns, well-provided for

My Scene Fifteen: Fill all ground around tree with acorn supplies

My Scene Sixteen: Squirrel son gets bored/climbs back up to hawk's nest

My Scene Seventeen: Finds strange machine in hawk's nest/ brings it down

My Scene Eighteen: Discovers machine digs great holes for acorn supplies

My Scene Nineteen: Squirrel goes to hawk's nest again

My Scene Twenty: Hawk sees squirrel/squirrel runs down tree

My Scene Twenty-One: Squirrel family hides/hawk returns to nest

My Scene Twenty-Two: Periodically hawk dive bombs squirrel family outside house

My Scene Twenty-Three: Squirrels use digging machine to tear down tree

My Scene Twenty-Four: Hawk disappears/squirrels never starve again

C-2: Box B

<> **C-3.** If you did not write your scene topics in the Method A Box, write your “scene” topics on the lines provided.

My Scene One: _____

My Scene Two: _____

My Scene Three: _____

My Scene Four: _____

My Scene Five: _____

My Scene Six: _____

My Scene Seven: _____

My Scene Eight: _____

Method B Box

My Scene Nine: _____

My Scene Ten: _____

My Scene Eleven: _____

My Scene Twelve: _____

My Scene Thirteen: _____

My Scene Fourteen: _____

My Scene Fifteen: _____

My Scene Sixteen: _____

My Scene Seventeen: _____

My Scene Eighteen: _____

Method B Box (continued)

My Scene Nineteen: _____

My Scene Twenty: _____

My Scene Twenty-One: _____

My Scene Twenty-Two: _____

My Scene Twenty-Three: _____

My Scene Twenty-Four: _____

Method B Box (continued)

Lesson D. Prewriting/Study Skills: Outline Your Twice-Told Tale

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

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

Partial Sample Outline From Model Story

Topic Scene 1: Jack/mother lose their source of milk

- s1 Poor widow/son Jack w/ cow Milky-white
- s2 Sold Milky-white's milk 4 income each morning
- s3 Milky-white milk 1 morning/widow & son distressed

Topic Scene 2: Jack proposes going to find a job

- s1 Widow: "How 2 survive"
- s2 Jack: "I can find job"
- s3 Jack: "Plenty of work"

Topic Scene 3: Jack/mother decide to sell the cow

- s1 Widow: "Nobody took you last time"
- s2 Widow: "Why now?"
- s3 Doubtful widow: "Have 2 sell cow/make own shop"
- s4 Reluctant Jack: "You're right"
- s5 Jack: "I take cow/then we make decision"

Topic Scene 4: Jack meets stranger

- s1 Jack led cow 2 town
- s2 Stopped by stranger before town
- s3 Stranger asked business/Jack said selling cow

Topic Scene 5: Jack talks with the stranger

- s1 Stranger: "You would sell cows/I have question"
- s2 Stranger: "Know beans 2 make 5"
- s3 Jack: "2 > hand/1 > mouth"

***Faint thick line tells you that the scene has more than one paragraph since it has more than one person speaking.**

Notice how the author used quotation marks around the notes for when dialogue will be included--and gave the speaker before each one (Widow: "Why now?"). Each time you change speakers, you will change paragraphs even within one scene.

Sample Box D-1

<> **D-2.** Follow these steps to outline your story:

1. **Once you have all of your scene topics designed, fill in the lines beneath with notes to indicate what you want to include in each scene.** You should do this Sentence-by-Sentence unless you have your teacher's permission to do it by listing several key points for each scene.
2. If, while you are taking sentence notes, you think of more scene topics or see that a scene will need divided in two scenes, just mark this. **Your outlining space is for you! You may add, subtract, or divide however you desire.**

3. You may write down too much information and omit some of it later when you are writing, if needed, but **do not write down too little information**.
4. You may or may not use all of the sentence lines, according to the number of sentences assigned to you.
5. Remember, you will not be writing a separate Opening or Closing Paragraph. **Your outline will include all of your setting, as well as your closing--just weave all of this into your story** like the model story did.
6. Consider indicating in your outline when your characters will speak. See Sample Outline for ideas on how to do this.
7. You may need to mark through or somehow “re-create” outlining lines that work for your particular story (i.e. the amount of dialogue, number of scenes, etc.). Or you may desire to create your own outline in a notebook or on the computer. Be sure your outlining works for you!

Sample Sentence Outline and Sentence

For example:

Opening Sentence: Poor widow/son Jack w/cow Milky-white

In your story, it might say: Once there lived a poor widow with a son, Jack, and a cow, Milky-white

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

A. Scene One of Body

Topic of Scene 1 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

B. Scene Two of Body

Topic of Scene 2 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

C. Scene Three of Body

Topic of Scene 3 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

D. Scene Four of Body

Topic of Scene 4 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

E. Scene Five of Body

Topic of Scene 5 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

F. Scene Six of Body

Topic of Scene 6 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

G. Scene Seven of Body

Topic of Scene 7 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

H. Scene Eight of Body

Topic of Scene 8 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

I. Scene Nine of Body

Topic of Scene 9 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

J. Scene Ten of Body

Topic of Scene 10 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

K. Scene Eleven of Body

Topic of Scene 11 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

L. Scene Twelve of Body

Topic of Scene 12 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

M. Scene Thirteen of Body

Topic of Scene 13 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

N. Scene Fourteen of Body

Topic of Scene 14 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

O. Scene Fifteen of Body

Topic of Scene 15 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

P. Scene Sixteen of Body

Topic of Scene 16 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Q. Scene Seventeen of Body

Topic of Scene 17 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

R. Scene Eighteen of Body

Topic of Scene 18 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

S. Scene Nineteen of Body

Topic of Scene 19 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

T. Scene Twenty of Body

Topic of Scene 20 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Note: You are assigned between 26 and 50 scenes for this story, depending on your level and the amount of dialogue you want to include. You will need to add more outlining lines or tweak the ones that are given as needed for your number of scenes and sentences.

Lesson E. Style in Writing/Advanced Checklist Challenge: Similes and Metaphors

<> E-1. In Scene 13 of the *Jack and the Beanstalk* model, highlight the words “The beanstalk had rungs like a ladder....”

All Add a **simile**. *If you have already done this*, you should still “code” the CC check box(es) and the simile in your paper as directed by your teacher.

Example:

- A spider’s web is as intricate **as** a lace tablecloth.
- That guy is **as sly as** a snake.

🔑 A simile is a comparison *using like or as*.

12

All Add a **metaphor**. *If you have already done this*, you should still “code” the CC check box(es) and the metaphor in your paper as directed by your teacher.

Example:

- The web is a **maze of silk**.
- That guy is **a snake**.

🔑 A metaphor is a comparison that does not use *like* or *as*.

13

Similes and metaphors are some of the most powerful tools you have as a writer. These types of imagery are when the writer compares two things like in Paragraph 13 of the sample *Jack and the Beanstalk* story.

“The beanstalk had rungs like a ladder...”

Similes and metaphors are not meant to be taken literally. **The point is to compare some aspect of two to emphasize that aspect.** Since there are billions of things in the universe; there are a lot of options for what you can compare.

Technically, **similes** are a comparison using the words *like* or *as*. **Metaphors** are comparisons that do not use those words.

You can use a little trick to remember which one uses *like/as* and which one does not:

a
s i m i l e
i
k
e

In the *Jack and the Beanstalk* example, the author is describing the beanstalk. But rather than just saying, "The beanstalk could be easily climbed," he uses a simile to get the message across with more precision.

We are surrounded by similes and metaphors to the point that many are clichés.

His eyes were **as wide as saucers**.

It was **cold as ice**.

He **has ice water in his veins**.

My brother is **ferocious as a lion**.

When you are using metaphors, the most important thing to remember is that you are trying to get across an aspect of one thing by comparing it to another thing.

In the last example, I don't have to worry about the fact that my brother doesn't have a mane, long teeth, fur, or four legs. All I am doing is comparing the ferocious nature of the lion and my brother.

Metaphors and similes are not simply descriptions. My brother is ferocious is not a simile or a metaphor. It doesn't compare my brother to any other thing. It just describes my brother.

Many times a single comparison can mean more than one thing. If you compare someone to a tree there are many possible aspects you could be comparing him to. He could be strong like a tree. He could bring life to others. Perhaps he has strong roots. **Metaphors that highlight more than one aspect of something are more interesting because they require the reader to think.**

Metaphors are usually more sophisticated than similes since they often force the reader to figure why the comparison is being made. *My brother is as ferocious as a lion* is a simile (since it contains the word *as*). It tells the reader exactly how my brother is like a lion.

My brother is a lion is more complex. Am I referring to his ferocity? Maybe, but maybe he really likes meat, is a hunter, sleeps all afternoon, or lacks basic table manners. **The context will help the reader figure it out**, but by making it a metaphor, the reader has to figure it out.

The **best metaphors are usually more original**. But **they still have to be tied to something the reader already knows**. The sentence *He is like a KrumKrum* is original, but no one has a clue what that means (including me). There is always a delicate balance between originality and being comprehensible.

Metaphors and similes will show the reader that you have a sophisticated understanding of literary techniques. They will help set your writing apart from other writing.

<> **E-2.** On the lines provided, write twenty similes or metaphors. If you get stuck, look up "famous metaphors" or "famous similes" in an online search engine to get your brain moving.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____

16. _____

17. _____

18. _____

19. _____

20. _____

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

<> F. Follow these steps to write your story:

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

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

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

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

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

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

Lesson H. Composition: Final Copy Original Story

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

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

Optional--Advanced Checklist Challenge Coding

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

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

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

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

Box G

Checklist Challenge for Projects 1 & 2: Twice-Told Tale

Jack and the Beanstalk

Complete the Checklist Challenge by using these guides:

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

All ALL LEVELS

B BASIC LEVEL only

E EXTENSION only

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

Note: Since your story will contain dialogue, and you will start a new paragraph each time a new speaker begins speaking, you will not complete the Checklist Challenge items per paragraph. Just complete each task the number of times for which there are check boxes (all throughout your story).

All All All
 E E E

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

☞ Focus on content errors at this time.

All All All
 E E E

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

Be sure to circle all of the following verbs:

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

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

All All All
 E E E

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

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

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

All	All	All
E	E	E

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

Examples:

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

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

All	All	All
E	E	E

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

Examples:

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

☞ **An adjective is a describer that describes a noun or a pronoun. It tells *whose, which one, how many, or what kind.* You should add descriptive adjectives--those that tell *what kind*--though often clarifying adjectives are needed to tell the reader which one. (These are normally inserted during writing.)**

All	All	All
E	E	E

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

Banned Word List

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

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

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

All

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

Consider the following ideas:

- Something catchy: **“The Best Deal Ever”**
- Something comical: **“Billy and the Bolts”**
- Something bold: **“Goblins”**
- A song title or line: **“Rags to Riches”**
- A Scripture: **“Don’t Be Anxious”**
- Something biblical: **“Don’t be Fooled by Appearances”**
- Something about character: **“Resourcefulness Pays Off”**
- Something informative: **“The Goblin Cave”**
- Other: **“The Tunnel”**

☞ Tips:

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

All All All
E E E

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

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

All All All
E E E

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

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

All

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

Examples:

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

All

Add one **SSS5 x 3** (Three Super Short Sentences of five words or fewer) in a **row** for emphasis. ***If you have already done this, you should still “code” the CC check box(es) and the SSS5 x 3 in your paper as directed by your teacher.***

Examples:

- They are subtle. They are sneaky. They are predators!
- They set traps. They devise snares. They are sneaky.

All All All
E E E

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

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

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

All All All
E E E

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

Examples:

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

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

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

All E

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

Examples:

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

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

All

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

Examples:

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

E

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

Examples:

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

☞ **Onomatopoeia is a figure of speech that copies natural sounds.**

E

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

Examples:

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

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

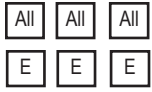
E

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

Examples:

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

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



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

Examples:

• **Appositive:**

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

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

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

• **Compound verbs:**

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

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

☞ **Subject + verb + verb**

• **Subordinate clause placement:**

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

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

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

• **Another non-essential opener:**

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

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

☞ **Phrase + CS**

• **Subordinate clause placement mid sentence:**

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

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

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

• **Conjunctive adverb:**

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

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

☞ **CS; CA, CS**

• **Conjunctive adverb within a sentence:**

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

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

☞ **CS, CA, CS**

• **Dash preceding clause or phrase:**

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

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

☞ **CS--CS**

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

Two sentences: Each of the twenty-five families of spiders has its own design for a web.

Orb webs are the ones most often seen by people.

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

☞ **CS , cc CS**

• **Semicolon between two complete sentences:**

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

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

☞ **CS ; CS**

• **Colon usage:**

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

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

☞ **CS : CS**

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

All All All

E E E

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

Projects 3 & 4: Twice-Told Tale

Cinderella

Overview of Twice-Told Tale

I. TOPIC OF ASSIGNMENT

In this assignment, you will use a rewrite of the famous *Cinderella* tale as a model to design a story of your own. However, instead of using Cinderella, you will choose another person, animal, or object that is mistreated but ends up being honored. You may choose one from the list below or come up with something different altogether:

- A. Beavers
- B. Birds
- C. Trees
- D. Lions
- E. Another princess or pauper
- F. Another time & place townsman
- G. Outer space lady
- H. Other

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

- A. **Basic** students will write 20-40 scenes for the body (with dialogue in some).
- B. **Extension** students will write 30-50 scenes for the body (with dialogue in some).

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

III. SENTENCES PER PARAGRAPH

Because of the dialogue you will include (a little or a lot), you should count total number of sentences for this project:

- A. **Basic:** Include a total of 60-120 sentences
- B. **Extension:** Include 110-160 sentences

***Note:** The number of sentences you will have per paragraph will vary and will be dependent upon how much dialogue you include.

IV. OPENING PARAGRAPH

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

V. CLOSING PARAGRAPH

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

VI. QUOTATIONS WITHIN YOUR STORY

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

VII. WRITE ON/ADDITIONAL SKILLS

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

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

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

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

↔ **A-1.** Read the model *Cinderella* (Box A-1) provided and think about what characters you think would make a creative *Cinderella* story.

Cinderella Model Story

In a certain province of France, there lived a gentleman and his wife, an extremely haughty woman. This was the man's second wife, and she had two daughters who were from her previous marriage. They were identical to their mother in their arrogance and vanity. This man, though, also had a daughter from his previous spouse, and she was exactly like her mother. This lady had been one of the kindest people in the world, and her daughter was the same. This girl was also far more beautiful than her stepsisters.

[Scene 1: Introduction to Cinderella's family]

The girl's stepmother and stepsisters could not stand her goodness and beauty, so they forced her to do all the worst household chores. She was required to clean everything including the rooms of her stepmother and stepsisters. She also had to sweep up the cinders from the chimney. Because of this, her tormentors gave her the name Cinderella. Not only did Cinderella have to work extremely hard, she also had to dress in shabby clothes and sleep on a straw mattress in a tiny attic room. Meanwhile, her stepsisters wore expensive clothes and slept in soft beds in spacious bedrooms.

[Scene 2: Cinderella's terrible conditions]

One day, the king's son announced that he was hosting a ball, and he invited all fashionable people to attend it. Cinderella's stepsisters were two of the people who were sent invitations. In the days leading up to the party, all they could discuss was what they would wear and how they would do their hair for the ball. Cinderella had to listen to this all herself because they always asked her advice on these matters. She also offered to help them with their hair, since she could not attend the ball. While she was doing their hair, one of them asked her, "Cinderella, do you wish you were invited to the ball?"

[Scene 3: Cinderella's stepsisters invited to ball]

"You only mock me," she replied. "Nobody wants someone like me in the palace."

"Quite right. Imagine you at a ball! Oh, the stir it would cause!" the stepsister exclaimed.

[Scene 4: Cinderella dialogue with stepsisters about going to ball]

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

When the day finally arrived, Cinderella watched in tears as her stepsisters drove off to the palace. Her godmother noticed her sorrow and kindly inquired, “What is the matter?”

“I wish I could go—” Cinderella began before a new series of sobs cut her short. “—

to the ball?” the lady quietly finished.

“Yes,” was all Cinderella could whisper.

“Well, how would you like it if I found a way for you to go?” the lady beamed.

“But how?” Cinderella replied in disbelief.

“First, bring me a pumpkin from the garden.” **[Scene 5: Cinderella and godmother dialogue about ball]**

Confused but suddenly hopeful, Cinderella rushed to the garden and returned in a few moments carrying a pumpkin. Her godmother carefully cleaned out the pumpkin and touched it with her wand. Immediately, a beautiful, gold-covered coach appeared. Cinderella jumped back and stared wide-eyed at this creation. **[Scene 6: Fairy godmother reveals her magic]**

Then, Cinderella’s godmother—who was actually a fairy—hurried over to the huge mousetrap inside the house. Six mice were caught in it, but she told Cinderella to lift open the door. Then, as each mouse scampered out, her fairy godmother tapped each one with her wand. Instantly they were transformed into a team of six gorgeous horses. Next, she ordered Cinderella to bring her the rat trap. Cinderella did this, and the fairy godmother turned the rat with the thickest whiskers into a mustached coachman. Finally, the lady turned six lizards into six footmen who were dressed in immaculate white uniforms. **[Scene 7: Cinderella’s servants created]**

Then, Cinderella’s godmother touched her, and her clothes were instantly transformed into garments of gold, silver, and jewels. Her feet were also in a pair of sparkling glass slippers. Cinderella, hardly able to contain her joy, then stepped into the coach. Before she left, however, her godmother warned her that if she stayed one second past midnight, everything would turn back into the object or animal it had been. Cinderella promised to watch the time carefully, and with a smile she drove off to the ball.

[Scene 8: Cinderella sets off for ball]

Box A-1 (continued on next page)

When Cinderella arrived, the prince was informed that a prestigious princess, who no one recognized, had just pulled up in her coach. The prince immediately dashed to the entrance of the palace to greet the guest. He helped Cinderella out of her coach and escorted her into the ballroom. On their entrance, everyone stopped, fell silent, and stared amazed at the beautiful lady with the prince. **[Scene 9: Cinderella arrives at ball]**

The stillness was then replaced by the slightly hushed voices of every person in the room as they wondered about and admired Cinderella. The king mentioned to the queen how beautiful the new guest was. All the ladies noted every part of her hairstyle. Her dress they were determined to imitate, as soon as they could find cloth that gorgeous. **[Scene 10: Reaction to Cinderella's arrival]**

Once the dancing began again, the prince would only dance with Cinderella. During the meal, the prince was so entranced by her, that he did not eat a bite. After the dinner, Cinderella sat down beside her stepsisters and treated them extremely politely. They were shocked; they had never met this lady before, and she acted like she knew them. Soon, though, Cinderella noticed that the clock read 11:45. She excused herself and left the palace. **[Scene 11: Cinderella's activities at ball]**

When she arrived home, Cinderella thanked her godmother and declared that she wished to return to the palace the next night. As she explained all the details of what had happened, they both heard a knock at the door. Knowing it was her stepsisters, Cinderella ran and opened it. She pretended to have been wakened from a deep sleep. "You stayed so long!" she exclaimed. **[Scene 12: Stepsisters arrive home]**

"Oh, if you had been there, you would not have wanted to leave," one of her stepsisters declared. "The most beautiful princess in the world was there, and she treated us like she had met us before!"

"But we'd never even seen her in our lives," the other sister interjected, "and neither had anyone else!"

"The prince would give all the world to know who she was," the other sister remarked, "as would I."

"She must certainly have been the most beautiful lady in the world!" Cinderella remarked, smiling, but barely sounding interested. **[Scene 13: Stepsisters' reaction to Cinderella at ball]**

That next night, the stepsisters drove away to the ball. Once again, Cinderella's godmother worked her magic, dressing Cinderella even more gorgeously than the previous night. Her beauty sparkled like the diamonds on her dress. The prince was beside her the whole night, complimenting her whenever he had the opportunity. Cinderella was enchanted by him, and she forgot everything else. Suddenly, with a start, she heard the stroke of midnight! She leapt up and ran toward the door. **[Scene 14: Cinderella's second night at ball]**

As Cinderella ran down the steps, she tripped. She heard a "clink" as one of her glass slippers knocked against the steps. She felt the slipper fly off, but she had no time to stop and retrieve it. A few moments later she had passed the palace gates and disappeared into the darkness. The prince, who had tried to catch up to her, questioned the guards at the gates. They declared that the only person they had seen leaving was a poor girl, dressed in rags. Sadly, the prince plodded back to the palace. **[Scene 15: Cinderella flees and loses slipper]**

Cinderella returned home, and waited for her stepsisters to return. When they entered the house, she quickly asked, "How was the ball? Was the beautiful princess there again?"

"Yes," the older one answered hesitantly, "but she ran out of the room when the clock struck midnight."

"She was in such a hurry to get away," interrupted the younger sister, "that she left behind one of her exquisite glass slippers."

"The prince picked it up," continued the older one. "The whole evening long he only gazed at her. He was enraptured by her, whoever she was." **[Scene 16: Stepsisters' reaction to Cinderella's second night at ball]**

The next day their words were proven to be true. The prince proclaimed that he would marry whoever's foot perfectly fit the slipper. So, first the princesses tried it on. Of course, it did not fit any of their feet, so the duchesses attempted and then the entire court. No one succeeded. **[Scene 17: Prince proclaims a search]**

Eventually, the slipper was brought to Cinderella's two sisters. Each of them tried their hardest to squeeze their foot into the shoe, but neither succeeded. Then, Cinderella smiled and inquired, "May I be allowed to try it on?"

"Ha!" laughed both the sisters at once. "You, Cinderella! Of course it won't fit you!"

"Wait!" said the official who had observed the proceedings. "I have orders to allow everyone to try. She must be given a chance as well." **[Scene 18: Cinderella and stepsisters' dialogue about slipper]**

So, Cinderella placed her foot into the slipper. It slid in easily and fit in the shoe perfectly. The stepsisters stepped back in astonishment, but they were even more amazed when Cinderella pulled the other slipper out her pocket. It fit perfectly as well. Then her fairy godmother arrived and touched Cinderella's clothes with her wand. Immediately, they transformed into clothes more beautiful even than the ones she had worn to the balls. **[Scene 19: Cinderella is found to be the owner of the slipper]**

Her sisters then recognized her as the beautiful princess from the previous two nights. They fell at her feet and pleaded with her to forgive them for their treatment of her. She raised them back up and embraced them. She declared that she forgave them for everything they had done. Then, the official escorted Cinderella back to the palace. She met the young prince again, and he loved her just as much as he had the night before. **[Scene 20: Cinderella forgives stepsisters and meets prince]**

A few days later, the prince and Cinderella were married. That day, Cinderella, proving that she was good as well as beautiful, invited her two sisters to live in the palace. She even matched them up with two lords of the court. **[Scene 21: Cinderella's marriage and stepsisters' redemption]**

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

Your Setting: _____

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

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

1. _____
2. _____
3. _____
4. _____
5. _____

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

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

Directed Brainstorming Box

Setting Details

Obstacles

Solutions

Other

Box A-4

Lesson B. Introducing Dialogue Writing

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

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

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

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

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

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

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

Dialogue Box

“What is the matter?” inquired the fairy godmother. **(Paragraph 1)**

“I wish I could go the ball,” replied Cinderella tearfully. **(Paragraph 2)**

“What if I found a way for you to go?” **(Paragraph 3)**

“But how?” **(Paragraph 4)**

The mysterious fairy godmother simply answered, “First, bring me a pumpkin from the garden.” **(Paragraph 5)**

Box B-1

Did you find the following:

1. In **Paragraph 1**, the speaker is the fairy godmother.
2. In **Paragraph 2**, the speaker is Cinderella.
3. In **Paragraph 3**, no name is given (though we know it is the fairy godmother, don't we?).
4. In **Paragraph 4**, no speaker is given, but we know it is Cinderella.
5. In **Paragraph 5**, the mysterious fairy godmother is talking.

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

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

Paragraph 1: inquired the fairy godmother.

Paragraph 2: replied Cinderella tearfully.

Paragraph 5. The mysterious fairy godmother simply answered,

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

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

You will be using dialogue sometime soon!

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

1. **Each time the speaker changes, a new paragraph is started.**
 - a. This means that the person switched.
 - b. Do not change paragraphs if the same person is saying more than one sentence.
 - c. **All of one person's words at that given movement go in one paragraph** (until another person begins speaking).
 - d. When a different speaker talks, a new paragraph is started (even if the "new speaker" spoke earlier).

2. **When a speech tag comes at the beginning of the sentence**, do the following:
 - a. **Start the speech tag with a capital letter** since it is the first word of your sentence.
 - b. **Put a comma after it**, then begin your quote with a quotation mark-capital letter:
The mysterious fairy godmother simply answered, **"First, bring me a pumpkin from the garden?"**

3. **When a speech tag comes at the end of the sentence** (following the words that were spoken), do the following:
 - a. **If your quote is a statement, put a comma then quotation mark** at the end of it:
"I wish I could go to the ball," replied Cinderella tearfully.
 - b. **If your quote is a question or exclamation sentence, put that end mark (? !)** inside the **quotation mark** (since it is part of your sentence): "What is the matter?" inquired the fairy godmother.
 - c. **Start the speech tag with a lower case letter** (since it is not a new sentence but part of the sentence you are now writing): inquired the fairy godmother.

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

1. _____

2. _____

3. _____

4. _____

5. **Extension--** _____

6. **Extension--** _____

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

<> C-1. Read "The Mistreated Beaver" (Box C-1) student sample provided.

"The Mistreated Beaver" Student Sample Twice-Told Tale

Somewhere in the woods of North America, there dwelled a beaver and his mate. Now his wife was extremely vain. She had two daughters—this was her second marriage—who had her same character qualities. The male beaver, however, also had a child, from his late wife. This girl was nearly identical to her mother, who had been one of the most loving people in the world. This girl also outshone her step-sisters in beauty. **[Scene 1: Introduction to Mudbeaver's family]**

.....

The beaver's wife and her two daughters were infuriated by his daughter's perfection, so they decided to treat her as horribly as possible. Therefore, they required her to do all the tidying and repairs of their house and dam. Because all she did was tidy their dwelling, her oppressors nicknamed her Mudbeaver. She was not only given all the work, but she also had to sleep in the muddy entryway of the house. This meant that she always had dirt on her coat. Meanwhile, her stepsisters slept in the cleanest rooms, deep inside the house, and always had shining coats.

[Scene 2: Mudbeaver's terrible conditions]

.....

Box C-1 (continued on next page)

Box C-1 (continued from previous page)

One day, the son of the beaver nation's leader invited every important and fine-coated beaver to attend a party at his huge mansion. Mudbeaver's step-sisters were two of the invitees. As the night of the event approached, they discussed constantly how they would improve their coats for the festivities. They often asked Mudbeaver what her advice was, so she had to listen to all their discussions. She also did offer her services to assist them in preparing their coats.

[Scene 3: Mudbeaver's stepsisters invited to party]

.....

"Would you like to go to the party if you were invited, Mudbeaver?" one of her step-sisters inquired, while she was helping them scrub their pelts.

"You are only joking. I would not be welcome in such rich surroundings," Mudbeaver answered.

"Very true!" remarked the stepsister. "I can't imagine the shock it would cause if you tried to attend the party!" **[Scene 4: Mudbeaver dialogue with stepsisters about going to party]**

.....

So, when the evening arrived, Mudbeaver's stepsisters, in a sleigh pulled by deer, disappeared into the forest as she watched sadly. As she stood there forlornly, her godmother came up beside her and asked, "What is wrong?"

"Oh, if only I could be—" Mudbeaver sighed before tears choked out the rest of her words.

"—to the party?" her godmother said, completing the sentence.

Mudbeaver nodded her head.

"I know a way for you to go," the lady quietly remarked.

Mudbeaver stared confusedly at her godmother and inquired, "How?"

"The first step is for you to bring me a stout branch from the forest." **[Scene 5: Mudbeaver and godmother dialogue about party]**

.....

Unable to understand but with her spirits lifting, Mudbeaver quickly obtained this item. Her godmother then pulled out a short, knobby stick and tapped the bough. Instantly, a glossy, red sleigh appeared. Mudbeaver's eyes shot open, and she leaped back in surprise.

[Scene 6: Fairy godmother reveals her magic]

.....

Box C-1 (continued on next page)

Box C-1 (continued from previous page)

Mudbeaver's godmother was a fairy, and she did not stop her magic with the sleigh. Next, she told Mudbeaver to help her search for six beetles. When they found them, her fairy godmother transformed them into six bucks with massive antlers. Then, her godmother noticed an earthworm, and a second later it was a dignified beaver driver. Lastly, the magician converted six sparrows into handsome beaver footmen. **[Scene 7: Mudbeaver's servants created]**

.....

Mudbeaver's godmother ended by altering her goddaughter's appearance. Mudbeaver's coat changed from a blackish-brown to a gleaming, golden brown color. Mudbeaver was beaming for ear-to-ear now, as she mounted the steps onto the sleigh. At the last moment, though, her godmother gravely informed her that everything would resume its natural form at midnight. Mudbeaver promised to be back before then, and still grinning, she glided away into the forest. **[Scene 8: Mudbeaver sets off for party]**

.....

The prince was the first person to hear of Mudbeaver's arrival as a servant informed him that a powerful and wealthy lady had pulled up at the door. The king's son rushed instantly to the huge house's entrance to welcome the mysterious guest. He helped Mudbeaver down the steps and led her to the room where everyone had gathered. As the beavers each caught a glimpse of her, they stopped their conversation and gazed on her beauty. **[Scene 9: Mudbeaver arrives at party]**

.....

Soon, barely audible whispers began to echo around the hall as everyone discussed the newcomer. The king was even impressed and mentioned Mudbeaver to the queen. Every female beaver noticed her incredible coat color. They soon were hotly debating the best way to achieve that perfect, golden brown color. **[Scene 10: Reaction to Mudbeaver's arrival]**

.....

Once the party resumed, the prince refused to dance with anyone but Mudbeaver. As they ate, he stared wide-eyed at Mudbeaver and could not focus on his food. After the meal ended, Mudbeaver started a friendly and polite conversation with her stepsisters. They had no idea who this beautiful beaver could be, and they were flattered that she was paying attention to them. Eventually, Mudbeaver looked up at the clock and realized it was time for her to leave. So, she made her way out of the palace. **[Scene 11: Mudbeaver's activities at the party]**

.....

Box C-1 (continued on next page)

Entering her own house, Mudbeaver expressed her gratitude to her godmother and her wish to return the next night. She was beginning to explain how the night had gone when she heard her stepsister's sleigh pull up. Mudbeaver rushed to the doorway and waited for them to enter. When they did, she yawned and rubbed her eyes. "I'm tired. You stayed so late!" she exclaimed, pretending to be exhausted. **[Scene 12: Stepsisters arrive home]**

"Oh, you were not there! If you had been, you would have wanted to be there still like we did," one stepsister emphatically stated. "The most gorgeous beaver we had ever laid eyes on was there. She conversed with us like she was an intimate friend."

"But we had never made her acquaintance," the other sister cut in, "and nobody else I talked to knew who she was either."

"I bet the prince would give all his riches to figure out her name," the other sister mused, "and I would also."

"Her beauty must have been truly remarkable!" Mudbeaver declared, trying to sound excited. **[Scene 13: Stepsisters' reaction to Mudbeaver at party]**

The following night, the first part of the evening was similar to that of the previous night. Mudbeaver watched her sisters drive away, this time without tears. Then, her godmother repeated her magic, this time causing Mudbeaver's coat to assume a shinier and lighter color than previously. Her fur shone like freshly polished wood. Once again, the prince stood beside her the entire night, praising her whenever he had the chance. Mudbeaver was entranced by him, and immersed herself in the amazing experience. So, it took her breath away when she heard the clock strike midnight! She sprang out of her seat and dashed for the entrance. **[Scene 14: Mudbeaver's second night at party]**

As Mudbeaver rushed toward the door, she felt her fur catch on a stick jutting out from the wall. She heard a crackling noise as she wrenched herself free and raced on. Soon, she was out of the palace and into the gloom of the forest. The prince, reaching the edge of the forest a few moments later, inquired of the guards whether they had seen the beautiful lady leave. They vehemently stated that they had only allowed a dirty, peasant beaver to pass. So, the prince sorrowfully returned to his mansion. **[Scene 15: Mudbeaver flees and loses some fur]**

Mudbeaver once again reached home before her stepsisters and waited to hear their reaction to the evening. As soon as they disembarked from their sleigh, she inquired, "Was the party just as wonderful as last night? Was the beautiful lady there again?"

"She was," replied the eldest stepsister, "but she left in a dreadful rush when the clock chimed midnight."

"She was in a frightful rush," interjected the younger stepsister. "In fact, some of her fur was caught on a branch sticking out of the wall."

"The prince noticed it and had it carefully removed so as not to lose a hair of it," the older sister reported. "He only observed her the entire evening long. Whoever she was, she captivated him." **[Scene 16: Stepsisters' reaction to Mudbeaver's second night at party]**

The following morning, the stepsisters' assessment of the prince proved correct. The king's son announced that he was searching for the person whose fur color matched the hairs collected from the night before. The prince would marry whoever's coat was matched with the fur. First, the color was compared to that of all the coats of the ladies of the royal court. This utterly failed; no one had that beautiful color. **[Scene 17: Prince proclaims a search]**

Numerous other ladies' coats were compared to the fur. None of them matched, so eventually Mudbeaver's stepsisters were given the opportunity. They both tried to compare the hairs at every angle they could to give the appearance of a match. It was to no avail. Finally, Mudbeaver beamed and asked, "Would you mind comparing it with my coat?"

"What?" exclaimed the shocked stepsister. "Obviously it will not match your coat, Mudbeaver!"

"Stop!" ordered the royal official who was observing the scene. "Everyone is allowed to be checked. She must be tested also." **[Scene 18: Mudbeaver and stepsisters' dialogue about fur]**

Box C-1 (continued from previous page)

Following this statement, the fur was placed next to Mudbeaver's fur. At first her fur seemed to be a completely different color. When the hairs were placed next to her coat, though, they matched perfectly. The stepsisters stared in astonishment, but then the fairy godmother entered the room. Immediately, she transformed the rest of Mudbeaver's coat into the incredible golden brown color. **[Scene 19: Mudbeaver is found to be the owner of the fur]**

Then, Mudbeaver's sisters knew her to be the gorgeous lady who had been at the party the past two nights. They immediately bowed down to her and pleaded with her to forgive them. She graciously told them to rise and embraced them both. She informed them that she pardoned them for all the deeds they had done against her. Next, the shocked but delighted officer accompanied Mudbeaver to the prince's house. She was introduced to the prince once more, and he was enamored by her like he had previously been. **[Scene 20: Mudbeaver forgives stepsisters and meets prince]**

Soon after these events, the prince and Mudbeaver were wedded. That same day, Mudbeaver informed her stepsisters that they would be given rooms in the palace. Not only that, she arranged for them to meet two handsome beaver lords. Her sisters (and everyone else) were amazed at Mudbeaver generosity. **[Scene 21: Mudbeaver's marriage and stepsisters' redemption]**

Box C-1

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

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

OR

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

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

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

In a certain province of France, there lived a gentleman and his wife, an extremely haughty woman. This was the man's second wife, and she had two daughters who were from her previous marriage. They were identical to their mother in their arrogance and vanity. This man, though, also had a daughter from his previous spouse, and she was exactly like her mother. This lady had been one of the kindest people in the world, and her daughter was the same. This girl was also far more beautiful than her stepsisters.

Scene One: Example--*Introduction to Mudbeaver's family* _____

YOUR Scene One: _____

C-2: Box A

Box A (continued)

The girl's stepmother and stepsisters could not stand her goodness and beauty, so they forced her to do all the worst household chores. She was required to clean everything including the rooms of her stepmother and stepsisters. She also had to sweep up the cinders from the chimney. Because of this, her tormentors gave her the name Cinderella. Not only did Cinderella have to work extremely hard, she also had to dress in shabby clothes and sleep on a straw mattress in a tiny attic room. Meanwhile, her stepsisters wore expensive clothes and slept in soft beds in spacious bedrooms.

Scene Two: Example--Mudbeaver's terrible conditions

YOUR Scene Two: _____

One day, the king's son announced that he was hosting a ball, and he invited all fashionable people to attend it. Cinderella's stepsisters were two of the people who were sent invitations. In the days leading up to the party, all they could discuss was what they would wear and how they would do their hair for the ball. Cinderella had to listen to this all herself because they always asked her advice on these matters. She also offered to help them with their hair, since she could not attend the ball. While she was doing their hair, one of them asked her, "Cinderella, do you wish you were invited to the ball?"

Scene Three: Example--Mudbeaver's stepsisters invited to party

YOUR Scene Three: _____

"You only mock me," she replied. "Nobody wants someone like me in the palace."

"Quite right. Imagine you at a ball! Oh, the stir it would cause!" the stepsister exclaimed.

Scene Four: Example--Mudbeaver dialogue with stepsisters about going to party

YOUR Scene Four: _____

"When the day finally arrived, Cinderella watched in tears as her stepsisters drove off to the palace. Her godmother noticed her sorrow and kindly inquired, "What is the matter?"

"I wish I could go—" Cinderella began before a new series of sobs cut her short. "— to the ball?" the lady quietly finished.

"Yes," was all Cinderella could whisper.

"Well, how would you like it if I found a way for you to go?" the lady beamed.

"But how?" Cinderella replied in disbelief.

"First, bring me a pumpkin from the garden."

Scene Five: Example--Mudbeaver and godmother dialogue about party

YOUR Scene Five: _____

C-2: Box A

Box A (continued)

Confused but suddenly hopeful, Cinderella rushed to the garden and returned in a few moments carrying a pumpkin. Her godmother carefully cleaned out the pumpkin and touched it with her wand. Immediately, a beautiful, gold-covered coach appeared. Cinderella jumped back and stared wide-eyed at this creation.

Scene Six: Example--*Fairy godmother reveals her magic* _____

YOUR Scene Six: _____

Then, Cinderella's godmother—who was actually a fairy—hurried over to the huge mousetrap inside the house. Six mice were caught in it, but she told Cinderella to lift open the door. Then, as each mouse scampered out, her fairy godmother tapped each one with her wand. Instantly they were transformed into a team of six gorgeous horses. Next, she ordered Cinderella to bring her the rat trap. Cinderella did this, and the fairy godmother turned the rat with the thickest whiskers into a mustached coachman. Finally, the lady turned six lizards into six footmen who were dressed in immaculate white uniforms.

Scene Seven: Example--*Mudbeaver's servants created* _____

YOUR Scene Seven: _____

Then, Cinderella's godmother touched her, and her clothes were instantly transformed into garments of gold, silver, and jewels. Her feet were also in a pair of sparkling glass slippers. Cinderella, hardly able to contain her joy, then stepped into the coach. Before she left, however, her godmother warned her that if she stayed one second past midnight, everything would turn back into the object or animal it had been. Cinderella promised to watch the time carefully, and with a smile she drove off to the ball.

Scene Eight: Example--*Mudbeaver sets off for party* _____

YOUR Scene Eight: _____

When Cinderella arrived, the prince was informed that a prestigious princess, who no one recognized, had just pulled up in her coach. The prince immediately dashed to the entrance of the palace to greet the guest. He helped Cinderella out of her coach and escorted her into the ballroom. On their entrance, everyone stopped, fell silent, and stared amazed at the beautiful lady with the prince.

Scene Nine: Example--*Mudbeaver arrives at party* _____

YOUR Scene Nine: _____

Box A (continued)

The stillness was then replaced by the slightly hushed voices of every person in the room as they wondered about and admired Cinderella. The king mentioned to the queen how beautiful the new guest was. All the ladies noted every part of her hairstyle. Her dress they were determined to imitate, as soon as they could find cloth that gorgeous.

Scene Ten: Example--*Reaction to Mudbeaver's arrival* _____

YOUR Scene Ten: _____

Once the dancing began again, the prince would only dance with Cinderella. During the meal, the prince was so entranced by her, that he did not eat a bite. After the dinner, Cinderella sat down beside her stepsisters and treated them extremely politely. They were shocked; they had never met this lady before, and she acted like she knew them. Soon, though, Cinderella noticed that the clock read 11:45. She excused herself and left the palace.

Scene Eleven: Example--*Mudbeaver's activities at the party* _____

YOUR Scene Eleven: _____

When she arrived home, Cinderella thanked her godmother and declared that she wished to return to the palace the next night. As she explained all the details of what had happened, they both heard a knock at the door. Knowing it was her stepsisters, Cinderella ran and opened it. She pretended to have been wakened from a deep sleep. "You stayed so long!" she exclaimed.

Scene Twelve: Example--*Stepsisters arrive home* _____

YOUR Scene Twelve: _____

"Oh, if you had been there, you would not have wanted to leave," one of her stepsisters declared.

"The most beautiful princess in the world was there, and she treated us like she had met us before!"

"But we'd never even seen her in our lives," the other sister interjected, "and neither had anyone else!"

"The prince would give all the world to know who she was," the other sister remarked, "as would I."

"She must certainly have been the most beautiful lady in the world!" Cinderella remarked, smiling, but barely sounding interested.

Scene Thirteen: Example--*Stepsisters' reaction to Mudbeaver at party* _____

YOUR Scene Thirteen: _____

C-2: Box A

Box A (continued)

That next night, the stepsisters drove away to the ball. Once again, Cinderella's godmother worked her magic, dressing Cinderella even more gorgeously than the previous night. Her beauty sparkled like the diamonds on her dress. The prince was beside her the whole night, complimenting her whenever he had the opportunity. Cinderella was enchanted by him, and she forgot everything else. Suddenly, with a start, she heard the stroke of midnight! She leapt up and ran toward the door.

Scene Fourteen: Example--*Mudbeaver's second night at party* _____

YOUR Scene Fourteen: _____

As Cinderella ran down the steps, she tripped. She heard a "clink" as one of her glass slippers knocked against the steps. She felt the slipper fly off, but she had no time to stop and retrieve it. A few moments later she had passed the palace gates and disappeared into the darkness. The prince, who had tried to catch up to her, questioned the guards at the gates. They declared that the only person they had seen leaving was a poor girl, dressed in rags. Sadly, the prince plodded back to the palace.

Scene Fifteen: Example--*Mudbeaver flees and loses some fur* _____

YOUR Scene Fifteen: _____

Cinderella returned home, and waited for her stepsisters to return. When they entered the house, she quickly asked, "How was the ball? Was the beautiful princess there again?"

"Yes," the older one answered hesitantly, "but she ran out of the room when the clock struck midnight."

"She was in such a hurry to get away," interrupted the younger sister, "that she left behind one of her exquisite glass slippers."

"The prince picked it up," continued the older one. "The whole evening long he only gazed at her. He was enraptured by her, whoever she was."

Scene Sixteen: Example--*Stepsisters' reaction to Mudbeaver's second night at party* _____

YOUR Scene Sixteen: _____

The next day their words were proven to be true. The prince proclaimed that he would marry whoever's foot perfectly fit the slipper. So, first the princesses tried it on. Of course, it did not fit any of their feet, so the duchesses attempted and then the entire court. No one succeeded.

Scene Seventeen: Example--*Prince proclaims a search* _____

YOUR Scene Seventeen: _____

Box A (continued)

Eventually, the slipper was brought to Cinderella's two sisters. Each of them tried their hardest to squeeze their foot into the shoe, but neither succeeded. Then, Cinderella smiled and inquired, "May I be allowed to try it on?"

"Ha!" laughed both the sisters at once. "You, Cinderella! Of course it won't fit you!"

"Wait!" said the official who had observed the proceedings. "I have orders to allow everyone to try. She must be given a chance as well."

Scene Eighteen: Example--Mudbeaver and stepsisters' dialogue about fur

YOUR Scene Eighteen: _____

So, Cinderella placed her foot into the slipper. It slid in easily and fit in the shoe perfectly. The stepsisters stepped back in astonishment, but they were even more amazed when Cinderella pulled the other slipper out her pocket. It fit perfectly as well. Then her fairy godmother arrived and touched Cinderella's clothes with her wand. Immediately, they transformed into clothes more beautiful even than the ones she had worn to the balls.

Scene Nineteen: Example--Mudbeaver is found to be the owner of the fur

YOUR Scene Nineteen: _____

Her sisters then recognized her as the beautiful princess from the previous two nights. They fell at her feet and pleaded with her to forgive them for their treatment of her. She raised them back up and embraced them. She declared that she forgave them for everything they had done. Then, the official escorted Cinderella back to the palace. She met the young prince again, and he loved her just as much as he had the night before.

Scene Twenty: Example--Mudbeaver forgives stepsisters and meets prince

YOUR Scene Twenty: _____

A few days later, the prince and Cinderella were married. That day, Cinderella, proving that she was good as well as beautiful, invited her two sisters to live in the palace. She even matched them up with two lords of the court.

Scene Twenty-One: Example--Mudbeaver's marriage and stepsisters' redemption

YOUR Scene Twenty-One: _____

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

- My Scene One:** Mom dead for years/dad dies in work accident
- My Scene Two:** Daughter goes to work/friends leave her
- My Scene Three:** Daughter loves learning/unable to go to college
- My Scene Four:** Meets former friend who boasts about wealth & popularity
- My Scene Five:** Friend tells her about scholarship competition
- My Scene Six:** Daughter goes to library to study each night
- My Scene Seven:** Sends application/rejected
- My Scene Eight:** Accidentally sent invitation to competition event
- My Scene Nine:** Wants to go/does not have fancy enough clothes
- My Scene Ten:** Clothes miraculously appear at door on day of event
- My Scene Eleven:** Daughter goes to event/impresses judges
- My Scene Twelve:** Judges ask her to return for interview next week
- My Scene Thirteen:** Daughter unable to get off work for interview
- My Scene Fourteen:** Receives second invitation to interview with judges
- My Scene Fifteen:** Former friend meets daughter/says scholarship awarded
- My Scene Sixteen:** Discouraged daughter returns to work
- My Scene Seventeen:** Receives invitation to interview with scholarship donor
- My Scene Eighteen:** Discovers donor is long-lost uncle who loves learning
- My Scene Nineteen:** Uncle explains he provided the invitations and clothes
- My Scene Twenty:** Uncle promises to pay for all expenses for college
- My Scene Twenty-One:** Daughter quits job/goes to college
- My Scene Twenty-Two:** Meets shocked former friend whose parents were just arrested for bribing the college
- My Scene Twenty-Three:** Daughter succeeds in classes/finds new friends

C-2: Box B

<> **C-3.** If you did not write your scene topics in the Method A Box, write your “scene” topics on the lines provided.

My Scene One: _____

My Scene Two: _____

My Scene Three: _____

My Scene Four: _____

My Scene Five: _____

My Scene Six: _____

My Scene Seven: _____

My Scene Eight: _____

Method B Box

My Scene Nine: _____

My Scene Ten: _____

My Scene Eleven: _____

My Scene Twelve: _____

My Scene Thirteen: _____

My Scene Fourteen: _____

My Scene Fifteen: _____

My Scene Sixteen: _____

My Scene Seventeen: _____

My Scene Eighteen: _____

Method B Box (continued)

My Scene Nineteen: _____

My Scene Twenty: _____

My Scene Twenty-One: _____

My Scene Twenty-Two: _____

My Scene Twenty-Three: _____

My Scene Twenty-Four: _____

Method B Box (continued)

Lesson D. Prewriting/Study Skills: Outline Your Twice-Told Tale

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

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

Partial Sample Outline From Model Story

Topic Scene 16: Stepsisters' reaction to Cinderella's second night at ball

- s1 Cinderella -> home & wait 4 stepsisters
- s2 Cinderella: "How was the ball?"
- s3 Cinderella: "Beautiful princess there again?"
- s4 Older sister: "Yes but ran when midnight"
- s5 Younger sister: "Such a hurry she left glass slipper"
- s6 Older sister: "Prince picked it up"
- s7 Older sister: "He gazed at her all evening"
- s8 Older sister: "Enraptured by her whoever she was"

Topic Scene 17: Prince proclaims a search

- s1 Next day words proved true
- s2 Prince would marry whoever's foot fit slipper
- s3 First princesses tried it on
- s4 Did not fit so duchesses and court tried
- s5 No one succeeded

Topic Scene 18: Cinderella and stepsisters' dialogue about slipper

- s1 Slipper brought 2 Cinderella's 2 sisters
- s2 Tried to fit >2 shoe/neither succeeded
- s3 Cinderella: "May I try it?"
- s4 Two sisters: "Ha! Won't fit you!"
- s5 Official: "Wait!"
- s6 Official: "Everyone allowed 2 try"
- s7 Official: "She must get chance"

*Faint thick line tells you that the scene has more than one paragraph since it has more than one person speaking.

Notice how the author used quotation marks around the notes for when dialogue will be included--and gave the speaker before each one (Official: "Wait!"). Each time you change speakers, you will change paragraphs even within one scene.

Sample Box D-1

<> D-2. Follow these steps to outline your story:

1. **Once you have all of your scene topics designed, fill in the lines beneath with notes to indicate what you want to include in each scene.** You should do this Sentence-by-Sentence unless you have your teacher's permission to do it by listing several key points for each scene.
2. If, while you are taking sentence notes, you think of more scene topics or see that a scene will need divided in two scenes, just mark this. **Your outlining space is for you! You may add, subtract, or divide however you desire.**

3. You may write down too much information and omit some of it later when you are writing, if needed, but **do not write down too little information**.
4. You may or may not use all of the sentence lines, according to the number of sentences assigned to you.
5. Remember, you will not be writing a separate Opening or Closing Paragraph. **Your outline will include all of your setting, as well as your closing--just weave all of this into your story** like the model story did.
6. Consider indicating in your outline when your characters will speak. See Sample Outline for ideas on how to do this.
7. You may need to mark through or somehow “re-create” outlining lines that work for your particular story (i.e. the amount of dialogue, number of scenes, etc.). Or you may desire to create your own outline in a notebook or on the computer. Be sure your outlining works for you!

Sample Sentence Outline and Sentence

For example:

Opening Sentence: → France lived man & haughty wife

In your story, it might say: In a certain province of France, there lived a gentleman and his wife, an extremely haughty woman.

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

A. Scene One of Body

Topic of Scene 1 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

B. Scene Two of Body

Topic of Scene 2 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

C. Scene Three of Body

Topic of Scene 3 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

D. Scene Four of Body

Topic of Scene 4 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

E. Scene Five of Body

Topic of Scene 5 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

F. Scene Six of Body

Topic of Scene 6 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

G. Scene Seven of Body

Topic of Scene 7 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

H. Scene Eight of Body

Topic of Scene 8 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

I. Scene Nine of Body

Topic of Scene 9 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

J. Scene Ten of Body

Topic of Scene 10 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

K. Scene Eleven of Body

Topic of Scene 11 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

L. Scene Twelve of Body

Topic of Scene 12 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

M. Scene Thirteen of Body

Topic of Scene 13 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

N. Scene Fourteen of Body

Topic of Scene 14 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

O. Scene Fifteen of Body

Topic of Scene 15 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

P. Scene Sixteen of Body

Topic of Scene 16 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Q. Scene Seventeen of Body

Topic of Scene 17 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

R. Scene Eighteen of Body

Topic of Scene 18 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

S. Scene Nineteen of Body

Topic of Scene 19 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

T. Scene Twenty of Body

Topic of Scene 20 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

U. Scene Twenty-One of Body

Topic of Scene 21 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

V. Scene Twenty-Two of Body

Topic of Scene 22 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

W. Scene Twenty-Three of Body

Topic of Scene 23 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

X. Scene Twenty-Four of Body

Topic of Scene 24 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Y. Scene Twenty-Five of Body

Topic of Scene 25 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Z. Scene Twenty-Six of Body

Topic of Scene 26 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

a. Scene Twenty-Seven of Body

Topic of Scene 27 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

b. Scene Twenty-Eight of Body

Topic of Scene 28 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

c. Scene Twenty-Nine of Body

Topic of Scene 29 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

d. Scene Thirty of Body

Topic of Scene 30 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

e. Scene Thirty-One of Body

Topic of Scene 31 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

f. Scene Thirty-Two of Body

Topic of Scene 32 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

g. Scene Thirty-Three of Body

Topic of Scene 33 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

h. Scene Thirty-Four of Body

Topic of Scene 34 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

i. Scene Thirty-Five of Body

Topic of Scene 35 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

j. Scene Thirty-Six of Body

Topic of Scene 36 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

k. Scene Thirty-Seven of Body

Topic of Scene 37 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

I. Scene Thirty-Eight of Body

Topic of Scene 38 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

m. Scene Thirty-Nine of Body

Topic of Scene 39 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

n. Scene Forty of Body

Topic of Scene 40 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Note: You are assigned between 26 and 50 scenes for this story, depending on your level and the amount of dialogue you want to include. You will need to add more outlining lines or tweak the ones that are given as needed for your number of scenes and sentences.

Lesson E. Style in Writing/Advanced Checklist Challenge: Similes and Metaphors

All Add a **simile**. *If you have already done this*, you should still “code” the CC check box(es) and the simile in your paper as directed by your teacher.

Example:

- A spider’s web is as intricate as a lace tablecloth.
- That guy is as sly as a snake.

☞ A simile is a comparison *using like or as*.

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All Add a **metaphor**. *If you have already done this*, you should still “code” the CC check box(es) and the metaphor in your paper as directed by your teacher.

Example:

- The web is a maze of silk.
- That guy is a snake.

☞ A metaphor is a comparison that does not use *like* or *as*.

13

<> E-1. In Scene Fourteen of the *Cinderella* model story, highlight the words, “Her beauty sparkled like the diamonds on her dress.”

Similes and metaphors are some of the most powerful tools you have as a writer. These types of imagery are when the writer compares two things like in a sentence in Scene 14 of the *Cinderella* Model Story.

“Her beauty sparkled like the diamonds on her dress.”

Similes and metaphors are not meant to be taken literally. **The point is to compare some aspect of two to emphasize that aspect.** Since there are billions of things in the universe, there are a lot of options for what you can compare.

Technically, **similes** are a comparison using the words *like* or *as*. **Metaphors** are comparisons that do not use those words.

You can use a little trick to remember which one uses *like/as* and which one does not:

a
s i m i l e
i
k
e

In the *Cinderella* Model Story, the writer is telling the audience that Cinderella was beautiful. But rather than just saying, “Cinderella was beautiful,” he uses a simile to get the message across.

We are surrounded by similes and metaphors to the point that many are clichés.

His eyes were **as wide as saucers**.

It was **cold as ice**.

He **has ice water in his veins**.

My brother is **ferocious as a lion**.

When you are using metaphors, the most important thing to remember is that you are trying to get across an aspect of one thing by comparing it to another thing.

In the last example, I don't have to worry about the fact that my brother doesn't have a mane, long teeth, fur, or four legs. All I am doing is comparing the ferocious nature of the lion and my brother.

Metaphors and similes are not simply descriptions. My brother is ferocious is not a simile or a metaphor. It doesn't compare my brother to any other thing. It just describes my brother.

Many times a single comparison can mean more than one thing. If you compare someone to a tree there are many possible aspects you could be comparing him to. He could be strong like a tree. He could bring life to others. Perhaps he has strong roots. **Metaphors that highlight more than one aspect of something are more interesting because they require the reader to think.**

Metaphors are usually more sophisticated than similes since they often force the reader to figure why the comparison is being made. *My brother is as ferocious as a lion* is a simile (since it contains the word *as*). It tells the reader exactly how my brother is like a lion.

My brother is a lion is more complex. Am I referring to his ferocity? Maybe, but maybe he really likes meat, is a hunter, sleeps all afternoon, or lacks basic table manners. **The context will help the reader figure it out**, but by making it a metaphor, the reader has to figure it out.

The best metaphors are usually more original. But **they still have to be tied to something the reader already knows.** The sentence *He is like a KrumKrum* is original, but no one has a clue what that means (including me). There is always a delicate balance between originality and being comprehensible.

Metaphors and similes will show the reader that you have a sophisticated understanding of literary techniques. They will help set your writing apart from other writing.

<> **E-2.** On the lines provided, write twenty similes or metaphors. If you get stuck, look up “famous metaphors” or “famous similes” in an online search engine to get your brain moving.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____

16. _____

17. _____

18. _____

19. _____

20. _____

Lesson F. Write On: Learn About Onomatopoeia

<> F-1. In the *Cinderella* Model Story (Box A-1) given at the beginning of this project, highlight the sound that Cinderella’s slipper made in Scene Fifteen.

This “word”---clink---is an example of a literary device that would fit perfectly in your story this week. It is an imagery technique that is a long word called onomatopoeia.

Onomatopoeia is a device in which the writer writes a word that, when read, sounds like a sound. For example, when you read the word “quack,” the word itself sounds like the sound that a duck makes. Thus, onomatopoeia is a device in which the word you write sounds like a sound.

You will be asked to add **an instance** of onomatopoeia in the Checklist Challenge this week. If you think of ways to use this literary device while you are writing your story, go ahead and include them in your outline.

<> **F-2.** Study the examples given below, then on the lines provided, write three (**Extension**--write four) of your own. Try to come up with some that you think you can use in your story.

Examples:

- The plate **crashed** onto the floor.
- The door **creaked** open.
- The seal's flippers **whopped** on the ice.

1. _____

2. _____

3. _____

4. **Extension**-- _____

5. **Extension**-- _____

Lesson G. Composition: Write Rough Draft of the Twice-Told Tale

<> **G.** Follow these steps to write your story:

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

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

<> **H. Optional**--Use the Checklist Challenge located after this project to edit your story.

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

Note: 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).

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

Lesson I. Composition: Final Copy Original Twice-Told Tale

- <> I-1. **Write the final copy of your story** in your notebook (on every line). If you prefer, you may key it on the computer (double spaced).
- <> I-2. **Read your final copy aloud.** Do you like the way it sounds now? Do you notice an improvement in your story since you completed the Checklist Challenge?

Optional--Advanced Checklist Challenge Coding

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

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

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

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

Box H

Optional: Checklist Challenge for Projects 3 & 4: Twice-Told Tale

Cinderella

Complete the Checklist Challenge by using these guides:

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

All ALL LEVELS

B BASIC LEVEL only

E EXTENSION only

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

Note: Since your story will contain dialogue, and you will start a new paragraph each time a new speaker begins speaking, you will not complete the Checklist Challenge items per paragraph. Just complete each task the number of times for which there are check boxes (all throughout your story).

All All All
 E E E

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

☞ Focus on content errors at this time.

All All All
 E E E

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

Be sure to circle all of the following verbs:

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

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

All All All
 E E E

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

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

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

All	All	All
E	E	E

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

Examples:

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

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

All	All	All
E	E	E

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

Examples:

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

☞ **An adjective is a describer that describes a noun or a pronoun. It tells *whose, which one, how many, or what kind.* You should add descriptive adjectives--those that tell *what kind*--though often clarifying adjectives are needed to tell the reader which one. (These are normally inserted during writing.)**

All	All	All
E	E	E

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

Banned Word List

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

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

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

All

Create a **title**, and put it at the top of 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: "**Saved by a Slipper**"
- Something comical: "**Spouse-Finding, Shoe-Fitting**"
- Something bold: "**Watch the Time!**"
- A song title or line: "**Love Story**"
- A Scripture: "**Blessings Crown the Head of the Righteous**"
- Something biblical: "**Righteousness Rewarded, Evil Ended**"
- Something about character: "**The Rewards of Excellence**"
- Something informative: "**From Rags to Riches**"
- Other: "**A Tale of Turned Tables**"

☞ **Tips:**

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

All All All
E E E

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

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

All All All
E E E

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

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

All

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

Examples:

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

All

Add one **SSS5 x 3** (Three Super Short Sentences of five words or fewer) in a **row** for emphasis. ***If you have already done this, you should still “code” the CC check box(es) and the SSS 5x 3 in your paper as directed by your teacher.***

Examples:

- They are subtle. They are sneaky. They are predators!
- They set traps. They devise snares. They are sneaky.

All	All	All
E	E	E

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

Instead of:

tree
kind
grass

Use:

maple
compassionate
blades

Instead of:

deep
turn
loud

Use:

bottomless
swerve
obnoxious

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

All	All	All
E	E	E

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

Examples:

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

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

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

All	E
-----	---

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

Examples:

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

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

All

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

Examples:

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

E

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

Examples:

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

☞ **Onomatopoeia is a figure of speech that copies natural sounds.**

E

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

Examples:

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

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

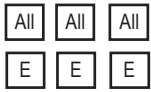
E

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

Examples:

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

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



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

Examples:

• **Appositive:**

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

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

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

• **Compound verbs:**

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

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

☞ **Subject + verb + verb**

• **Subordinate clause placement:**

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

Then it constructs a frame.

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

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

• **Another non-essential opener:**

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

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

☞ **Phrase + CS**

• **Subordinate clause placement mid sentence:**

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

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

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

• **Conjunctive adverb:**

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

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

☞ **CS; CA, CS**

• **Conjunctive adverb within a sentence:**

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

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

☞ **CS, CA, CS**

• **Dash preceding clause or phrase:**

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

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

☞ **CS--CS**

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

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

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

☞ **CS , cc CS**

• **Semicolon between two complete sentences:**

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

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

☞ **CS ; CS**

• **Colon usage:**

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

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

☞ **CS : CS**

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



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

Appendix A: Editing and Revising

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

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

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

Proofreader's Marks

Symbol

Meaning



Capitalize a letter




Make a capital letter into a lowercase letter.



Delete (take out)

He went to town. 

Insert punctuation

When he left,  he went to town.



He went town.

Insert

He  went town.

Reverse

He went [#] totown.

Insert space

He went ^{stet...}  town.

Leave as it was before the mark was added.

He  town went to.

Move



Make a new paragraph

Teacher Tips & Free Resources

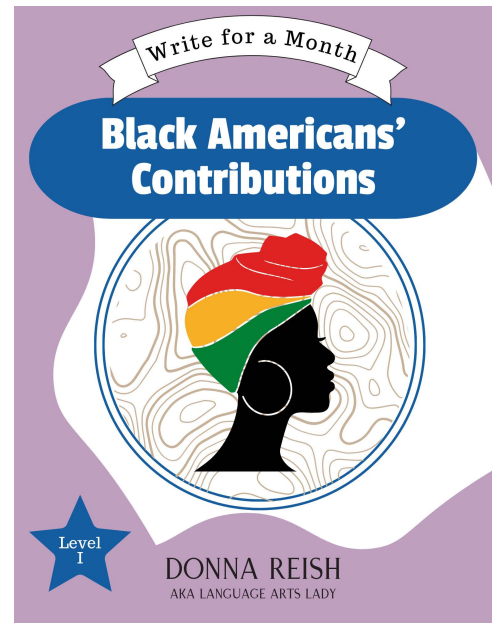
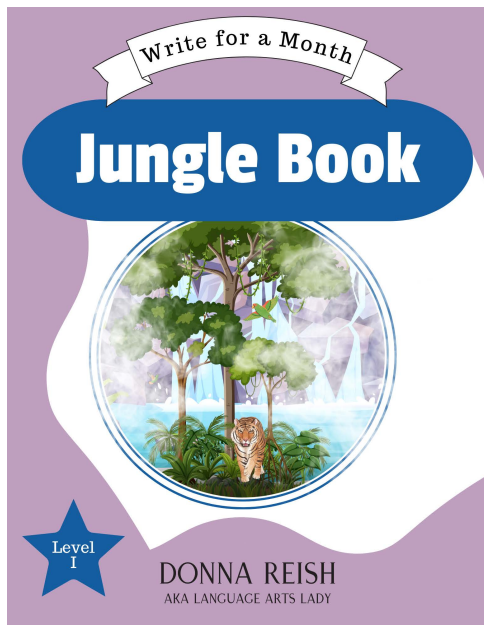


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Write-for-a-Month Series Titles



Write-for-a-Month Series Titles

Write for a Month

Toy Room



Level II

DONNA REISH
AKA LANGUAGE ARTS LADY

Write for a Month

Fairy Tales

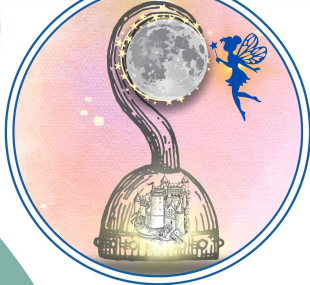


Level III

DONNA REISH
AKA LANGUAGE ARTS LADY

Write for a Month

Peter Pan



Level IV

DONNA REISH
AKA LANGUAGE ARTS LADY

Write for a Month

Twice-Told Tales



Level V

DONNA REISH
AKA LANGUAGE ARTS LADY

Click on My TPT Products

Bug on a Log
Preposition practice

Ladybug Dan™ Preposition Sentences

in blanks with prepositions:

from over above
within behind below

Student Sheets and Answer Keys

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

Tricky Tricks to Help II Stick
Posters

5 Parts of a
Sentence
TO HELP IT
STICK

Reference Ring

Beauty and the Beast

Preposition Practice

8 Parts of Speech Posters

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

Articles

Articles: Indefinite
an a the

Article =
NOUN MARKER
an a the

Articles: Definite
the

Using a or an

Using an

Using an

Articles Poster Set

Fairy Tale Writing

Fairy Tales:
How to Create and Write Using
Writing Boxes

Little Red Riding Hood
Level I

Sentence and Paragraph Writing
for Beginning Writers

Christmas Writing
Twice - Told Tale

Grades
6th, 7th
& 8th

Christmas: Original Creative Writing - Twice-Told Tale

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

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The Elves and The Shoemaker

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

Beginning Think Fast Grammar Quiz

Grammar Quiz and Answer Key

Christmas Writing

Grades
6th, 7th
& 8th

Three Holiday Traditions Essay -
Level III

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Three Holiday Traditions

Color and Read,
Mowgli!

the
ABC
Sounds Song
Packet

Aa Bb Cc

Baby Shark Plays
by Donna Reish

Twice-Told Tales

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

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Teaching Services



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

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

Want daily grammar, writing, & teaching tips? Follow me
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Thank you to the following artists and font specialists for helping to improve the look of this product. If you are ever in need of a clip artist or font specialist, please don't hesitate to look them up!

