

Write for a Month

# Twice-Told Tales



Level  
V

**DONNA REISH**

AKA LANGUAGE ARTS LADY

# Write-for-a-Month

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

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

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

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

### Each series contains five books\*

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

Level II = Grade 4<sup>th</sup> & 5<sup>th</sup> – Red

Level III = Grade 6<sup>th</sup>, 7<sup>th</sup>, & 8<sup>th</sup> – Blue

Level IV = Grade 9<sup>th</sup> & 10<sup>th</sup> – Green

Level V = Grade 11<sup>th</sup> & 12<sup>th</sup> – Yellow



### Projects:

- Twice-Told Tales—Snow White
- Twice-Told-Tales—Rapunzel

### 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 2<sup>nd</sup> through 12<sup>th</sup> grades--see note below).

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

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

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

By using our **topic-specific** book, your student can choose the characters, books/movie, science, or history themes he would like to write about. Again, both sets are month-long downloads with incremental and extremely-detailed instructions.

Partial sample lessons are available at the Language Arts Lady store (though the best way to try a WFAM book for your home or classroom is to purchase an early to mid-level book and try it out with your students). I recommend that younger students do a WFAM “Writing Boxes” book and middle and upper level students do a “Tools and Tricks” book first.

There are price differences for home/individual use vs. classroom/co-op use, and we ask that you follow our copyright guidelines of use by the purchaser only for whichever setting it was purchased.

### **Project Labels/Levels and Printing/Use**

The projects within each book are labeled with numbers. A larger project is labeled as Projects 1 and 2, indicating that, that project is lengthy and will likely take two weeks to complete if writing is a daily

subject for your students (longer than that if writing is a twice weekly or non-daily activity). The number of projects in each book roughly coincides with the length of the project in a one-month situation. (Most books will take about one month with daily writing.) The books can be stretched out over two months with less frequent writing or condensed to a two-week time period in remediation or workshop situations.

The author is creating videos about how to teach the projects, so check out the **How I Teach videos** at **Language Arts Lady Blog** or **YouTube** to see if the book you are interested in has a video yet. (There are over fifty there at this time.)

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

### **Time Spent in Write-for-a-Month**

The method of instruction in most of the books will require one or two 30-60 minute meetings each week with the teacher to discuss the assignments, introduce the outlining technique, check the student's rough draft, review his Checklist Challenge (CC), and grade his final composition.

In addition, the student will need to work approximately 20-50 minutes (depending on level of book) per day four days a week by himself in order to complete all the assignments contained herein during a one-month period of time. (High school students will be on the upper end of that.)

Again, the time and teacher assistance needed in each book will vary according to whether the student is learning to write sentences or multiple paragraph compositions (as well as whether he is doing a *Tools and Tricks* book vs a story vs a report—and his interest level in all of those). It is recommended that you start out working together and see which areas your student is able to work alone and which areas he needs your assistance. The time needed will also be different if a book is spread out over two months.

### **Two Skill Levels in Each Book**

All books have two skill levels within each level: Basic and Extension. These two levels provide two different skill levels of writing and revising for students in each book. Thus, a younger student using a certain book would not do as many paragraphs and revisions as an older (or more advanced) student using the same book. The composition is dependent upon a student at least understanding the fundamentals of sentence structure (and these are introduced and built upon in the *Tools and Tricks* books).

Students will be able to complete the projects much more effectively if they understand the functions of subjects and verbs. Students will be able to insert the Checklist Challenge revisions into their writings much more easily if they understand how to do the revisions (how to combine sentences, how to add sentence openers, how to write SSS5's, etc.). The groundwork for many of those skills is laid out in *Tools and Tricks* and *Writing Boxes*—for beginning students as well as older students who need instruction in those fundamentals.

(Also, the *Tools and Tricks* books, in addition to being grade-level appropriate, are strong remediation books with specific instruction in “How to Create and Write From a Sentence-by-Sentence Outline Over Given Material” and “How to Complete the Checklist Challenge,” etc. These are good starter books and are available at all five levels.)

### Grade Levels

Note that WFAM books are not *exactly* grade level specific. The books are labeled with numbers that approximate the grade level of the projects. However, writing is extremely subjective. An advanced seventh grader (with years of writing experience) may do great in one of the Level V books whereas a seventh grader without much writing experience may be more comfortable going in the II or III *Tools and Tricks* books for what a sentence or paragraph contains and how to put paragraphs together for essays and reports. Check out the samples at our store to find the right fit for your student(s).

### Semester-Long Character Quality Writing Books

Note that homeschoolers or Christian schools who desire the types of projects in WFAM but want a complete writing program with Christian/character emphases (as well as many of the WFAM projects) should check out my semester-long books, *Meaningful Composition* (MC). Two-week samples of each MC book are available at our [Language Arts Lady Store](#).



# Write On, Twice-Told Tales V

## TABLE OF CONTENTS

<b>Projects 1 &amp; 2:</b> Twice-Told Tale-- <i>Snow White</i> .....	page 3
<b>Projects 3 &amp; 4:</b> Twice-Told Tale-- <i>Rapunzel</i> .....	page 57
<b>Appendix A:</b> Editing and Revising .....	page 111



# Projects 1 & 2: Twice-Told Tale

## Snow White

### Overview of Twice-Told Tale--Snow White

#### 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.

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

- A. Swans
- B. Tigers
- C. Trees
- D. Fish
- E. Other

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

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

#### VI. SOURCES

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

#### VII. QUOTATIONS WITHIN YOUR STORY

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

#### VIII. WRITE ON/ADDITIONAL SKILLS

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

\*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 *Snow White* (Box A-1) provided and think about what characters you think would make a creative, *Snow White* story.

## *Snow White* Model

One day, when snow covered the ground, a queen was knitting leisurely while staring out of a window. Suddenly, she pricked her finger, causing several drops of blood to appear. As the lady stared at the red blood, the white snow, and the ebony (black wood) window frame, she sighed and thought, "I wish my daughter would grow up to have cheeks that red, skin that white, and hair that black." Some time passed, and this queen died. However, her daughter soon exhibited these traits so much that she was nicknamed "Snow White". **[Scene 1: Introduction to Snow White]**

---

Not long after this queen's death, the king remarried. His new wife was certainly beautiful, but she was so proud that the thought of someone more beautiful than her sent her into a rage. To assure herself that no one had surpassed her in looks, she owned a magic mirror that she stood in front of each day. She would gaze at herself in it and recite this rhyme: "Tell me, glass, tell me true! \ Of all the ladies in the land, \ Who is the fairest? Tell me who?" **[Scene 2: Introduction to evil queen]**

---

And the mirror would always reply, "Thou, Queen, art fairest in the land."

Snow White was growing older, however, and also more beautiful. One day, when the queen questioned the mirror, she received a shock. Instead of the usual response, the mirror declared, "Thou, Queen may'st fair and beauteous be, \ But Snow White is lovelier far than thee." **[Scene 3: Queen and mirror dialogue]**

---

The queen was furious when she heard these words, and she immediately called for her most trusted servant. She ordered him to escort Snow White to the middle of the forest, and there kill her. The man did as he was commanded until he had unsheathed his sword. Then, Snow White wept and pleaded with him to save her life. Overwhelmed by compassion, the servant sheathed his sword and briskly trotted out of the forest. He, at least, did not wish to be responsible for the innocent girl's death. **[Scene 4: Snow White left in forest/ not killed]**

---

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

Snow White wandered through the woods searching for anyone who might be willing to help her. She did not discover a soul, but as the sun set, she stumbled upon a small house and stepped inside. It appeared that whoever owned the dwelling was tidy, for the cottage was neat and clean. The exhausted girl was more interested, however, in food, drink, and rest. She noticed seven sets of silverware and dishes on the table, along with seven glasses of wine and seven loaves of bread. So, she drank some wine from each cup and ate some bread from each loaf. Then, she spotted seven beds and tried each one until she reached the one that she fit in the best. Lying down, she was asleep within a minute. **[Scene 5: Snow White discovers the dwarves' house]**

---

Later, the house's owners, seven dwarf miners returned home after a long day's work. Immediately, they realized that someone had entered their house. Each was missing some wine and a piece of their loaf of bread. Then, they noticed their beds; each one was unmade. Finally, the seventh dwarf spotted Snow White and called to others. They all stared at her, but delighted by her beauty, they let her sleep in peace. They all went to sleep in their usual beds except for the seventh dwarf who agreed to share a bed for an hour with each other dwarf. **[Scene 6: The dwarves return]**

---

When Snow White awoke in the morning, she immediately explained to the dwarves why she was there. They felt sorry for her and offered to let her stay if she was willing to keep the house in order while they mined. She, of course, accepted their offer, and they marched off to work. Before they left, however, they warned her not to allow anyone to enter, since the queen would soon discover her and probably attempt to hurt her. She promised to follow their instructions, and satisfied, they left her by herself for the day. **[Scene 7: Dwarves allow Snow White to stay]**

---

As soon as the servant returned, the queen, wishing to assure herself that she was the most beautiful woman in the land, rushed to her magic mirror. Repeating the rhyme, "Tell me, glass, tell me true! \ Of all the ladies in the land, \ Who is the fairest? Tell me who?", she triumphantly waited for answer.

To her horror, the mirror replied, "Thou, Queen thou are fairest in all this land; \ But over the Hills in the greenwood shade, \ Where the seven dwarfs their dwelling have made, \ There Snow White is hiding; and she \ Is lovelier far, O Queen, than thee." **[Scene 8: Second queen/mirror dialogue]**

---

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

Certain that her servant had betrayed her, the queen determined to eliminate Snow White herself. So, she disguised herself as an elderly peddler and journeyed to the dwarves' house. Knocking on the door, she announced, "Fine wares to sell!"

Hearing the voice, Snow White opened a window and peered out. "Good day, good woman," Snow White innocently exclaimed, "what are you selling?"

"Good wares; fine wares," replied the queen, "laces and bobbins of all colors."

Snow White took her guard down after this short interaction. "How could an old lady like this do anything evil?" she thought. So she unlocked the door and welcomed the evil queen inside. Immediately the woman declared, "My goodness, your stays are laced all wrong. Let me redo them with my beautiful and strong new thread." **[Scene 9: Queen/Snow White dialogue]**

---

Snow White told the old woman to do whatever she thought was best. So, surprised at how easily she had succeeded, the evil queen proceeded to lace Snow White's stays as tight as possible. The girl soon fell to the ground as if dead, and the evil lady believed that her plan had succeeded. She was now the most beautiful person in the world, or so she thought. **[Scene 10: Queen leaves Snow White for dead]**

---

When the dwarves returned, they were horrified, for Snow White appeared to be dead. However, they soon discovered was wrong, and when they cut the lace, she soon recovered. When she told them what had happened, they declared, "That was the queen. You must be careful, Snow White. Do not let anyone in when we are gone!" **[Scene 11: Dwarves revive Snow White]**

---

The queen, of course, spoke to the mirror as soon as she arrived home. Shocked, she heard it repeat what it had earlier declared. Enraged, the queen crafted another disguise for herself and returned to the dwarves' house again the next day. **[Scene 12: Queen enraged/attempts new deception]**

---

Once again, the disguised queen knocked on the door and proclaimed, "Fine wares to sell!"

Opening the door a crack, Snow White replied, "I dare not let anyone in."

"Only look at my beautiful combs," the queen deviously pleaded. **[Scene 13: Second queen/Snow White dialogue]**

---

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

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

Ignoring the dwarves' instructions, Snow White opened the door wider and stared at a gorgeous comb. Possessed by a desire to test it out, she took the comb from the queen's hand and touched it to her hair. Immediately, she collapsed, unconscious, to the floor, for the beautiful object had been covered in poison by the queen. With a sneer, the queen turned away, satisfied with her work. Fortunately, however, the dwarves returned early, spotted the comb, suspected it might be the problem, and removed it. Immediately, Snow White woke up, perfectly healthy. She explained what had happened to the dwarves, and they again reminded her that she must not open the door for anyone. **[Scene 14: Snow White deceived/dwarves revive]**

---

Meanwhile, the queen returned home and questioned the mirror again. When, for the third time, the same answer came, the evil lady was irate. She determined that this time, Snow White would not escape. So, after creating a deadly but beautiful apple, she donned a third disguise and travelled into the woods again. Once again, she knocked at the door, but this time Snow White only opened a window again. She announced, "I cannot let anyone in; the dwarves insisted on it." **[Scene 15: Queen returns for third time]**

---

"Do whatever you please," the lady kindly replied, "but please let me give you this apple as a present.

Tempted but determined to stand firm, Snow White declared, "No, I can't take it."

"Silly girl," the queen replied, "if you believe it is poisoned, you are wrong. In fact, to assure you, if you taste one half, I'll bite into the other." **[Scene 16: Third queen/Snow White dialogue]**

---

Of course, the villain had created a poisonous half and a harmless half, but Snow White was too tempted. She was drawn to the fruit like a fish to a colorful bait. She accepted the witch's offer and bit, with a crunch, into the apple. Immediately, she fell down dead. "Now no one can save you!" exclaimed the queen, who then returned to the palace and her mirror. This time, the looking glass confirmed that the queen was the most beautiful, much to delight of the jealous woman. **[Scene 17: Queen succeeds/Snow White enchanted]**

---

When the dwarves returned home that evening, they discovered Snow White lying on the ground once again. This time, however, realizing that she was not breathing, the dwarves knew that she was dead. Desperately hoping that she would awaken, they laid her on her bed, combed her hair, and washed her face, but it was useless. Their beloved Snow White was no longer living. **[Scene 18: Dwarves fail to revive Snow White]**

---

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

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

For three days, the dwarves mourned their loss. Then, they realized they would have to bury her. She still appeared so beautiful, however, that they were not willing to bury her. So, they created a gorgeous glass coffin and on it, wrote her name and that she was a princess. Then, they placed her inside the work of art and carried it to the top of a hill. From that day on, one of the dwarves always sat beside the coffin to gaze at the beautiful girl.

**[Scene 19: Dwarves keep watch over Snow White]**

---

For a number of years, Snow White lay as if dead, although the dwarves realized she was not because she retained her color and beauty. One day, however, a prince arrived in that part of the woods. He spotted the coffin and read the inscription. He immediately fell in love with Snow White and pleaded with dwarves to let him take the coffin. He even offered them money, but they continued to refuse. Finally, though, they felt pity on him and agreed to let him carry it away. **[Scene 20: Prince sees Snow White/falls in love]**

---

The prince, delighted that his offer had been accepted, ordered his servants to pick up the coffin. As soon as they began moving it, however, the piece of poisoned apple fell out of Snow White's mouth. Immediately, she woke up and inquired, "Where am I?"

"Safe with me," the prince replied adoringly before explaining what had happened and proposing to her. **[Scene 21: Snow White wakes up]**

---

She accepted his offer and returned with the prince to his palace. Everything was speedily prepared for their wedding, and a guest list was prepared for the feast. An invite was sent to the evil queen, but she did not realize that the bride was Snow White. She, of course, believed that the girl was dead. So, while dressing for the feast, as was her habit, she repeated her rhyme to the magic mirror.

To her utter bewilderment, it replied, "Thou, lady, art the loveliest here, I ween; \ But lovelier far is the new-made queen." **[Scene 22: Wedding announced/queen invited]**

---

At these words, the queen exploded with rage, but she was so envious and curious, that she still decided to attend the wedding. When she arrived, she confirmed, to her horror, that Snow White was alive once again. At this realization, the queen was so enraged that she fell ill and soon died. However, Snow White and the prince happily reigned over the land for numerous years. **[Scene 23: Queen dies/Snow White lives happily]**

---

**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. \_\_\_\_\_

<> **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

“I cannot let anyone in; the dwarves insisted on it,” announced Snow White. **(Paragraph 1)**

“Please, will you just let me give you this apple as a present?” **(Paragraph 2)**

Tempted but determined to stand firm, Snow White declared, “No, I cant take it.”  
**(Paragraph 3)**

“Silly girl, if you taste one half, I’ll bite the other. Then, you’ll know it’s not poisoned.”  
**(Paragraph 4)**

“Well, I guess I can try just one bite.” **(Paragraph 5)**

**Box B-1**



Did you find the following:

1. In **Paragraph 1**, the speaker is Snow White.
2. In **Paragraph 2**, the speaker is the old lady.
3. In **Paragraph 3**, the speaker is a tempted but determined Snow White.
4. In **Paragraph 4**, no name is given (though we know it is the old lady, don't we?).
5. In **Paragraph 5**, no speaker is given, but we know it is Snow White.

**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: announced Snow White.

Paragraph 2: the old lady kindly replied.

Paragraph 3. Tempted but determined to stand firm, Snow White 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:  
Tempted but determined to stand firm, Snow White declared, **"No, I cant take it."**
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 cannot let anyone in; the dwarves insisted on it," announced Snow White.
  - 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): "Please, will you just let me give you this apple as a present?" the old lady kindly replied.
  - 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 old lady kindly replied.

<> **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 "White Beauty" (Box C-1) student sample provided.

**"White Beauty"**  
**Student Sample Twice-Told Tale Story**

*On a peaceful lake in North America, the swan queen was gliding lazily. Her eggs were nearing the time when they would hatch, and she began to dream about having a daughter who would be more beautiful than any other swan. As cygnets are quite ugly before turning into adults, the queen knew she would not be able to confirm if her wish had come true for some time. Sadly, the queen died while her child was still a cygnet. Her daughter, though, when she matured, was so beautiful that she was called "White Beauty."* **[Scene 1: Introduction to White Beauty]**

.....

*Soon after the first queen's passing, the swan king acquired a new mate. Though more beautiful than the king's first partner, this bird was incredibly vain. In fact, to make certain that no one was more gorgeous than her, she had a special pool. Each day, she would gaze into this pool and repeat these words: "Of all the birds on land or sea, \ tell me, pool \ who is more beautiful than me?"* **[Scene 2: Introduction to evil swan queen]**

.....

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

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

Each day, the pool would respond, "None, O Queen, surpass your beauty."

When White Beauty grew into an adult, however, the arrogant queen received a different response. On that day, the bird questioned the pool in the same way she always did. This time, the pool responded, "Beautiful you are \ it is true \ but White Beauty surpasses you." **[Scene 3: Queen and pool dialogue]**

---

Incensed, the evil fowl conferred with her most loyal underling. She commanded him to fly with White Beauty to a pond far away. There, he was to dive to the bottom, procure a lead bullet left there by hunters, and tell White Beauty to eat it. The young bird would have no idea what it was, and die of lead poisoning. The male swan did everything he was supposed to until he arrived at the point where he would give the bullet to White Beauty. Held back by the thought of killing a creature that beautiful, he threw the poisonous object away and returned to the swan queen. **[Scene 4: White Beauty left on pond/not killed]**

---

White Beauty, not spotting any other bird on the pond, rose into the sky and began searching for other waterfowl. Unable to discover any other birds and tired after a long day of flying, she landed on a large lake, surrounded by lush foliage. Diving into the water, she discovered a huge underwater bed of edible plants. Eating some, she discovered a comfortable spot in a huge swath of reeds and promptly fell asleep. **[Scene 5: White Beauty discovers the geese's lake]**

---

A few hours later, seven geese brothers who lived on the lake returned from searching for mates on other ponds. They dove underwater to procure something to eat and discovered that someone had dined on their plants. Since no one else resided on the lake, they realized that a stranger must have arrived. Not spying anyone, however, they swam into the reeds to sleep. To their surprise, they discovered the sleeping White Beauty. Amazed at her beauty, they did not wake her, and soon were sleeping themselves. **[Scene 6: The geese return]**

---

As soon as White Beauty awoke, she explained her presence to the geese. They were sympathetic and agreed to allow her to stay. They offered her their underwater plant patch to eat from and their reeds to sleep and take shelter in. She thanked them profusely, and they flew off for another day of searching for mates. However, they did make certain to warn her that the evil swan queen might discover her whereabouts, so she needed to hide if any birds arrived on the lake. Satisfied by her promises to obey their command, they took off and soon disappeared. **[Scene 7: Geese allow White Beauty to stay]**

---

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

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

As soon as she spotted her swan in the sky, the queen swam quickly to her special pool and as usual, inquired, "Of all the birds on land or sea, \ tell me, pool \ who is more beautiful than me?"

Believing White Beauty to be dead, the queen was infuriated by the pool's answer: "Though on this pond your beauty reigns \ seven geese brothers outside your domains \ harbor one who wins the prize \ White Beauty is she who dazzles the eyes." **[Scene 8: Second queen/pool dialogue]**

---

Determined to ensure White Beauty's demise, the swan queen decided to finish off the young swan herself. So, covering part of her head and neck with mud as a disguise, the evil bird flew to the lake where the geese brothers lived. In her mouth, she carried a single feather. Not spying anyone, but suspecting White Beauty was hidden in the reeds, she loudly declared, "I wish I had someone who could share this meal with me."

White Beauty was so curious that she swam out of the reeds and announced, "Mind if I join you?"

"Why certainly!" replied the wicked waterfowl. "See these berries? They are the most delicious food in the world. Please try some!" **[Scene 9: Queen/White Beauty dialogue]**

---

White Beauty, feeling honored, scrambled onto shore and across the small space to the berry bush. She bit into the closest one and immediately collapsed, unconscious. Believing her work to be accomplished, the evil bird washed the mud off herself and returned to her lake. **[Scene 10: Queen leaves White Beauty for dead]**

---

As soon as the geese returned that evening, they spotted White Beauty lying on the ground. Panic-stricken, they landed as quickly as they could and checked whether she was still breathing. Relieved when they discovered she was, they pushed her to the shore and dipped her head in the water. Immediately, she revived and told them what had happened. They again reminded her that for her own safety, she needed to stay hidden if a stranger arrived. **[Scene 11: Geese revive White Beauty]**

---

The next morning, the swan queen swam over to her magic pool and repeated her usual words. To her astonishment and fury, the pool repeated its answer from the day before. Determined to reclaim her place as the most beautiful swan, the queen crafted a new disguise and returned to the geese's lake. This time, she carried a single feather in her mouth. Once she had landed, she sadly remarked, "I'm so tired. If only I could find one swan, I would feel so rewarded." **[Scene 12: Queen enraged/ attempts new deception]**

---

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

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

White Beauty knew she was not supposed to reveal herself, but moved by compassion, she slipped out of the reeds again and announced, "Can I be of assistance to you?"

"Oh! What a relief!" the wicked waterfowl exclaimed. "You see, I'm on a mission to search for relations of my family. So, I'm comparing this feather with other swans' feathers. If the feathers match, I know they are related to my family. Of course, I haven't met even a swan yet, family or not. Mind if I compare this feather to you?"

"Not at all," replied White Beauty. **[Scene 13: Second queen/White Beauty dialogue]**

---

As soon as the feather touched White Beauty, however, the young swan lost consciousness and sank to the bottom of the lake, for the tiny object had been poisoned. The queen, her work completed, then flew back to her home. White Beauty, though not dead, would have drowned had not the geese been flying past their home. Spotting a swan flying away, they were suspicious and landed to check on White Beauty. When she was not in the reeds, they frantically searched underwater, discovered her, and pulled her onto the shore. When she recovered, she told them her story. They ordered her again to stay hidden, and she promised over and over again to listen this time. **[Scene 14: White Beauty deceived/geese revive]**

---

Of course, as soon as she returned home, the swan queen spoke to her pool. When it told her once again that White Beauty was more beautiful than her, she was incensed. This time, she vowed that she would eliminate White Beauty. So, she created a delicious-looking water plant with deadly poison inside it. Then, she crafted a third disguise and flew to the lake. Once again, pretending to talk to herself, she mused, "I wish I could find someone to give this delicious plant to. Why does it seem as if everyone is worried about poison these days? The danger may be real, but there is an easy way to discover whether something is poisonous or not: have the person giving it to you take a bite first. Then, if they eat part of it, you'll know they were not lying." **[Scene 15: Queen returns for third time]**

---

At these last words, White Beauty who previously had determined not to come out, decided she could test this gift in that way. So she pushed through the reeds and out into the lake. Pretending she had not been eavesdropping, White Beauty asked, "What brings you here?"

"Well," the disguised queen responded, "I found this beautiful plant, and I was searching for someone to whom I could give the pleasure of enjoying it."

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

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

"I don't know about that, with all the poison being used these days—not that I don't trust you. But if you took a bite from it, first, that would comfort me."

"Sure," the evil lady replied, knowing that only part of the plant had poison in it. "I'll take a bite." **[Scene 16: Third queen/White Beauty dialogue]**

---

As soon as the swan did this, White Beauty thought it must be okay and took a bite herself. She had stepped right into a third trap. With a splash, she immediately fell over as if dead, but she continued to float. The queen, though, knew that since this was an enchanted death, that was what would happen. So, satisfied, she returned to her home. The pool informed her that she was the most beautiful again, and she was happy, in an evil, vain way. **[Scene 17: Queen succeeds/White Beauty enchanted]**

---

Returning home, the geese initially thought White Beauty was asleep. When they were unable to wake her, however, they were concerned. Then, they discovered that though she was floating, she was not breathing. White Beauty appeared to have perished. **[Scene 18: Geese fail to revive White Beauty]**

---

Heartbroken, the geese wept for several days. Then, deciding that White Beauty could not be buried because of her beauty, they formed a special "chamber" for her in the reeds. Placing flowers all around her sleeping space, they determined to observe her around-the-clock. So, one of them remained at her side at all times. **[Scene 19: Geese keep watch over White Beauty]**

---

White Beauty remained like this for several years. Then, one afternoon, a swan prince landed on the lake. The geese welcomed him graciously, but he immediately noticed the sleeping swan. When he inquired about her, they explained who she was and what had happened. The prince was soon madly in love with her and begged the geese to let he and his servants carry her to his lake. At first, they refused, but then, pitying him, they gave him permission to move her. **[Scene 20: Prince sees White Beauty/falls in love]**

---

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

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

The prince immediately ordered his servants to lift White Beauty. As soon as they did, though, the piece of plant fell out of her mouth and she awoke. "Who are all these birds?" she inquired.

"Your prince and his birds," the prince replied, enraptured. Then, after explaining everything, he asked her to be his mate. **[Scene 21: White Beauty wakes up]**

---

She answered in the affirmative and flew with him to his lake. A celebration was organized, and all ruling swans from all the lakes were invited to attend. This included the evil swan queen who did not realize that the swan was White Beauty. So, as she preened herself for the event, she spoke to her pool as usual.

So, it was with a start that she heard it declare, "Though on this pond your beauty reigns \ White Beauty surpasses in other domains." **[Scene 22: Wedding announced/queen invited]**

---

Enraged, the queen did not guess that White Beauty was the prince's mate, so she attended the party. When she arrived, however, she realized with a sinking feeling that White Beauty was the prince's bride. The rage that boiled up inside her quickly made her ill and within days, she died. White Beauty and the prince, however, lived happily ever after. **[Scene 23: Queen dies/White Beauty lives happily]**

---

**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.)

One day, when snow covered the ground, a queen was knitting leisurely while staring out of a window. Suddenly, she pricked her finger, causing several drops of blood to appear. As the lady stared at the red blood, the white snow, and the ebony (black wood) window frame, she sighed and thought, “I wish my daughter would grow up to have cheeks that red, skin that white, and hair that black.” Some time passed, and this queen died. However, her daughter soon exhibited these traits so much that she was nicknamed “Snow White.”

**Scene One: Example--***Introduction to White Beauty* \_\_\_\_\_  
**YOUR Scene One:** \_\_\_\_\_

**C-2: Box A**



Box A (continued)

Not long after this queen's death, the king remarried. His new wife was certainly beautiful, but she was so proud that the thought of someone more beautiful than her sent her into a rage. To assure herself that no one had surpassed her in looks, she owned a magic mirror that she stood in front of each day. She would gaze at herself in it and recite this rhyme: "Tell me, glass, tell me true! \ Of all the ladies in the land, \ Who is the fairest? Tell me who?"

**Scene Two: Example--**Introduction to evil swan queen

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

-----

And the mirror would always reply, "Thou, Queen, art fairest in the land."

Snow White was growing older, however, and also more beautiful. One day, when the queen questioned the mirror, she received a shock. Instead of the usual response, the mirror declared, "Thou, Queen may'st fair and beauteous be, \ But Snow White is lovelier far than thee."

**Scene Three: Example--**Queen and pool dialogue

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

-----

The queen was furious when she heard these words, and she immediately called for her most trusted servant. She ordered him to escort Snow White to the middle of the forest, and there kill her. The man did as he was commanded until he had unsheathed his sword. Then, Snow White wept and pleaded with him to save her life. Overwhelmed by compassion, the servant sheathed his sword and briskly trotted out of the forest. He, at least, did not wish to be responsible for the innocent girl's death.

**Scene Four: Example--**White Beauty left on pond/not killed

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

-----

Snow White wandered through the woods searching for anyone who might be willing to help her. She did not discover a soul, but as the sun set, she stumbled upon a small house and stepped inside. It appeared that whoever owned the dwelling was tidy, for the cottage was neat and clean. The exhausted girl was more interested, however, in food, drink, and rest. She noticed seven sets of silverware and dishes on the table, along with seven glasses of wine and seven loaves of bread. So, she drank some wine from each cup and ate some bread from each loaf. Then, she spotted seven beds and tried each one until she reached the one that she fit in the best. Lying down, she was asleep within a minute.

**Scene Five: Example--**White Beauty discovers the geese's lake

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

Box A (continued)

Later, the house's owners, seven dwarf miners returned home after a long day's work. Immediately, they realized that someone had entered their house. Each was missing some wine and a piece of their loaf of bread. Then, they noticed their beds; each one was unmade. Finally, the seventh dwarf spotted Snow White and called to others. They all stared at her, but delighted by her beauty, they let her sleep in peace. They all went to sleep in their usual beds except for the seventh dwarf who agreed to share a bed for an hour with each other dwarf.

**Scene Six: Example--**The geese return

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

When Snow White awoke in the morning, she immediately explained to the dwarves why she was there. They felt sorry for her and offered to let her stay if she was willing to keep the house in order while they mined. She, of course, accepted their offer, and they marched off to work. Before they left, however, they warned her not to allow anyone to enter, since the queen would soon discover her and probably attempt to hurt her. She promised to follow their instructions, and satisfied, they left her by herself for the day.

**Scene Seven: Example--**Geese allow White Beauty to stay

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

As soon as the servant returned, the queen, wishing to assure herself that she was the most beautiful woman in the land, rushed to her magic mirror. Repeating the rhyme, "Tell me, glass, tell me true! \ Of all the ladies in the land, \ Who is the fairest? Tell me who?", she triumphantly waited for answer.

To her horror, the mirror replied, "Thou, Queen thou are fairest in all this land; \ But over the Hills in the greenwood shade, \ Where the seven dwarfs their dwelling have made, \ There Snow White is hiding; and she \ Is lovelier far, O Queen, than thee."

**Scene Eight: Example--**Second queen/pool dialogue

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

Box A (continued)

Certain that her servant had betrayed her, the queen determined to eliminate Snow White herself. So, she disguised herself as an elderly peddler and journeyed to the dwarves' house. Knocking on the door, she announced, "Fine wares to sell!"

Hearing the voice, Snow White opened a window and peered out. "Good day, good woman," Snow White innocently exclaimed, "what are you selling?"

"Good wares; fine wares," replied the queen, "laces and bobbins of all colors."

Snow White took her guard down after this short interaction. "How could an old lady like this do anything evil?" she thought. So she unlocked the door and welcomed the evil queen inside. Immediately the woman declared, "My goodness, your stays are laced all wrong. Let me redo them with my beautiful and strong new thread."

**Scene Nine: Example--***Queen/White Beauty dialogue*

**YOUR Scene Nine:**

Snow White told the old woman to do whatever she thought was best. So, surprised at how easily she had succeeded, the evil queen proceeded to lace Snow White's stays as tight as possible. The girl soon fell to the ground as if dead, and the evil lady believed that her plan had succeeded. She was now the most beautiful person in the world, or so she thought.

**Scene Ten: Example--***Queen leaves White Beauty for dead*

**YOUR Scene Ten:**

When the dwarves returned, they were horrified, for Snow White appeared to be dead. However, they soon discovered was wrong, and when they cut the lace, she soon recovered. When she told them what had happened, they declared, "That was the queen. You must be careful, Snow White. Do not let anyone in when we are gone!"

**Scene Eleven: Example--***Geese revive White Beauty*

**YOUR Scene Eleven:**

Box A (continued)

The queen, of course, spoke to the mirror as soon as she arrived home. Shocked, she heard it repeat what it had earlier declared. Enraged, the queen crafted another disguise for herself and returned to the dwarves' house again the next day.

**Scene Twelve: Example--**Queen enraged/attempts new deception

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

---

Once again, the disguised queen knocked on the door and proclaimed, "Fine wares to sell!"

Opening the door a crack, Snow White replied, "I dare not let anyone in."

"Only look at my beautiful combs," the queen deviously pleaded.

**Scene Thirteen: Example--**Second queen/White Beauty dialogue

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

---

Ignoring the dwarves' instructions, Snow White opened the door wider and stared at a gorgeous comb. Possessed by a desire to test it out, she took the comb from the queen's hand and touched it to her hair. Immediately, she collapsed, unconscious, to the floor, for the beautiful object had been covered in poison by the queen. With a sneer, the queen turned away, satisfied with her work. Fortunately, however, the dwarves returned early, spotted the comb, suspected it might be the problem, and removed it. Immediately, Snow White woke up, perfectly healthy. She explained what had happened to the dwarves, and they again reminded her that she must not open the door for anyone.

**Scene Fourteen: Example--**White Beauty deceived/geese revive

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

---

Meanwhile, the queen returned home and questioned the mirror again. When, for the third time, the same answer came, the evil lady was irate. She determined that this time, Snow White would not escape. So, after creating a deadly but beautiful apple, she donned a third disguise and travelled into the woods again. Once again, she knocked at the door, but this time Snow White only opened a window again. She announced, "I cannot let anyone in; the dwarves insisted on it."

**Scene Fifteen: Example--**Queen returns for third time

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

---

Box A (continued)

“Do whatever you please,” the lady kindly replied, “but please let me give you this apple as a present.

Tempted but determined to stand firm, Snow White declared, “No, I can’t take it.”

“Silly girl,” the queen replied, “if you believe it is poisoned, you are wrong. In fact, to assure you, if you taste one half, I’ll bite into the other.”

**Scene Sixteen: Example--***Third queen/White Beauty dialogue*

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

Of course, the villain had created a poisonous half and a harmless half, but Snow White was too tempted. She was drawn to the fruit like a fish to a colorful bait. She accepted the witch’s offer and bit, with a crunch, into the apple. Immediately, she fell down dead. “Now no one can save you!” exclaimed the queen, who then returned to the palace and her mirror. This time, the looking glass confirmed that the queen was the most beautiful, much to delight of the jealous woman.

**Scene Seventeen: Example--***Queen succeeds/White Beauty enchanted*

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

When the dwarves returned home that evening, they discovered Snow White lying on the ground once again. This time, however, realizing that she was not breathing, the dwarves knew that she was dead. Desperately hoping that she would awaken, they laid her on her bed, combed her hair, and washed her face, but it was useless. Their beloved Snow White was no longer living.

**Scene Eighteen: Example--***Geese fail to revive White Beauty*

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

For three days, the dwarves mourned their loss. Then, they realized they would have to bury her. She still appeared so beautiful, however, that they were not willing to bury her. So, they created a gorgeous glass coffin and on it, wrote her name and that she was a princess. Then, they placed her inside the work of art and carried it to the top of a hill. From that day on, one of the dwarves always sat beside the coffin to gaze at the beautiful girl.

**Scene Nineteen: Example--***Geese keep watch over White Beauty*

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

Box A (continued)

For a number of years, Snow White lay as if dead, although the dwarves realized she was not because she retained her color and beauty. One day, however, a prince arrived in that part of the woods. He spotted the coffin and read the inscription. He immediately fell in love with Snow White and pleaded with dwarves to let him take the coffin. He even offered them money, but they continued to refuse. Finally, though, they felt pity on him and agreed to let him carry it away.

**Scene Twenty: Example--**Prince sees White Beauty/falls in love

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

The prince, delighted that his offer had been accepted, ordered his servants to pick up the coffin. As soon as they began moving it, however, the piece of poisoned apple fell out of Snow White's mouth. Immediately, she woke up and inquired, "Where am I?"

"Safe with me," the prince replied adoringly before explaining what had happened and proposing to her.

**Scene Twenty-One: Example--**White Beauty wakes up

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

She accepted his offer and returned with the prince to his palace. Everything was speedily prepared for their wedding, and a guest list was prepared for the feast. An invite was sent to the evil queen, but she did not realize that the bride was Snow White. She, of course, believed that the girl was dead. So, while dressing for the feast, as was her habit, she repeated her rhyme to the magic mirror.

To her utter bewilderment, it replied, "Thou, lady, art the loveliest here, I ween; \ But lovelier far is the new-made queen."

**Scene Twenty-Two: Example--**wedding announced/queen invited

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

At these words, the queen exploded with rage, but she was so envious and curious, that she still decided to attend the wedding. When she arrived, she confirmed, to her horror, that Snow White was alive once again. At this realization, the queen was so enraged that she fell ill and soon died. However, Snow White and the prince happily reigned over the land for numerous years.

**Scene Twenty-Three: Example--**Queen dies/White Beauty lives happily

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

C-2: Box A

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

- My Scene One:** Good tiger emperor dies  
**My Scene Two:** Tyrannical sister takes power  
**My Scene Three:** Empress & son hide in other part of jungle  
**My Scene Four:** Tiger son grows up/finds other tigers' his age  
**My Scene Five:** One of friends caught by evil queen  
**My Scene Six:** Friend explains emperor's wife & son are still alive  
**My Scene Seven:** Queen furious/kills friend before learning where they are  
**My Scene Eight:** Queen decides to fake own death  
**My Scene Nine:** Uses magic to switch places with guard  
**My Scene Ten:** Queen disguised as guard kills guard disguised as her  
**My Scene Eleven:** Word quickly spreads about queen's death  
**My Scene Twelve:** Empress & son unsure whether to believe news  
**My Scene Thirteen:** Empress travels to capital to find out for certain  
**My Scene Fourteen:** Empress meets with old tiger friend  
**My Scene Fifteen:** Queen ambushes clearing/friend escapes in chaos  
**My Scene Sixteen:** Empress refuses to say where son is  
**My Scene Seventeen:** Queen turns empress into tree  
**My Scene Eighteen:** Escaped friend tells son about ambush  
**My Scene Nineteen:** Son & friends charge off to capital  
**My Scene Twenty:** Meet queen outside capital accidentally  
**My Scene Twenty-One:** Son & friends win/kill queen  
**My Scene Twenty-Two:** Return to clearing to search for empress  
**My Scene Twenty-Three:** Calling empress's name turns her back to tiger  
**My Scene Twenty-Four:** Son overjoyed/returns to capital with mother  
**My Scene Twenty-Five:** People rejoice/mother watches son take throne

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: Introduction to Snow White

- s1 Queen knitting/looking at snow
- s2 Pricks finger/draws blood
- s3 Wishes 4 beautiful daughter
- s4 Queen dies
- s5 Daughter = beautiful

Topic Scene 2: Introduction to evil queen

- s1 King remarries
- s2 Wife = beautiful/incredibly proud
- s3 Owned magic mirror
- s4 Queen: "Who is the fairest?/Tell me who?"

Topic Scene 3: Queen and mirror dialogue

- s1 Mirror: "Thou Queen art fairest in the land"
- s2 Snow White growing older/more beautiful
- s3 1 day mirror give queen shock
- s4 Mirror: "Snow White lovelier far than thee"

Topic Scene 4: Snow White left in forest/not killed

- s1 Queen = furious/calls trusted servant
- s2 Orders 2 kill Snow White
- s3 Man = follows orders until killing
- s4 Snow White beg 4 mercy
- s5 Servant = compassion/leaves her alive
- s6 He = not want 2 be responsible 4 death

**\*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: Queen knitting/looking at snow

In your story, it might say: One day, when snow covered the ground, a queen was knitting leisurely while staring out of a window.

**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 17 of the *Snow White* story, highlight the simile, "She was drawn to the fruit like a fish to a colorful bait."

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 a sentence in Scene 17 of the *Snow White* Model Story.

"She was drawn to the fruit like a fish to a colorful bait."

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 *Snow White* Model Story, the writer is telling the audience that Snow White was beautiful. But rather than just saying, "Snow White 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 Scene 17 of the *Snow White* model, highlight the sound that Snow White’s teeth made when she bit into the apple.

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

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

<> **H.** 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: 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?

## Checklist Challenge Coding

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

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

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

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

Box H

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

## Snow White

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: "Watch for the Foul Fowl"
- Something comical: "Death by Feather?"
- Something bold: "Beauty Wins!"
- A song title or line: "Mirror, Mirror"
- A Scripture: "The Righteous Will Live Long"
- Something biblical: "Don't Be Deceived"
- Something about character: "The End of Envy"
- Something informative: "Beauty Versus Evil"
- Other: "The Hazard of Beauty"

☞ Tips:

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

All All All  
E E E

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

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

All All All  
E E E

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

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

All

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

Examples:

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

All

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

Examples:

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

All	All	All
E	E	E

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

Instead of:

tree  
kind  
grass

Use:

maple  
compassionate  
blades

Instead of:

deep  
turn  
loud

Use:

bottomless  
swerve  
obnoxious

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

All	All	All
E	E	E

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

Examples:

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

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

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

All	E
-----	---

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

Examples:

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

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

All

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

Examples:

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

E

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

Examples:

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

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

E

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

Examples:

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

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

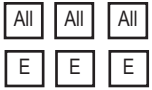
E

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

Examples:

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

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



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.**



**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

## Rapunzel

### 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.

In the assignment, you will use a rewrite of the famous *Rapunzel* tale as a model to design a story of your own. However, instead of using *Rapunzel*, you will choose another setting and another person, animal, or object that is trapped and has a unique ability. You may choose one from the list below or come up with something different altogether.

- A. A bird with long wings on an island
- B. A fish with powerful fins on an isolated reef
- C. A person imprisoned on a mountain peak
- D. An alien stuck on Earth
- E. A person trapped in a black hole
- F. Other

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

- A. **Basic** students will write 20-30 scenes for the body (P'soB) (with dialogue in some).
- B. **Extension** students will write 30-40 scenes for the body (P'soB) (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. Each paragraph will be a "scene"--except your dialogue 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 VS. PARAGRAPH COUNT

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

**Basic: 60-120 sentences**

**Extension: 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 it flows better.

#### VI. SOURCES

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

#### VII. QUOTATIONS WITHIN YOUR STORY

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

#### VIII. WRITE ON/ADDITIONAL SKILLS

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

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

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

### *Rapunzel* Model Story

A woman became pregnant with her first child. She and her husband had longed to have a child for numerous years. However, the expectant mother grew sick and thought she would die. She told her husband that the rapunzel herb was the only possible cure. Unfortunately, a sorceress's walled garden contained the only rapunzel in the region. **[Scene 1: Rapunzel's mother needs a cure]**

---

The woman's husband feared the sorceress, Dame Gothel, who was powerful and terrifying. However, his wife's life depended on obtaining the rapunzel. So, one night he crept into the garden and gathered some rapunzel. When his wife ate it the next day, she recovered some of her strength. Her husband therefore risked a second trip to Dame Gothel's garden to steal more rapunzel. **[Scene 2: The cure works]**

---

The man climbed over the wall and dropped down on the other side. When he turned around, Dame Gothel stood glaring at him.

"How dare you steal from me, thief!" she roared.

The man fell to his knees and cried, "Have mercy on me, most feared lady!"

"Why should I?"

"My wife is pregnant and terribly sick. She believed rapunzel might cure her. What I took last night brought her relief. With more, she will be completely healthy again," the man explained. **[Scene 3: Rapunzel's father & Dame Gothel dialogue about stealing the herb]**

---

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

Quickly, Dame Gothel's face softened. She replied, "In that case, I believe I can spare some of my rapunzel. Would you do one thing for me in return?"

"I'd do anything!"

"Then hear my one request: give me the child your wife brings into the world."

Desperate to save his wife's life, the man replied, "It will be as you say." **[Scene 4: Rapunzel's father & Dame Gothel dialogue about deal for herb]**

---

Soon after, the man's wife recovered and gave birth to a girl. Immediately after the birth, Dame Gothel appeared and demanded her payment. Sorrowfully, the couple gave her the child. The sorceress named the girl Rapunzel and raised her in the house with the garden. **[Scene 5: Dame Gothel takes Rapunzel]**

---

Rapunzel grew beautiful, and she had extremely long golden hair. Dame Gothel feared someone would fall in love with the girl and take her away. Therefore, the sorceress moved them to a tower deep in a forest. No one knew the fortress existed, and it lay far from any town. **[Scene 6: Dame Gothel & Rapunzel move to a tower]**

---

Even if someone could reach the tower, it contained no door or stairs and only one window near the top. When the sorceress wanted to leave, Rapunzel would tie her tresses to a hook on the window. Then, she would dangle her hair out of the tower. Dame Gothel climbed down the hair like a ladder. The enchantress returned the same way. However, to let Rapunzel know she had returned, Dame Gothel would call out,

"Rapunzel, Rapunzel, let down your hair to me." **[Scene 7: The tower and the entrance]**

---

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



Dame Gothel taught Rapunzel all the skills of a gentlewoman. However, although Dame Gothel left the fortress often to obtain supplies and conduct her own business, she refused to let Rapunzel leave the tower. Therefore, the young lady occupied herself by sewing and singing. Eventually, she began to grow tired of this arrangement. **[Scene 8: Rapunzel's life in the tower]**

---

One day, a prince wandered near the tower. He heard Rapunzel's beautiful singing. He rode to the base of the tower but could not find a way up. He turned for home sorrowfully, but the voice enchanted him. Day after day he returned to the forest to hear the singing. **[Scene 9: Prince hears Rapunzel's voice]**

---

Then, one morning, he witnessed Dame Gothel calling for Rapunzel to let down her hair. He decided to repeat the sorceress's words and see if he could enter the tower. The next evening he tried this, and Rapunzel let down her hair. **[Scene 10: Prince witnesses Dame Gothel entering tower & tries it]**

---

Rapunzel jumped back when a man appeared at her window. However, his friendliness and love won her over quickly. He was also young and handsome. He asked her if he could return to visit her again. She agreed, as she wanted to talk with someone beside Dame Gothel. **[Scene 11: Rapunzel meets the prince]**

---

The prince visited Rapunzel every night. Rapunzel knew Dame Gothel would not discover their relationship because the sorceress left every evening and did not return until the next morning. After some time, the prince asked Rapunzel to marry him and flee the tower. Rapunzel joyfully agreed, delighted with this new path in life. **[Scene 12: Rapunzel & the prince fall in love]**

---

Escaping the tower remained the problem. Rapunzel asked the prince to bring a roll of silk with him each day. She planned to sew the bolts of cloth into a ladder. Rapunzel's relationship with the prince remained secret as she slowly created her escape route. **[Scene 13: Rapunzel works with prince to escape]**

---

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

Before the ladder was finished, the girl made a dreadful mistake. As she pulled Dame Gothel up one day, she remarked,

“Why are you so heavy, Dame Gothel? The prince is as light as a feather compared to you.”

“What did you just say? You’ve betrayed me, you wicked child!” the sorceress spluttered.

**[Scene 14: Rapunzel & Dame Gothel dialogue about prince visiting]**

---

Furious, Dame Gothel snipped off Rapunzel’s hair. She removed the girl from the tower and forced her into the desert. The prince did not realize anything had happened. Dame Gothel knew he would never find Rapunzel in the wilderness. **[Scene 15: Dame Gothel cuts Rapunzel’s hair & sends her to desert]**

---

The sorceress wanted to guarantee her revenge. So, without Rapunzel, Dame Gothel returned to the tower. When the prince arrived, he called out as always,

“Rapunzel, Rapunzel, let down your hair to me.”

Dame Gothel let the severed hair down, and the prince came up. Instantly, he spotted the sorceress and realized something was wrong.

“Where’s Rapunzel? What have you done with her?” the prince demanded.

Dame Gothel cackled, “You wanted to steal my bird from her nest, but you’ll never see her again. She is lost to you.” **[Scene 16: Dame Gothel & prince dialogue about Rapunzel]**

---

With a shove, the sorceress knocked the prince out of the tower. She leaned out the window to watch her enemy fall. As she did so, she accidentally pulled the hair loose. In horror, Dame Gothel watched it fall, trapping her in the tower. **[Scene 17: Dame Gothel accidentally traps herself in the tower]**

---

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

The prince landed in a thicket of thorn bushes. He survived the fall, but the thorns blinded him. For days, he wandered through the forest, eating roots and berries. He constantly wept over the loss of his beloved lady. **[Scene 18: Prince loses sight and wanders]**

---

The prince's wandering led him into the desert where Rapunzel lived. One day, he heard a woman singing. He knew it was Rapunzel, and he ran towards it. When Rapunzel spotted him, she hugged him and wept. **[Scene 19: Prince and Rapunzel find each other]**

---

Rapunzel's tears wetted the blind eyes of the prince. Some mysterious magic in the drops restored the prince's sight. He gazed with joy on Rapunzel once more. Then, she returned with him to his kingdom. The whole country rejoiced, and the couple lived happily ever after. **[Scene 20: Rapunzel heals prince & lives with him happily]**

---

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

<> **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. \_\_\_\_\_

<> **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/Hindrances**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Solutions**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Other**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Box A-4**

## Lesson B. Introducing Dialogue Writing

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

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

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

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

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

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

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

Dialogue Box

“How dare you steal from me, thief!” roared Dame Gothel. **(Paragraph 1)**

The man fell to his knees and cried, “Have mercy on me, most feared lady!” **(Paragraph 2)**

“Why should I?” **(Paragraph 3)**

“My wife is sick, and the herb can cure her.” **(Paragraph 4)**

“In that case, I believe I can spare some of my herb,” the apparently sympathetic Dame Gothel replied.” **(Paragraph 5)**

**Box B-1**

Did you find the following:

1. In **Paragraph 1**, the speaker is the Dame Gothel.
2. In **Paragraph 2**, the speaker is the man.
3. In **Paragraph 3**, no name is given (though we know it is Dame Gothel, don't we?).
4. In **Paragraph 4**, no speaker is given, but we know it is the man.
5. In **Paragraph 5**, the apparently sympathetic Dame Gothel 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: roared Dame Gothel.

Paragraph 2: The man fell to his knees and cried,

Paragraph 5. The apparently sympathetic Dame Gothel replied.

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 man fell to his knees and cried, "Have mercy on me, most feared lady!"
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:  
"In that case, I believe I can spare some herbs," the apparently sympathetic Dame Gothel replied.
  - 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): "How dare you steal from me, thief!" roared Dame Gothel.
  - 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): roared Dame Gothel.

<> **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 "The Fog Beast" (Box C-1) student sample provided.

**"The Fog Beast"**  
**Student Sample Twice-Told Tale Story**

*"How much further?" Brian inquired of his guide Johnson.*

*They started this trek into the mountains two days ago. Since then, they had hiked deep into the wilderness of rocky slopes covered with trees and snow. Over the past few hours, they had picked their way down yet another mountain.*

*Slowing down, Johnson replied, "Your friend's last GPS position puts him in that forest over there. The first expedition reached this point like us. Then, blinding fog descended in what seemed like a moment. When the air did not clear for two weeks, the search team ran out of supplies and turned back."* **[Scene 1: Brian & Johnson dialogue about direction]**

.....

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



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

Brian had helicoptered into the mountain town as soon as he heard the news of the disappearance. Sam, his friend and fellow member of the special military unit, had been following up on rumors of a mysterious beast. The unit received reports of unknown creatures constantly, and most were figments of people's imaginations. When Sam did not return, the locals searched for him—he had told them he was merely an adventurous hiker. The long-lasting fog appeared to be an unfortunate natural phenomenon to them. **[Scene 2: Sam's disappearance & failed rescue]**

---

When the report arrived about the fog blocking the search party, Brian's commanding officer sent him in. Over the course of the past several years, he had tracked and killed four radiation-poisoned animals. Each of those possessed dangerous powers. One caused earthquakes, another hurricanes, another tornadoes, and the other forest fires. Brian felt confident he could handle any monster that might have killed Sam. **[Scene 3: Brian's experience with the beasts]**

---

"Are there ever avalanches around here?" Brian mused aloud. "Because if one caught us climbing down that smooth slope down there, no rocks could give us cover."

"Yes, but with only two of us, we should not create much of a disturbance. Just remember, if one comes, run back to the cliffs as fast as possible. The forest won't provide protection." **[Scene 4: Brian & dialogue about avalanche risk]**

---

Johnson's words did not comfort Brian. From his experience, he knew to expect a monster to wait for another disaster to throw its pursuers off balance. Then, it would come in with its full power. The noise of the avalanche would make it harder to use his hearing to track down the potential beast that might have killed Sam. **[Scene 5: Brian wonders about combined avalanche & fog beast attack]**

---

From an early age, Brian realized he could hear much better than a normal person. At first, he thought it was just sensitivity to loud noises like fireworks. Then he realized he could hear well enough to locate fish in the water. His dad and friends marveled at how he never had to wait long for a fish to bite. Brian could hear whether or not fish were there and identify the best spot in the lake. Brian's hearing came in handy after joining the military and working his way up to a secret unconventional threat prevention force. In handling strange and stealthy enemies, Brian proved himself superior to anyone else. **[Scene 6: Brian's hearing abilities]**

---

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

They had covered half of the roughly two miles of snow-covered slope between the cliffs and the forest, when Brian heard a rumble.

"Johnson! Back to the cliffs!" Brian cried out in alarm.

Johnson turned, saw the telltale powder rising near the top of the mountain, and sprinted back toward the cliffs.

He yelled to Brian, "Don't wait for me! Run!" **[Scene 7: Brian & Johnson dialogue about avalanche]**

---

Brian started the mad dash back to the safety of the cliffs. After a half mile, Brian glanced back at Johnson, who was lagging further behind. Then, he gazed back up at the mountain where the avalanche was halfway towards them.

"Come on, Johnson! We can do this!" he shouted, as he continued to run.

The roar of the snow and rock deafened Brian now as he reached the protection of the cliff. He anxiously waited for the now out-of-sight snow and rock to fly over his head. Johnson strained to join Brian, but he still remained several hundred yards away. **[Scene 8: Brian reaches the cliffs]**

---

Then, the avalanche struck. Johnson disappeared in a blinding cloud of snow. As Johnson predicted, the cliff protected Brian. Without its help, Johnson disappeared. Once the avalanche dissipated, Brian searched for several hours, but he could not discover his friend by sight or hearing. The beast hunter would need to finish his task alone. **[Scene 9: The avalanche kills Johnson]**

---

The avalanche placed mounds of rocks and snow in his way. He crossed them and tramped through the woods for what he guessed was half a mile. He then set up camp for the night. As he fell asleep, he continued to hear echoes throughout the valley. He assumed the avalanche's reverberations caused them, and he fell asleep. **[Scene 10: Brian camps for the night]**

---

The next morning, Brian awoke to dense fog. Brian waved his hand in front of his face. He could only see his fingers when he brought it within six inches of his eyes. He knew this fog stemmed from the monster. Brian listened to see if the beast was close. The echoes had died away as he expected. He heard growling which he determined to be only roughly two miles farther into the forest. Brian smiled; situations with slim to no visibility were where his enhanced hearing shone. **[Scene 11: Brian locates the monster using his hearing]**

---

Before he ventured farther into the forest, he needed to mark out a way back. His hearing didn't help him navigate through snow and mountains. He began rummaging through his bag to find his GPS. Using it, he could save his coordinates periodically throughout his journey. He dumped the entire pack out, and the GPS did not appear. With a sinking feeling, he realized Johnson had the GPS, as well as the satellite phone, when the avalanche struck. **[Scene 12: Brian discovers his GPS is gone]**

---

Before deciding what to do next, Brian grabbed his flashlight. He'd need it to avoid rocks and branches on the ground which his hearing could not detect. When he turned it on, the beam let him see several feet more into the mist. That's work for walking in a straight line; however, no landmarks would be visible. Retracing he and Johnson's week-long journey to this point would be impossible. The only way out was to kill the beast and eliminate the fog. **[Scene 13: Brian realizes he needs to kill the beast to escape]**

---

Brian moved forward carefully at first, using his flashlight to avoid rocks and sticks. Thankfully, with his extra-powerful hearing, he could determine the location of the trees around him and avoid their branches. Soon, however, he realized the ground sloped steeply downward. He began to pick his steps carefully, grabbing tree branches for support. He heard the beast growl and determined the monster resided only a mile ahead of him. **[Scene 14: Brian closes on the beast]**

---

Suddenly, Brian's feet slipped, and he tumbled down the slope. The gravel carried him downward for hundreds of feet. Then, the rockslide tossed Brian into the air. He flew until instead of hitting the ground, he felt a jerk and found himself hanging in the air. His pack had caught in a tree. The trapped adventurer shook his shoulders and pushed back the tree branches. He pulled and tugged and shook the entangling branches. **[Scene 15: Brian's pack catches in a tree]**

---

Reaching into the front pocket of his coat, Brian pulled out a pocketknife and sawed through several branches. Finally, he dropped out of the tree and landed with a splash in an icy stream. He immediately grabbed for the bank and caught an overhanging root. The rapid current under the ice yanked his fingers from the lifeline. He was pulled under the ice and carried downriver. **[Scene 16: Brian escapes the tree but gets trapped under ice]**

---

Desperately, Brian punched against the ceiling trapping him underwater. He could break some of the ice, but he couldn't grab the edge before the river pulled him past. With a crash, Brian heard ice crack in front of him. He punched when he reached the area, and the ice broke free, exposing his hand to the air. Grabbing the wide edge with both hands, he pulled himself out and gasped for air. Then, he heard a growl that must have come from only fifty feet away. The monster had just crossed the river and cracked the ice. **[Scene 17: Brian hears the beast nearby]**

---

Brian could tell the beast was heading away from the river. He pulled his gun out of his pack and silently crept up the bank. When he stepped out from the top of the bank, he realized the ground was flat. He did not hear any trees, so he suspected he had a clean shot at the beast. He stopped and used his ears to precisely locate the lumbering monster. Then, he fired three times. At first, the fog remained. Brian feared he had failed to kill the beast. Then, in the space of a minute, the fog completely disappeared. At the other edge of the clearing, Brian spotted the mutant bear lying in a heap. The evening sun glinted off the snow. Relieved to have completed the mission, Brian dropped his pack and prepared to camp. **[Scene 18: Brian shoots the monster & the fog disappears]**

---

As Brian tramped back towards the river to collect firewood, he heard a yell from across the clearing. Turning around, he ran in the direction of the voice. He heard it again this time, and in delight he realized it was Sam's voice.

"Help!"

Brian called out, "Sam! You're alive! What happened?"

The hunter soon reached his comrade who lay between two huge boulders at the base of a cliff.

"I fell off the cliff and broke both my legs," Sam explained. "My supplies in my pack kept me alive. I could not transmit because my satellite phone landed above my head. I'm so glad you came. When the fog fell, I feared the beast was headed toward me." **[Scene 19: Brian discovers Sam]**

---

Brian grabbed the phone and called back to base camp. He explained the situation and learned a helicopter could reach them in several hours. He waited with Sam, chatting with his friend until the medical team arrived to take care of the injured hunter. Brian and Sam reached base camp and transferred to another helicopter to the nearest hospital. Brian stayed with Sam until he recovered enough to return to their unit's headquarters. They arrived to applause and the knowledge that they had averted another crisis. **[Scene 20: Sam recovers & Brian & Sam are praised]**

---

<> **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.)

A woman became pregnant with her first child. She and her husband had longed to have a child for numerous years. However, the expectant mother grew sick and thought she would die. She told her husband that the rapunzel herb was the only possible cure. Unfortunately, a sorceress’s walled garden contained the only rapunzel in the region.

**Scene One: Example--***Brian & Johnson dialogue about direction* \_\_\_\_\_

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

-----

The woman’s husband feared the sorceress, Dame Gothel, who was powerful and terrifying. However, his wife’s life depended on obtaining the rapunzel. So, one night he crept into the garden and gathered some rapunzel. When his wife ate it the next day, she recovered some of her strength. Her husband therefore risked a second trip to Dame Gothel’s garden to steal more rapunzel.

**Scene Two: Example--***Sam’s disappearance & failed rescue* \_\_\_\_\_

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

-----

**C-2: Box A**

Box A (continued)

The man climbed over the wall and dropped down on the other side. When he turned around, Dame Gothel stood glaring at him.

“How dare you steal from me, thief!” she roared.

The man fell to his knees and cried, “Have mercy on me, most feared lady!”

“Why should I?”

“My wife is pregnant and terribly sick. She believed rapunzel might cure her. What I took last night brought her relief. With more, she will be completely healthy again,” the man explained.

**Scene Three: Example--**Brian's experience with the beasts

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

Quickly, Dame Gothel's face softened. She replied, “In that case, I believe I can spare some of my rapunzel. Would you do one thing for me in return?”

“I'd do anything!”

“Then hear my one request: give me the child your wife brings into the world.”

Desperate to save his wife's life, the man replied, “It will be as you say.”

**Scene Four: Example--**Brian & dialogue about avalanche risk

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

Soon after, the man's wife recovered and gave birth to a girl. Immediately after the birth, Dame Gothel appeared and demanded her payment. Sorrowfully, the couple gave her the child. The sorceress named the girl Rapunzel and raised her in the house with the garden.

**Scene Five: Example--**Brian wonders about combined avalanche & fog beast attack

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

Rapunzel grew beautiful, and she had extremely long golden hair. Dame Gothel feared someone would fall in love with the girl and take her away. Therefore, the sorceress moved them to a tower deep in a forest. No one knew the fortress existed, and it lay far from any town.

**Scene Six: Example--**Brian's hearing abilities

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

Box A (continued)

Even if someone could reach the tower, it contained no door or stairs and only one window near the top. When the sorceress wanted to leave, Rapunzel would tie her tresses to a hook on the window. Then, she would dangle her hair out of the tower. Dame Gothel climbed down the hair like a ladder. The enchantress returned the same way. However, to let Rapunzel know she had returned, Dame Gothel would call out,

“Rapunzel, Rapunzel, let down your hair to me.”

**Scene Seven: Example--**Brian & Johnson dialogue about avalanche

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

-----

Dame Gothel taught Rapunzel all the skills of a gentlewoman. However, although Dame Gothel left the fortress often to obtain supplies and conduct her own business, she refused to let Rapunzel leave the tower. Therefore, the young lady occupied herself by sewing and singing. Eventually, she began to grow tired of this arrangement.

**Scene Eight: Example--**Brian reaches the cliffs

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

-----

One day, a prince wandered near the tower. He heard Rapunzel’s beautiful singing. He rode to the base of the tower but could not find a way up. He turned for home sorrowfully, but the voice enchanted him. Day after day he returned to the forest to hear the singing.

**Scene Nine: Example--**The avalanche kills Johnson

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

-----

Then, one morning, he witnessed Dame Gothel calling for Rapunzel to let down her hair. He decided to repeat the sorceress’s words and see if he could enter the tower. The next evening he tried this, and Rapunzel let down her hair.

**Scene Ten: Example--**Brian camps for the night

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

-----

Rapunzel jumped back when a man appeared at her window. However, his friendliness and love won her over quickly. He was also young and handsome. He asked her if he could return to visit her again. She agreed, as she wanted to talk with someone beside Dame Gothel.

**Scene Eleven: Example--**Brian locates the monster using his hearing

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



Box A (continued)

The prince visited Rapunzel every night. Rapunzel knew Dame Gothel would not discover their relationship because the sorceress left every evening and did not return until the next morning. After some time, the prince asked Rapunzel to marry him and flee the tower. Rapunzel joyfully agreed, delighted with this new path in life.

**Scene Twelve: Example--***Brian discovers his GPS is gone* \_\_\_\_\_

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

---

Escaping the tower remained the problem. Rapunzel asked the prince to bring a roll of silk with him each day. She planned to sew the bolts of cloth into a ladder. Rapunzel's relationship with the prince remained secret as she slowly created her escape route.

**Scene Thirteen: Example--***Brian realizes he needs to kill the beast to escape* \_\_\_\_\_

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

---

Before the ladder was finished, the girl made a dreadful mistake. As she pulled Dame Gothel up one day, she remarked,

"Why are you so heavy, Dame Gothel? The prince is as light as a feather compared to you."

"What did you just say? You've betrayed me, you wicked child!" the sorceress spluttered.

**Scene Fourteen: Example--***Brian closes on the beast* \_\_\_\_\_

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

---

Furious, Dame Gothel snipped off Rapunzel's hair. She removed the girl from the tower and forced her into the desert. The prince did not realize anything had happened. Dame Gothel knew he would never find Rapunzel in the wilderness.

**Scene Fifteen: Example--***Brian's pack catches in a tree* \_\_\_\_\_

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

---

Box A (continued)

The sorceress wanted to guarantee her revenge. So, without Rapunzel, Dame Gothel returned to the tower. When the prince arrived, he called out as always,

“Rapunzel, Rapunzel, let down your hair to me.”

Dame Gothel let the severed hair down, and the prince came up. Instantly, he spotted the sorceress and realized something was wrong.

“Where’s Rapunzel? What have you done with her?” the prince demanded.

Dame Gothel cackled, “You wanted to steal my bird from her nest, but you’ll never see her again. She is lost to you.”

**Scene Sixteen: Example--***Brian escapes the tree but gets trapped under ice*

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

With a shove, the sorceress knocked the prince out of the tower. She leaned out the window to watch her enemy fall. As she did so, she accidentally pulled the hair loose. In horror, Dame Gothel watched it fall, trapping her in the tower.

**Scene Seventeen: Example--***Brian hears the beast nearby*

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

The prince landed in a thicket of thorn bushes. He survived the fall, but the thorns blinded him. For days, he wandered through the forest, eating roots and berries. He constantly wept over the loss of his beloved lady.

**Scene Eighteen: Example--***Brian shoots the monster & the fog disappears*

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

The prince’s wandering led him into the desert where Rapunzel lived. One day, he heard a woman singing. He knew it was Rapunzel, and he ran towards it. When Rapunzel spotted him, she hugged him and wept.

**Scene Nineteen: Example--***Brian discovers Sam*

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

Box A (continued)

Rapunzel's tears wetted the blind eyes of the prince. Some mysterious magic in the drops restored the prince's sight. He gazed with joy on Rapunzel once more. Then, she returned with him to his kingdom. The whole country rejoiced, and the couple lived happily ever after.

**Scene Twenty: Example--**Brian escapes the tree but gets trapped under ice

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



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

- My Scene One:** Albatross couple nests on peaceful island  
**My Scene Two:** Hear about unstoppable dragon who kills all animals  
**My Scene Three:** Dragon destroys albatross nesting ground  
**My Scene Four:** 1 egg still intact/dragon carries it back 2 island  
**My Scene Five:** Dragon raises baby albatross in isolation  
**My Scene Six:** Albatross never allowed with dragon away from island  
**My Scene Seven:** Albatross content with fishing/flying around island  
**My Scene Eight:** Dragon leaves for extra-long trip  
**My Scene Nine:** Albatross ventures further away/finds new island  
**My Scene Ten:** Sees birds in distance/pursues them  
**My Scene Eleven:** Meets albatrosses/learns they live on distant island  
**My Scene Twelve:** Discovers he can fly much faster than them  
**My Scene Thirteen:** Returns home/begins trying to increase speed  
**My Scene Fourteen:** Goes back to meet albatrosses during dragon's next trip  
**My Scene Fifteen:** Sees them in distance/they fly away scared  
**My Scene Sixteen:** Dragon appears/angry at albatross  
**My Scene Seventeen:** Tells albatross not to wander/dragon stays home  
**My Scene Eighteen:** Albatross plans to run away but behaves well  
**My Scene Nineteen:** Dragon less suspicious/leaves  
**My Scene Twenty:** Albatross flies in direction other albatrosses went  
**My Scene Twenty-Two:** Meets dragon on new island  
**My Scene Twenty-Three:** Albatross escapes with special speed  
**My Scene Twenty-Four:** Albatross finds home with albatrosses

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: Rapunzel's mother needs a cure

- s1 Woman pregnant with 1st child
- s2 She/husband longed 4 child
- s3 Expectant mother sick/going 2 die
- s4 Told husband 2 find rapunzel herb
- s5 Sorceress's garden only place with rapunzel

Topic Scene 2: The cure works

- s1 Husband feared Dame Gothel
- s2 Wife's life depended on rapunzel
- s3 Husband gathered rapunzel 1 night
- s4 Wife recovered some strength
- s5 Husband made 2nd trip 2 garden

Topic Scene 3: Rapunzel's father & Dame Gothel dialogue about stealing the herb

- s1 Man climbed wall & dropped down side
- s2 Turned around Dame Gothel stood glaring
- s3 Gothel: "How dare you steal thief!"
- s4 Father: "Have mercy feared lady!"
- s5 Gothel: "Why should I?"
- s6 Father: "Wife pregnant & sick"
- s7 Father: "Believed rapunzel might cure"
- s8 Father: "What I took brought relief"
- s9 Father: "More = completely healthy"

\*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 (Gothel: "Why should I?"). 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: Woman pregnant with 1st child

In your story, it might say: A woman became pregnant with her first child.

**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 14 of the *Rapunzel* model, highlight the words "The prince is as light as a feather compared to you...."

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 the sentence in Scene Fourteen of the *Rapunzel* Model Story:

"The prince is as light as a feather compared to you."

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 model *Rapunzel* story, the author is telling the audience that the prince was lighter than Dame Gothel. But rather than having Rapunzel say, "The prince is lighter than you," she 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 model *Rapunzel* story, highlight the sound that Dame Gothel's shears made in Scene 15.

This “word”---snipped---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 Twice-Told Tale

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

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

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

<> H. 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: 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?

## Checklist Challenge Coding

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

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

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

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

Box H

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

## Rapunzel

Complete the Checklist Challenge by using these guides:

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

ALL LEVELS

BASIC LEVEL only

EXTENSION only

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

**Note:** Since your story will contain dialogue, and you will start a new paragraph each time a new speaker begins speaking, you will not complete the Checklist Challenge items 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 descriptor 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 descriptor 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: "The Hyper-Hearing Hunter"
- Something comical: "Winter Beast Hunting: The New Extreme Sport"
- Something bold: "Trapped!"
- A song title or line: "Let It Snow, Let It Snow, Let It Snow"
- A Scripture: "All Things Work Together for Good"
- Something biblical: "Good Will Prevail"
- Something about character: "Perseverance"
- Something informative: "Brian's Beast Hunt"
- Other: "O Beast Where Art Thou?"

☞ Tips:

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

All All All  
E E E

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

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

All All All  
E E E

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

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

All

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

Examples:

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

All

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

Examples:

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

All

All

All

E

E

E

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

Instead of:

tree  
kind  
grass

Use:

maple  
compassionate  
blades

Instead of:

deep  
turn  
loud

Use:

bottomless  
swerve  
obnoxious

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

All

All

All

E

E

E

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

Examples:

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

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

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

All

E

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

Examples:

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

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

All

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

Examples:

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

E

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

Examples:

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

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

E

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

Examples:

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

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

E

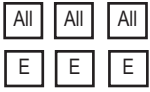
Add one **list of three or more items** (or more than one, according to your level). ***If you have already done this, you should still “code” the CC check box(es) and the list of three or more items in your paper as directed by your teacher.***

Examples:

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

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





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

Examples:

• **Appositive:**

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

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

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

• **Compound verbs:**

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

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

☞ **Subject + verb + verb**

• **Subordinate clause placement:**

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

Then it constructs a frame.

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

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

• **Another non-essential opener:**

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

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

☞ **Phrase + CS**

• **Subordinate clause placement mid sentence:**

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

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

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

• **Conjunctive adverb:**

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

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

☞ **CS; CA, CS**

• **Conjunctive adverb within a sentence:**

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

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

☞ **CS, CA, CS**

• **Dash preceding clause or phrase:**

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

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

☞ **CS--CS**

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

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

Orb webs are the ones most often seen by people.

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

☞ **CS , cc CS**

• **Semicolon between two complete sentences:**

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

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

☞ **CS ; CS**

• **Colon usage:**

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

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

☞ **CS : CS**

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

All	All	All
E	E	E

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









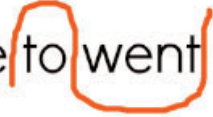




# Appendix A: Editing and Revising

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

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

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

## Proofreader's Marks

<i>Symbol</i>	<i>Meaning</i>
	Capitalize a letter
	Make a capital letter into a lowercase letter.
	Delete (take out)
He went to town.  When he left,  he went to town.	Insert punctuation
He went  town.	Insert
He  went town.	Reverse
He went  totown.	Insert space
He went  town.	Leave as it was before the mark was added.
He  town went to.	Move
	Make a new paragraph

# Teacher Tips & Free Resources

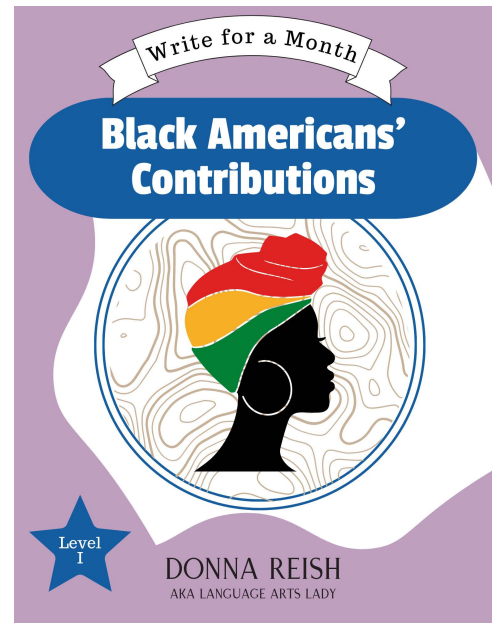
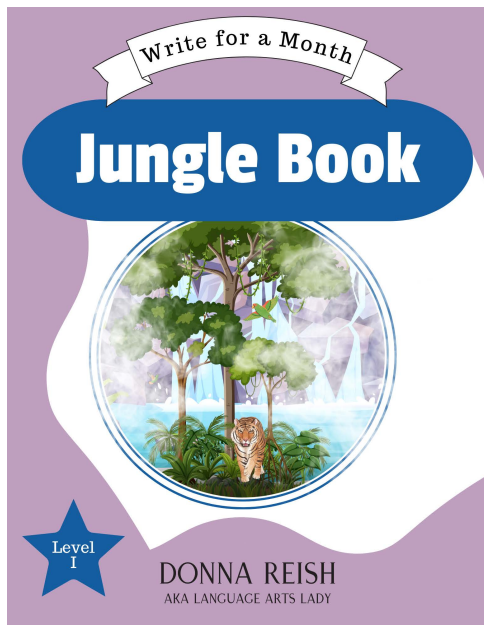


Get your monthly freebie (including teaching videos for students and full writing lessons TODAY!  
And...grammar, spelling, and writing tips galore!

Sign up [here!](#)

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

# Write-for-a-Month Series Titles



# 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

Articles: Definite  
the

Using a or an

Using an

Using an

Articles Poster Set

Fairy Tale Writing

Little Red Riding Hood  
Level I

Sentence and Paragraph Writing  
for Beginning Writers

Christmas Writing  
Twice - Told Tale

Grades  
6th, 7th  
& 8th

The Elves and The  
Shoemaker

TABLE OF CONTENTS

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

TABLE OF CONTENTS

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!

# FOLLOW ME

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



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  
[@languageartslady\\_](#) on Instagram!

# Terms of Use

## You MAY NOT

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

## You MAY

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

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

# Thank You!

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



More Info Here...

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

Character  
Ink  
Blog



Teaching Services

Cover design by Beth Wilson

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

