

Write-for-a-Month

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

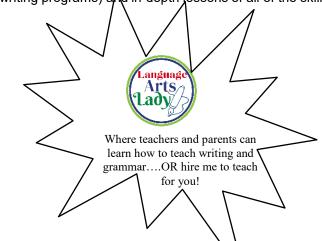
The *Write-for-a-Month* (WFAM) series of books is from LAL's line of digital publications. WFAM is a digital arm of the small- press homeschool publisher, Character Ink Press/Language Arts Lady Blog, and houses a variety of month-long writing books, grammar downloads, readers, and more for teachers,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

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

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

Each series contains five books*

Level I = Grade $2^{nd} \& 3^{rd}$ – Purple Level II = Grade $4^{th} \& 5^{th}$ – Red Level III = Grade 6^{th} , 7^{th} , $\& 8^{th}$ – Blue Level IV = Grade $9^{th} \& 10^{th}$ – Green Level V = Grade $11^{th} \& 12^{th}$ – Yellow



Projects:

- Original Expository Essay-- Fairy Tales Help Kids
- Twice-Told Tales -- Alice's Adventures in Wonderland

Skills:

- 1-3-1 Essay Approach ("Five Paragraph" Approach)
- Quotation Punctuation and Capitalization
- Transitions
- Thesis Statement
- Thesis Statement "Reloaded"
- Character Development
- Hindrance Development
- Time Period Study (if needed)
- Direct or Indirect Paragraph Development via "Twice-Told Tale"
- Scene Development
- Dialogue Inclusion

About the "Write-for-a-Month" Book Series

The Write-for-a-Month (WFAM) composition series is a non-religious, yet meaningful, writing program for use in homes, schools, co-ops, and tutoring situations. The books are writing/composition books of two to four lengthy lessons each, between 50 and 120 pages per book (depending on the level). These books contain writing projects of all types at grades two through twelve. Each WFAM book is either **topic-specific** (Mowgli, Peter Pan, Beauty and Beast, Christmas Friends, Dumbo, Slinky Dog, Fairy Tales, Nature, Animals, Famous People, etc.) or **writing-type-specific** (i.e. story writing, reports, essays, dialogue, Twice-Told Tales, Tools and Tricks, poetry, and much more). All of the books are grade-level specific (five levels from 2nd through 12th grades--see note below).

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

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

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

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

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

Time Spent in Write-for-a-Month

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

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

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

Two Skill Levels in Each Book

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

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

(Also, the *Tools and Tricks* books, in addition to being grade-level appropriate, are strong remediation books with specific instruction in "How to Create and Write From a Sentenceby-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.



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Projects 1 & 2: Original Expository Essay---Three Ways Fairy Tales Help Kids

3 P'soB Plus Opening Paragraph and Closing Paragraph

	itory Essay Using 1-3-1 Approach (or "exposes" him to information)—but without all of d in-formative writing contains.
 I. TOPIC OF ESSAY You will be writing an Expository Essay about three ways fairy tales help kids. You may choose one given below or others. A. Imagination B. Character C. Creativity D. Understanding the world E. Fun F. Family connection G. Dealing with problems well H. Discovering the power of ordinary people I. Seeing good conquer evil J. Others II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY All students will write 3 paragraphs for the Body (P'soB)*. *P'soBParagraphs of Body	 IV. OPENING PARAGRAPH All Students <u>will</u> write an Opening Paragraph. V. CLOSING PARAGRAPH All Students <u>will</u> write a Closing Paragraph. VI. SOURCES Students will not cite sources, but will use sources to find information about their chosen ways. VI. QUOTATIONS WITHIN YOUR ESSAY Students are assigned the addition of at least one quote. Any added quotes will not have to be for- mally cited; you may just include the author of the quote and other needed author information. VIII. WRITE ON/ADDITIONAL SKILLS Students will learn various ways to open and close an essay. A. 1-3-1 Essay Approach ("Five Paragraph" Approach) B. Quotation Punctuation and Capitalization
 III. SENTENCES PER PARAGRAPH A. Basic students will write <u>6-8</u> sentences per paragraph. B. Extension students will write <u>8-10</u> sentences per paragraph. 	C. Transitions D. Thesis Statement E. Thesis Statement "Reloaded"
ers) an at-a-glance look at the entire composition ass	ginning of each project, is here to give students (and teach- ignment. Each step of each lesson is assigned and detailed
thróughout the week(s). *LALLanguage Arts Lady	

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

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

Three Topics—One-Topic-Per-Paragraph

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

This will create your three paragraphs of body (P'soB)--three ways fairy tales help kids.

<> A-1. Read the student sample, "Three Ways Fairy Tales Help Kids" (Box A-1), paying close attention to:

- (1) Opening Paragraph and Closing Paragraph
- (2) 3 P'soB
- (3) Three Ways
- (4) Thesis Statement
- (5) Thesis Statement Reloaded
- (6) Transition from one paragraph/one reason to the next

Student Sample - Three Ways Fairy Tales Help Kids

Three important ways fairy tales help kids are providing a starting point for imagination, revealing the powerof ordinary people, and showing how good can conquer evil. People around the world, children and adults, love fairytales. Often, different cultures share similar types of stories. So, in 1910, Antti Aarne, a Finnish scholar, created an index to classify and sort the world's fairy tales into different categories. After Stith Thompson and Hans-Jörg Uther updated this system in 1961 and 2004, folklorists named it the Aarne-Thompson-Uther (ATU) index. Today, the ATU index sorts all stories into seven broad categories of Animal Tales, Tales of Magic, Religious Tales, Realistic Tales, Tales of the Stupid Ogre (Giant, Devil), Anecdotes and Jokes, and Formula Tales. Each section has at least three subfields, so, for example, the Animal Tales category divides further into Wild Animals, Wild Animals and Domestic Animals, Wild Animals and Humans, Domestic Animals, and Other Animals and Objects. Folklorists love studying fairy tales as a science, but all the waydown at the level of a child, fairy tales prove helpful. **[Opening Paragraph—History of Fairy Tales]**

<u>First,</u> fairy tales give kids constructive ideas for imaginative play. When kids play, they use the characters and ideas they know. The modern world of mundane office jobs and peaceful suburban living fails to provide much material for the imagination. Fairy tales expand kids' ideas, giving them the concepts and characters to populate the world around them. After reading a fairy tale, kids can now ponder what might be lurking behind the neighbor's house or what invisible weapons they can use to kill the monster. Kids need role models, people to copy, and fairy tales provide that. The heroes of fairy tales make wonderful models because they embody good and defend it against evil. Finally, fairy tales help kids imagine healthy things they might achieve or have in life. [PoB A: Constructive ideas for imaginative play]

<u>Kids' ideas of what they might accomplish in life seem achievable because fairy tales also</u> <u>show the power of ordinary people.</u> Cinderella discovers love and wealth despite beginning the story as a poor servant girl. Jack starts in poverty, but becomes wealthy through the magic beans and the beanstalk. Most kids do not feel rich or famous, and they can relate to these characters in their ordinary state. The rise of these characters gives kids the idea that they also might achieve something extraordinary. Not only that, seeing the reactions of ordinary characters to their problems shows kids how to handle their own struggles. Cinderella demonstrates character in her suffering, while Jack shows resourcefulness. In the real world, these qualities distinguish those who handle suffering well from those who do not. **[PoB B: Power of ordinary people]**

Box A-1 (continued on next page)

Box A (continued from previous page)

<u>Knowing how to handle evil is invaluable, but a child (or an adult) must also have hope</u> <u>that good can conquer evil, not just withstand it. In order to demonstrate the hope that evil can</u> <u>be conquered, fairy tales always begin by defining the good and evil characters.</u> This helps kids identify the scary or difficult things in their own life with the evil character and see themselves or some higher power as the good character. Then, they can witness the hero conquer the evil that seems invincible in the story. As G.K. Chesterton observed, "Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed." In Snow White or Sleeping Beauty, the witch seems to succeed, but then somehow the hero or heroes succeed in defeating her. Captain Hook terrifies and overpowers everyone, but he proves no match for Peter Pan or the ticking crocodile. Thus, in fairy tales, children witness both the power of evil and the stronger ability of good to overcome it. They can then apply this to their own lives, giving them confidence and hope. [PoB C—Showing how good conquers evil]

Fairy tales help kids by equipping their imagination, encouraging them to see the power of ordinary people, and showing them that good can overcome evil. *Merriam-Webster.com* offers two definitions for the words "fairy tale." The first is "a story (as for children) involving fantastic forces and beings (such as fairies, wizards, and goblins)." This kind of fairy tale is what helps kids. However, the words "fairy tale" also impact how all Americans think and speak. *Merriam-Webster.com* reflects this, also defining a fairy tale as "a story in which improbable events lead to a happy ending." Today, this gives us sentences like, "Winning the championship capped a fairy tale season for this team." The words "fairy tale" likely began to be used this way because people know all fairy tales overflow with unlikely happenings. Because of this, when something unlikely happened in real life, it reminded them of a fairy tale. These two divergent definitions for the words "fairy tale" show just how deeply the ideas of fairy tales reach within our minds and overflow in our speech. [Closing Paragraph—Definition Paragraph]

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

Box A-1

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

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

Antti Aarne

G.K. Chesterton

- A Finnish scholar
- Created an index to classify and sort the world's fairy tales in different categories
- After Stith Thompson and Hans-Jörg Uther updated this system in 1961 and 2004
- Folklorists named it the Aarne-Thompson-Uther (ATU) index

 Today, the ATU index sorts all stories into seven broad categories of Animal Tales, Tales of Magic, Religious Tales, Realistic Tales, Tales of Stupid Ogre (Giant, Devil), Anecdote and Jokes, and Formula Tales • He observed, "Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed."

Merriam-Webster.com

- Two definitions for the words,"fairy tale"
- The first is "a story (as for children) involving fantastic forces and beings (such as fairies, wizards, and goblins)"

	Directed Brainstorming Box	
Th	ree Ways Fairy Tales Help Kid	ds
First Way Fairy Tales Help	Second Way Fairy Tales Help	Third Way Fairy Tales Help
		Box A-2

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

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

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

For instance, if you were writing an opening sentence about one of your paragraphs, like the one about fairy tales providing a starting point for imagination, you might say *First, fairy tales give kids constructive ideas for imaginative play.*

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

For example, *Three important ways fairy tales help kids are providing a starting point for imagination, revealing the power of ordinary people, and showing how good can conquer evil.*

- <> B. Now that you have thought about your ways and possibly researched them, you are probably ready to write a "Working" Thesis Statement about them:
 - 1. Write one sentence that tells the reader what your essay is about.
 - 2. Be sure it includes all aspects of your essay.
 - 3. Do not say, In this essay, you will learn about...or In this essay, I will tell you...

Sample "Working" Thesis Statement

Three important ways fairy tales help kids are providing a starting point for imagination,

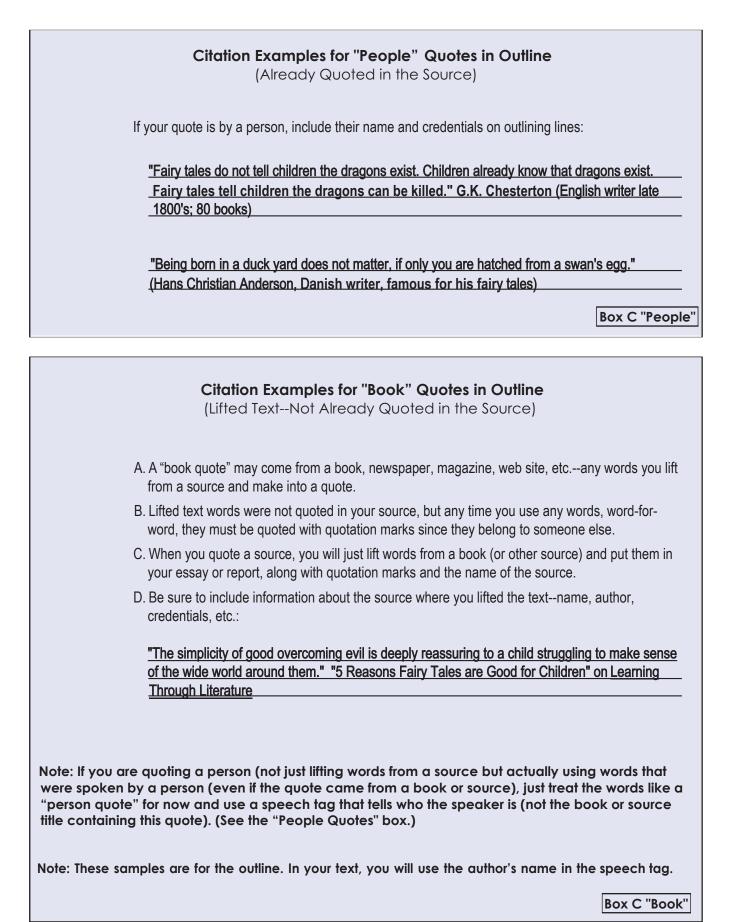
revealing the power of ordinary people, and showing how good can conquer evil.

My "Working" Thesis Statement for this essay:

Lesson C. Write On: Inserting Quotes in Outline

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

General Quote Inclusion in <u>Outline</u>
When you include a quotation in your writing, you may write the entire quote in your outline so that when you are ready to write, you will not have to look it up.
Unless your teacher tells you to do otherwise, you should write the entire quote in your outline for now so that you are ready to include your quote when you are writing your paper:
1. Write your quote neatly on the lines provided word-for-word as it appears in your source.
Be sure you use the exact wording, punctuation, and spelling of the original quote. (When you are quoting a person or a source word-for-word, your copy of it must be identical to the original.)
Put quotation marks around your quote, with the first one coming before the first word of the quote and the last one coming after the final punctuation mark of your quote.
 Be sure you include anything that you will need for that sentencethe correct spelling of the person who said it, a date or place, etc.
Box C-1



Lesson D. Study Skills and Prewriting: Outline Original Paragraphs

- <> D. Outline each paragraph of your ways fairy tales help essay on the outlining lines provided:
 - (1) **Review the** facts and quotes etc., that you put in your Brainstorming Box (Box A) earlier that you might want to include in your essay.
 - (2) "Work" in your Brainstorming Box by doing the following:
 - a. Review it and add to it as you think of more ideas.
 - b. Mark through anything you do not want to include in your essay.
 - c. Number the ideas you have in the order that you think you would like to include them in your paragraph.
 - (3) **Outline your essay one paragraph at a time** in a Sentence-by-Sentence (S-by-S) manner. You may use complete sentences, statements, or key words for each sentence.
 - a. You may want to outline using words from your source and then write the material in your own words when you write your essay.
 - b. You may or may not use all of the outlining lines provided.
 - (4) Somewhere in the first sentence or two of the outline, you need to **transition** into your paragraph--a sentence or two that does all of the following:
 - a. Transitions from the previous paragraph into this one
 - b. Introduces the next way fairy tales help
 - c. "LINKS" that way fairy tales help with the thesis.

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

All--Paragraph A of Body

Topic of PoB-AFirst Way Fairy Tales Help:
LINK/Transition (+)
LINK/Transition (+)
Support Sentence 1 (SS-1)
SS-2
SS-3
SS-4
SS-5
SS-6
SS-7

SS-8	
SS-9	
SS-10	

<u>All</u>--Paragraph B of Body

Topic of PoB-BSecond Way Fairy Tales Help:	
LINK/Transition (+)	
LINK/Transition (+)	
Support Sentence 1 (SS-1)	
SS-2	
SS-3	
SS-5	
SS-6	
SS-7	
SS-8	
SS-9	
SS-10	

<u>All</u>--Paragraph C of Body

Topic of PoB-CThird Way Fairy Tales Help:
LINK/Transition (+)
LINK/Transition (+)
Support Sentence 1 (SS-1)
\$\$-2
SS-3
SS-4

\$\$-5	
SS-6	
\$\$-7	
SS-9	
SS-10	

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

Lesson E. Write On: Quote Rules and Samples

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

Punctuation Rules

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

Speech Tag Rules

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

- <> E. Study the quotation box provided, following these steps:
 - (1) Read the quote at the top of each one.
 - (2) Read the Tips, one at a time, and look back in the quote to see how those tips apply to that quote.
 - (3) Read the Details of the Quote Rule, also one at a time, and follow the underlining, bold fonting, and shading in the sample that explains the exact punctuation of that type of quote, speech tag placement, capitalization needed, etc.
 - (4) Get help from your teacher to review these, if needed.
 - (5) Go S-L-O-W-L-Y through the box. Circle, underline, highlight—whatever is needed to help cement the rules and examples given.

Basic Quotes With Beginning Speech Tag and Ending Speech Tag in Your <u>Essay</u> or <u>Report</u>

Details of Quote Rule -- With <u>Beginning Speech Tag:</u>

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

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

Details of Quote Rule -- With Ending Speech Tag:

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

* "Although--Most of the time, a quote begins with a capital letter.

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

Lesson F. Composition: Writing Original "Expository" Essay

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

- (1) **Read your original "Working" Thesis Statement** to remind you of what your entire essay needs to be about.
- (2) Read the topic of your first Paragraph of the Body and the sentence notes beneath it.
- (3) Add any notes to this paragraph that you desire—or mark through things that you do not want or renumber the sentence lines if you want your information in a different order.

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

- (4) Write the first paragraph of the body of your essay (PoB-A) in your notebook or key it on the computer. Start with the Transition or Link Sentence.
- (5) Be sure to **double space** (if keying) or write on every other line if writing by hand.
- (6) Continue the steps above for the rest of the essay.

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

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

- <> G-1. Now that you have written the body of your essay, you are ready to write notes for an original* Opening Paragraph:
 - (1) Read the body of your essay aloud to yourself, and consider options for opening your essay:
 - a. Something catchy: Fabulous Fairy Tales
 - b. Something comical: Imaginative, Ordinary Person Takes Part in Conquest of Evil
 - c. Something bold: Tale or Timely Truth?
 - d. A song title or line: Love Story
 - e. Something about character: Good Can Conquer Evil
 - f. Something informative: Imagination, Power, and Hope
 - g. Other: That's Just a Fairy Tale
 - h. Other: Parable Power
 - (2) In your notes, plan on what you will include in your Thesis Statement.* (You may tweak your original Thesis Statement to fit in your Opening Paragraph however you see fit.)
 - a. Remember, a **Thesis Statement is a statement that tells the "thesis" of your paper**--what your entire paper is about.
 - b. It should be a sentence or two in length and should introduce your reader to your topic.
 - c. It may be at the very beginning of your Opening Paragraph or at the end of your Opening Paragraph.
 - d. It should bridge the gap between your catchy Opening Paragraph and the body of your paper.
 - (3) Write enough notes for 6-8 sentences on the lines provided.
 - (4) You may just jot down some thoughts, references, etc., for your Opening Paragraph notes, or you may create a "Sentence-by-Sentence" Outline like you did for the body of your essay.

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

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

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

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

- <> H-1. Now that you have written the body and Opening Paragraph of your essay, you are ready to write a Closing Paragraph.
 - (1) Your Closing Paragraph will include a Thesis Statement "Reloaded."
 - a. Remember, a **Thesis Statement "Reloaded" is a statement that "closes" your paper**--sums up what your entire paper is about.
 - b. It should be a sentence or two in length and should close your essay.
 - c. It may be at the very beginning of your Closing Paragraph or at the end of your Closing Paragraph.
 - d. It should bridge the gap between your catchy Closing Paragraph and the body of your essay.
 - e. It should leave your reader with a feeling of satisfaction after reading your paper.
 - f. It may repeat something catchy from your opening or may repeat the title of your report or essay, if desired.
 - g. Be sure your Thesis Statement "Reloaded" is not identical to your Thesis Statement---it should be "reloaded" with the key words still in it.
 - (2) Write enough notes for 6-8 sentences on the lines provided, again not worrying about the order, having too much information, etc.
 - (3) You may just jot down some thoughts, references, etc., for your Closing Paragraph notes, or you may create a "Sentence-by-Sentence" Outline like you did for the body of your essay.

Note: If you are used to writing Thesis Statements "Reloaded" and Closing Paragraphs, you may experiment with putting your Thesis Statement "Reloaded" later in your Closing Paragraph--even at the very end of your Closing Paragraph, if desired. Sometimes this helps the flow of your Closing Paragraph when you are writing a story or other information in your Closing Paragraph that you want to keep all together--then follow this with the Thesis Statement "Reloaded." <> H-2. Follow these steps for writing your Closing Paragraph:

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

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

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

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

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

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

Lesson J. Composition: Final Copy Original Expository Essay

- <> J-1. Write the final copy of your essay in your notebook, writing on every line. If you prefer, you may type it on the computer.
- <> J-2. Read your final copy aloud. Do you like the way it sounds now? Do you notice an improvement in your essay since you completed the Checklist Challenge?

Optional--Checklist Challenge Coding

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

- 1. Use colored pencil or colored pens or highlighters.
- 2. Print off your double spaced rough draft report or essay (or use your handwritten rough draft).
- 3. With your CC on one side and your paper on your dominant side (right hand side for right handed students), complete the first CC task.
- 4. Place a check mark in the check boxes for the items that say "read" or "look for errors," etc., with a pen as you complete them.
- 5. For items that involve inserting things or omitting something and adding something else, code in one of two ways:
 - a. **Insert the change or addition with a pen or pencil on your paper and use a highlighter to mark it in your paper** in a distinguishing way--highlight the addition with an orange highlighter, circle the change with blue highlighter, double underline the title with a pink highlighter, etc. (choosing whatever colors you desire without repeating the exact same marking). **OR**
 - b. Insert the change or addition with a colored pencil or colored pen (choosing whatever colors you desire with out repeating the exact same marking). (In this method, you will eventually need to add the change AND circle it or underline it so that your exact same marking is not repeated. For example, you might add verbs with a blue pen but add the title with a blue pen and underline the title with that same blue pen--two different markings, one written in blue pen and 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: Original Expository Essay

3 P'soB--Three Ways Fairy Tales Help Kids

Complete the Checklist Challenge by using these guides:

- Determine which check boxes apply to your level.
- Each box will indicate the number of changes that need to be completed (normally one box for each paragraph).
- Do not complete any task in a paragraph if it does not improve your paper.
- · Get your teacher's permission before skipping any items.
- All Levels

All

- BASIC LEVEL only
- E EXTENSION only

 \bigcirc Focus on content errors at this time.



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

Be sure to circle all of the following verbs:

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

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

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



All

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

Examples:

Examples.						
totally	joyfully	willingly	completely	never		
significantly	closely	finally	diligently	seldom		
carefully	laboriously	gladly	slowly	later		
gratefully	happily	sometimes	always	tomorrow		
thoughtfully	interestingly	apparently	cautiously	repeatedly		
	significantly carefully gratefully	significantly closely carefully laboriously gratefully happily	significantly closely finally carefully laboriously gladly gratefully happily sometimes	significantly closely finally diligently carefully laboriously gladly slowly gratefully happily sometimes always		

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

Add one descriptive adjective to each paragraph. You may select one from the list below or All All All All 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

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

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

Consider the following ideas:

- Something catchy: "Fabulous Fairy Tales"
- · Something comical: "Imaginative, Ordinary Person Takes Part in Conquest of Evil"
- Something bold: "Tale or Timely Truth?"
- A song title or line: "Love Story"
- · A Scripture: "Tell Them to Your Children"
- · Something biblical: "The Power of Parables"
- · Something about character: "Good Can Conquer Evil"
- · Something informative: "Imagination, Power, and Hope"
- · Other: "That's Just a Fairy Tale"
- Ips:
 - Center your title at the top of the first page of your composition.
 - Capitalize the first letter of the first and last word.
 - · Capitalize all the words within the title that are important--but not three-letteror-fewer articles, pronouns, or prepositions.
 - Do not italicize your title, though you may treat it like a minor work and surround it with quotation marks (regular ones, not single ones), if desired.

From the Banned Words List below, select one word (or form of that word) that you have in All All All All All 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.)

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

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

Examples:

- Report about raccoons: Ever wonder how that furry bandit known as a raccoon manages to get into your coolers while you sleep in your tent at night?
- Report about an experience: When I just turned thirteen years old, I found out the challenging way how important siblings truly are.
- 🖙 Tips
 - Write a sentence that describes your paper without telling the reader exactly what it is about.
 - Do not say: In this paper you will learn about . . .
 - Be sure this Thesis Statement is truly representative of the content of your *entire* composition.
 - Your Thesis Statement is your commitment to write about that topic. It should cleverly introduce your composition's subject.
 - If your paper does not have a separate Opening Paragraph, you will want to add an Opening Thesis Statement-Plus--a sentence or two introducing your topic that contains the Thesis Statement--to the beginning of your paper.

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

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

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

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

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

Examples:

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



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

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

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

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.

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

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

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

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

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

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

Examples:

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

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

Examples:

• Joined by and: The crafty and ingenious spider nearly always catches its prey.

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

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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

Alice's Adventures in Wonderland

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 this assignment, you will use a rewrite of the famous *Alice's Adventures in Wonderland* tale as a model to design a story of your own. However, instead of using Alice and Wonderland, you will choose another person, animal, or object that ends up in another world that it finds bizarre. You may choose one from the list below of come up with something different altogether:

- A. Alien on earth or other planet
- B. Human on alien planet
- C. Lion in the jungle
- D. Polar bears in the desert
- E. Other

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

- A. <u>Basic</u> students will write <u>20-40 scenes</u> for the body (P'soB) (with dialogue in some).
- B. <u>Extension</u> students will write <u>30-50 scenes</u> for the body (P'soB) (with dialogue in some).

*Note: The paragraphs suggested for this story are short oneslike 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 rather than paragraphs:

Basic: 60 to 120 sentences Extension: 110 to 160 sentences

IV. OPENING PARAGRAPH

You will <u>not</u> 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 <u>not</u> 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 <u>not</u> required to have sources for this story. If you need to research for your story (to discover what animals live in the jungle, for example), you may do so from any source that helps you find the needed information.

VII. QUOTATIONS WITHIN YOUR STORY

You <u>are</u> 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 Alice's Adventures in Wonderland (Box A-1) provided and think about what characters you think would make a creative, Alice's Adventures in Wonderland story.

Alice's Adventures in Wonderland Model Story

One sunny afternoon, Alice was sitting by a riverbank half-listening to her sister read a story. The book was excruciatingly boring, and Alice began to grow sleepy. Suddenly, a movement caught her eye. She glanced up just in time to spot a White Rabbit running and loudly worrying about being late. As she watched, he pulled a watch out of his coat pocket, glared at it, and then leapt into his hole. **[Scene 1: Alice's dream begins]**

At that moment, Alice had a desire to jump into the hole herself. So, she ran and leapt in after the rabbit. Of course, she began falling, but after a while, she realized that she had not hit the ground yet. Suddenly, she landed with a thump. Nothing hurt, so Alice sat up. Out of the corner of her eye, she spotted the White Rabbit's tail as he turned a corner. **[Scene 2: Alice jumps into rabbit hole]**

As she stood up, she realized that she was in a hall lined with doors. She tried each of them, but they were all locked. Then she noticed a key, lying on a table. So, picking it up, she tested all the doors again. Discovering a door behind a curtain, she put the key in the lock. With a click, the door opened. **[Scene 3: Alice unlocks door]**

Inside, Alice could see a beautiful garden, but she could not fit through the door. In despair, she turned back to the table and spotted a bottle of liquid. On it were written the words, "DRINK ME," so Alice drank the entire contents. Suddenly she realized that she was small enough to enter the doorway. She noticed the door was locked, so she reached for the key. With a cry, she remembered that she had left it on the table. **[Scene 4: Alice shrinks]**

Suddenly she spotted a tiny cake with the words, "EAT ME", on it. She ate it, and suddenly she was a giant. The doorway was now so tiny that her eye could barely peer into it. In despair, she began to cry until there was a pool of tears at her feet. Then, she saw the White Rabbit coming toward her. She tried to ask him a question, but he was so shocked that he dropped his fan and ran away. **[Scene 5: Alice grows]**

Alice realized that she was hot and picked up the White Rabbit's fan. As she began fanning herself, she realized that she was shrinking. So, she kept fanning until she was as tiny as an ant and small enough to fit through the doorway. She took a step forward, tripped and fell into a saltwater pond. It was made up of the tears that had she had shed when she was a giant. She began to swim. **[Scene 6: Alice shrinks again]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

As Alice was swimming, she spotted a Mouse. When she called to him for help, he did not seem to understand. Then, she shouted a line from her French lessons about a cat. The Mouse shook in fear on hearing the word cat. Alice apologized, and the Mouse swam back and instructed her to follow him. [Scene 7: Alice meets Mouse]

Soon, they reached the other shore. The Mouse decided to tell Alice a tale. She was confused, however, and thought he was talking about a "tail", not a "tale". So, instead of focusing on the story, she stared intently at the Mouse's tail. This infuriated the Mouse, and he rushed off angrily. Once again, Alice was by herself. **[Scene 8: Mouse angry at Alice]**

After a while, she heard footsteps again, and soon the White Rabbit reappeared. Mistaking Alice for his housemaid, the White Rabbit ordered her to go back to his house and find his fan and gloves. Surprised, Alice decided to obey, and she quickly discovered the house. Once inside, she spotted a bottle that said, "DRINK ME", and drank it. This caused her to grow so large that she could barely fit in the room. **[Scene 9: Alice meets/obeys White Rabbit]**

The White Rabbit appeared again and demanded his fan and gloves. He tried to enter through the windows, but Alice knocked him down. After several more attempts with the help of some of his friends, the White Rabbit still was unable to get past Alice. Soon a crowd formed outside the house and shouted for someone to burn it down. They also began to throw pebbles through the window. However, as they entered the house, they turned into cakes. Suddenly, Alice had an idea. She ate one of the cakes, and she was immediately her original size again. **[Scene 10: Alice trapped in White Rabbit's house]**

Alice was now the right size, but she still had to escape. So, rushing out of the house, she burst through the crowd. She ran until she reached the forest. Then, spotting a giant mushroom, she climbed it. When she had made it to the top, she noticed that there was a Caterpillar sitting next to her. The Caterpillar began asking her questions and eventually requested to know what size Alice wanted to be. Alice told him that she thought her size was a horrible height. This insulted the Caterpillar since that was his height, and he crawled away. **[Scene 11: Alice escapes/talks with Caterpillar]**

Before the Caterpillar had gotten angry, he had told Alice that the mushroom would make you shrink or grow depending on which side you ate. So, Alice tried the right-hand side and shrank. Then, she bit into the left-hand side and grew. Using the mushroom, Alice was able to change back to her normal size. Then, she spotted a four-foot tall house. Wishing to go inside, Alice shrank herself down to nine inches tall. [Scene 12: Alice tries out size mushroom]

Box A-1 (continued on next page)

Now that she was small enough to enter the house, Alice boldly knocked on the door. No one answered, so Alice let herself in. Immediately, she realized she was in a kitchen. She looked around and saw a Duchess feeding her baby, a grinning cat laying on the floor, and a Cook grinding pepper into some soup. Alice began talking with the Duchess and asked her why the cat always grinned. The Duchess told her it was because he was a Cheshire Cat. **[Scene 13: Alice meets Duchess/Cook/Cheshire Cat]**

As Alice and the Duchess were talking, the Cook was throwing pots and plates at the Duchess. Alice was irritated by the Cook's actions, so she yelled at the Cook to mind her own business. Then she tried to change the subject to talking about the earth's axis. The Duchess thought Alice meant axes, so she shouted, "Chop off her head." Then, the Duchess dumped the baby into Alice's lap, and disappeared to get ready for the Queen's croquet match. **[Scene 14: Duchess's/Cook's strange behavior]**

Alice decided to take the baby outside. However, as soon as she left the house, she realized that the baby was actually a pig. So, she set the pig down and let it run off into the woods. Realizing that no one else was around, Alice wandered into the forest. There, she found a tree with a door. She went through the door and discovered that she was back in the hall full of doors. Using the mushroom, Alice changed grew until she could reach the key. Then she shrank until she could unlock the door and entered the garden. **[Scene 15: Alice finds way to garden]**

Once inside the garden, Alice met three gardeners who were the playing cards Two, Five, and Seven. They argued with each other while painting all the white roses red. They explained to Alice that they accidentally planted white rose trees, and the Queen of Hearts (also a playing card) wanted only red roses. Therefore, they needed to finish before the Queen found out. A moment later, the Queen arrived, surrounded by other playing cards. She saw the gardeners mistake and ordered them to be beheaded. Alice hid them in flower pots, however, and went to play croquet with the Queen. **[Scene 16: Alice saves Queen's gardeners]**

Alice soon realized that the Queen's version of croquet was completely different than the game she was used to playing. The ground they played on had hills in it, they used living hedgehogs as balls, and they used living flamingos as mallets. The wickets were created by the Queen's living playing cards. They formed these arches by bending over until their heads touched the ground. As they played, the Queen constantly shouted for different people to be beheaded. **[Scene 17: Queen's strange croquet game]**

Alice began to grow tired of the Queen's croquet game. She slipped away from the match and was about to leave the garden when she spotted the Cheshire Cat. Still grinning, the Cat asked Alice how she was doing, and the girl began to complain about the Queen. The King noticed them, and walking over, began to insult the Cheshire Cat. When the Cat ignored him, the King complained to the Queen who ordered the feline to be executed. However, the Cheshire Cat quickly began to disappear. Soon only his head was left, so the executioner could not figure out how to execute him. **[Scene 18: Cheshire Cat reappears/disappears]**

The Cheshire Cat was soon gone completely, and the Queen ordered Alice to join the croquet game again. By this time, only the King, the Queen, and Alice were still involved. All the other players had been eliminated and sentenced to be executed. Because of this, there were no more guards left to serve as wickets. Therefore, the Queen cancelled the game, and the King pardoned all the other players. The Queen then introduced Alice to the Gryphon who took Alice to meet the Mock Turtle. **[Scene 19: Queen cancels croquet game]**

Alice conversed with the Gryphon and the Mock Turtle for quite some time. Suddenly, though, they heard someone shout, "The trial's beginning!" The Gryphon immediately escorted Alice to the courthouse. Entering, she found the King and Queen of Hearts sitting on their thrones. Surrounding them were a crowd of animals and all the cards. A judge and a jury were also there. The jurors were busy recording their own names so that they wouldn't forget them by the end of the trial. **[Scene 20: Alice observes court]**

The court was convened to determine whether the Knave of Hearts stole the Queen's tarts. Several witnesses were called to the stand, but none of them made the case any clearer. Alice was then called to witness. However, she had grown larger as the trial progressed. So, when she jumped up to walk to the stand, she knocked the jurors' stand over. She quickly fixed the mess, and the trial continued. **[Scene 21: Trial begins]**

Alice testified that she knew "nothing whatever about the tarts". The King then pointed out that Rule 42 reads, "All persons more than a mile high to leave the court." Alice denied that she was that tall and argued that the King was inventing the rule. The King declared that it was the oldest rule in the book to which Alice replied that it would be Rule 1 if it was. This ended the discussion. **[Scene 22: Alice/King discuss Rule 42]**

A paper was then presented that the Knave was accused of writing. The document was not in the Knave's handwriting. The King, however, pointed out that the Knave must have wanted to do mischief with it since it had no signature. The judge and juries agreed with this reasoning. The Queen called for the Knave to be beheaded even though the verdict had not even been determined. Alice then criticized the Queen for being unfair. This infuriated the Queen who ordered Alice to be beheaded. Alice was now fully grown and began swatting all the cards that attempted to arrest her. **[Scene 23: Trial ends/Queen orders Alice beheaded]**

Suddenly, Alice woke up. She was lying next to her sister. She had been sleeping the whole time. She immediately told her sister about all her adventures. Her sister told her it was time to go inside for tea. So, they both left their spot by the riverbank and disappeared into their house. [Scene 24: Alice wakes up/goes inside with sister]

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:

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- <> 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	

Lesson B. Introducing Dialogue Writing

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

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

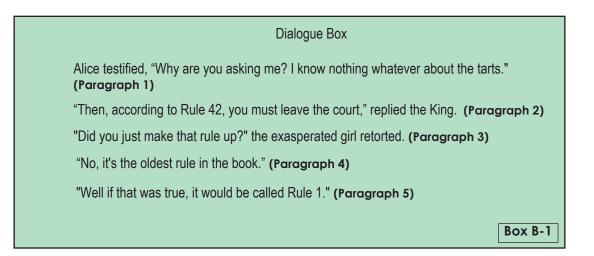
When you write dialogue, unlike other writing you do, you should focus on sentences more than paragraphs:

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

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

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

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



Did you find the following:

- 1. In **Paragraph 1**, the speaker is Alice.
- 2. In **Paragraph 2**, the speaker is the King.
- 3. In **Paragraph 3**, the exasperated girl is talking.
- 4. In **Paragraph 4**, no name is given (though we know it is the King, don't we?).
- 5. In **Paragraph 5**, no speaker is given, but we know it is Alice.

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: Alice testified. Paragraph 2: replied the King. Paragraph 5. the exasperated girl retorted,

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: Alice testifie<u>d, "W</u>hy are you asking me? I know nothing whatever about the tarts."
- 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: "Then, according to Rule 42, you must leave the cour<u>t," r</u>eplied the King.
 - 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): "Did you just make that rule up?" the exasperated girl retorted.
 - 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): <u>the exasperated girl retorted</u>.

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

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

<> C-1. Read the "A Robin's Adventure" (Box C-1) student sample provided.

Zachary Kieser	"A Robin's Adventure" Student Sample Twice-Told Tale Story	Composition Class
One day, a young robin was hopping around and hunting for worms. He had not found any for quite a long time, and he was growing bored of searching. At that moment, he was startled to see an albatross flapping his wings madly. The robin knew that albatrosses almost never flap their wings, so this one must have been in a hurry. Squawking loudly at himself, th albatross reached an air current and shot upward into the sky. [Scene 1: The robin's dream begins]		
		Box C-1 (continued on next page)

After the bird disappeared, the robin had an urge to follow him. So, flying into the air, he went inside the air current and began rising rapidly. As he soared higher and higher, he began to realize that the current had not grown weaker yet. At that moment, the pressure underneath the robin's wings suddenly decreased. He began falling until he flapped his wings desperately and regained altitude. **[Scene 2: The robin follows the albatross]**

Having time to look around, the robin realized that he was near a double row of trees. As he flew closer, he noticed that each one contained an enclosed nest with a circular entrance. He tried to enter each of them, but every entrance was cemented shut with sticks and mud. Then, he noticed a piece of wire sitting on a nearby branch. The robin flew over to the helpful tool, picked it up, and began poking at each entryway. Finally, he was able to open up a hole in one of them with the section of wire. **[Scene 3: The robin opens nest]**

Peering inside, the robin could see a lawn crawling with worms. He tried to widen the hole, but the mud and sticks were packed too tightly. He was thirsty from his efforts, and as he turned around, he spotted some water on a leaf. He flew over to it, and slurped all the droplets off. Immediately, he realized that he had grown tiny enough to fit through the hole. Racing over to the hole, his heart sank as he realized that he had left the wire partially blocking the entrance. The robin tried to pull it away, but he was not strong enough. **[Scene 4: The robin shrinks]**

At that moment, he noticed a tiny beetle crawling along the side of the nest. Catching it in his beak and swallowing it, he immediately realized that he was huge. He could not even look into the hole now. He began to despair of ever reaching the worms. Suddenly, he turned and saw the albatross coming towards him. He began chirping a question, but the albatross was so frightened that he dropped the minnow he was holding and flapped away. **[Scene 5: The robin grows]**

The robin was hungry, so he dove and grabbed the fish in his beak. Then, he ate it and realized that he had grown small enough to fit through the hole again. He had flown a distance away from the hole to try to talk to the albatross. So, he flew back toward the hole, but was suddenly pushed backward by a powerful breeze. He struggled against it, but he could only move forward slightly with each beat of his wings. **[Scene 6: The robin shrinks again]**

As he was flying, the robin noticed that a butterfly was also fluttering in the breeze he was in. So, he chirped for help. The butterfly at first refused to come closer. He was nervous about the robin biting him. But eventually the robin squawked that he was friendly, and the butterfly fluttered up next to him and told him to follow. **[Scene 7: The robin meets the butterfly]**

The butterfly helped the robin find his way out of the path of the breeze, and soon they reached a nest. They entered the nest, and the butterfly decided to tell a story. The robin, however, was distracted by wondering where he was. When the butterfly realized that he was not being listened to, he was furious and flew away. **[Scene 8: The butterfly angry at the robin]**

As the robin sat there wondering what to do, the albatross flew up to him. He thought the robin was his servant and ordered him to bring him a worm from his nest. The robin decided to listen, and he soon discovered the albatross's nest. He started digging around in it, and found a leaf full of water. He drank it, and suddenly he was almost too large for the nest. **[Scene 9: The robin meets/obeys the albatross]**

The albatross flew up and saw the huge robin in possession of his nest. He demanded a worm, and tried to push the robin out of the nest. When he did not succeed, he tried several more times with the help of his other bird friends. By this time, numerous birds had gathered on the branches around the nest. They picked up rocks in their beaks and threw them at the robin. As they neared him, however, they would turn into insects. The robin suddenly realized that this might be his way to escape. He ate one of the insects, and suddenly he was his normal size again. **[Scene 10: The robin trapped in the albatross's nest]**

The crowd was so busy finding rocks to throw, that the robin was able to fly out of the nest. He then blended into the crowd, and pushed his way out. He took off and flew until he was far away from the other birds. Then, he turned toward a tree with giant leaves. He landed on one of the leaves and carefully made his way toward the center of the leaf. Then, he spotted a frog resting next to him. The frog was quite curious and asked a number of questions until it wondered what size the robin wanted to be. When the robin told it that he hated the size he was currently, this insulted the frog who hopped away. **[Scene 11: The robin escapes/talks with the frog]**

Before he had become frustrated, the frog had informed the robin that the leaf would change your size. When the robin bit the right side, he grew smaller. When he nibbled the left side, he grew again. In this way, the robin was once again able to be his normal size. At this point, the robin noticed a small nest. So, he shrank down to the right size. **[Scene 12: The robin tries out the size leaf]**

Now matching the scale of the nest, the robin went and peered into it. No one seemed to notice, so the robin hopped in. Inside, he found he was in a huge open area with a finch digging through a pile of seeds in one corner. The robin surveyed the rest of the nest and noticed a dove giving her baby a piece of worm and a crow that always had his beak open. The robin started a conversation with the dove and inquired as to why the crow never shut his beak. The dove responded that it was because he was a Crazy Crow. **[Scene 13: The robin meets the finch/the dove/the Crazy Crow]**

Meanwhile, the finch would periodically throw seeds at the robin and the dove. The robin was frustrated by this and squawked at the finch to stop bothering them. He then tried to ask the dove a question about her wing. The dove was confused by his words, and instead screeched, "Clip his wings!" Soon after, the dove tossed the robin the rest of the worm to feed the baby with, and flew out of the nest. **[Scene 14: The finch's/the dove's strange behavior]**

The robin went over to feed the baby. When he got there, however, the baby had turned into a butterfly. So, the robin shooed it out of the nest. Then, looking around and not seeing the finch or the crow, the robin flew out of the nest. Soon, he discovered another air current. The current blew him upward until he realized the line of trees was back in front of him again. Using the leaf, the robin grew large enough to move the wire from in front of the nest. Then, he grew tiny again and entered the nest. **[Scene 15: The robin finds way to field]**

After entering the field full of worms, the robin met three sparrows who took care of the field. They were pulling out gummy worms and replacing them with real worms while bickering with each other. They informed the robin that they had mistakenly placed gummy worms in the grass instead of real ones. The ruler of their bird kingdom, the Queen Raven, hated gummy worms, so they had to finish their task before she discovered their mistake. Seconds later, the Queen Raven arrived along with her sparrow guards. She immediately

recognized what the sparrows were doing and ordered them to have their wings clipped. The robin hid the sparrows behind some bushes, though, and followed the Queen Raven. **[Scene 16: The robin saves the Queen's sparrows]**

The robin was soon informed that he was a part of a game of basketball the Queen Raven was playing. However, the game was unlike anything the robin had ever seen. Instead of running around, they sat still. Instead of shooting something into a basket, they threw kernels of corn at the Queen's sparrow guards. The sparrows attempted to catch the corn in their beaks. Throughout the game, the Queen constantly called for different birds to have their wings clipped. **[Scene 17: Queen's strange basketball game]**

The robin was quickly bored of this game. So, he quickly hopped to the edge of the field and was about to fly away when the Crazy Crow appeared. With his beak wide open, he started talking with the robin who shared his frustrations about the Queen. The King Raven spotted them and strutted over to squawk at the Crazy Crow. The Crow did not respond which caused the Queen to notice and order his wings to be clipped. The Crazy Crow, though, started to turn into leaves. The wing clipper could not figure out how to do his duty as the Crow's feet were the only things remaining normal. **[Scene 18: Crazy Crow reappears/turns into leaves]**

The Crazy Crow was quickly nothing more than a pile of leaves, and the robin was asked to start playing again. At this point, the King, the Queen, and the robin were the only contestants remaining. Everyone else had been ordered to have their wings clipped. No one was left to try to catch the kernels. So, the Queen ended the contest, and the King declared everyone innocent. **[Scene 19: Queen cancels basketball game]**

Immediately following the end of the game, the Queen and King flew off. This left the robin wondering what to do until he heard a loud call for everyone to gather. Following the sound, he made his way onto a branch of a tree filled with birds. On the highest branch sat the King and Queen Ravens. A group of birds sat on a branch just below them. These animals scratched what kind of bird they were into a branch in front of them, so they won't lose track of those names during the proceeding. **[Scene 20: The robin observes court]**

All the birds had gathered to decide whether the sparrow who entertained the Queen had stolen her arrow. A few birds were told to testify, but none of them gave any information to help clear up the case. The robin was then called forward. He had begun growing larger, however. Thus, when he flew forward, he blew away the group of writing birds. He quickly placed the birds back in their places, and the event proceeded. **[Scene 21: Trial begins]**

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The robin declared that he had no information about the arrow. The King then brought up Law 24, declaring that the law ordered all birds with wingspans over five feet to leave the tree. The robin stated that his wings were not that wide and accused the King of inventing the law. The King Raven insisted that it was the oldest law there was, but the robin replied that it would be Law 1 if it was. This was the end of the conversation. **[Scene 22: The robin/King discuss Law 24]**

A stick was then revealed that the sparrow was accused of scratching his plot on. However, it did not appear to have anything readable on it. The King, though, argued that the sparrow must have been planning evil since he wrote something. The writing birds agreed with the King's argument. So, the Queen Raven ordered the sparrow's wings clipped even though they had not even decided for certain whether he was guilty or not. When the robin pointed this out, the Queen ordered his wings clipped. The robin was now his normal size and batted away any sparrow guards who attempted to attack him. **[Scene 23: Trial ends/Queen orders the robin's wings clipped]**

At that moment, the wind rustled the robin's feathers, and he glanced around him. There were no other birds in sight. He was still in the field where he had been searching for worms. He had been daydreaming about this whole adventure. It was dark, so he took off and flew onto a tree branch. He then began to drift off to sleep, remembering his uneventful, yet adventurous day. **[Scene 24: The robin wakes up/flies to branch to sleep]**

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.

- 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 StoryC-2: Box A
(You may or may not use original story ideashaving these here can help you get going, if that's what you need.)
One sunny afternoon, Alice was sitting by a riverbank half-listening to her sister read a story. The book was excruciatingly boring, and Alice began to grow sleepy. Suddenly, a movement caught her eye. She glanced up just in time to spot a White Rabbit running and loudly worrying about being late. As she watched, he pulled a watch out of his coat pocket, glared at it, and then leapt into his hole.
Scene One: Example <u>The robín's dream begins</u> YOUR Scene One:
C-2: Box A

At that moment, Alice had a desire to jump into the hole herself. So, she ran and leapt in after the rabbit. Of course, she began falling, but after a while, she realized that she had not hit the ground yet. Suddenly, she landed with a thump. Nothing hurt, so Alice sat up. Out of the corner of her eye, she spotted the White Rabbit's tail as he turned a corner.

Scene Two: Example--<u>The robin follows the albatross</u>

As she stood up, she realized that she was in a hall lined with doors. She tried each of them, but they were all locked. Then she noticed a key, lying on a table. So, picking it up, she tested all the doors again. Discovering a door behind a curtain, she put the key in the lock. With a click, the door opened..

Scene Three: Example--<u>The robin opens nest</u> YOUR Scene Three:

Inside, Alice could see a beautiful garden, but she could not fit through the door. In despair, she turned back to the table and spotted a bottle of liquid. On it were written the words, "DRINK ME," so Alice drank the entire contents. Suddenly she realized that she was small enough to enter the doorway. She noticed the door was locked, so she reached for the key. With a cry, she remembered that she had left it on the table.

Scene Four: Example-_The robin shrinks YOUR Scene Four: _____

Suddenly she spotted a tiny cake with the words, "EAT ME", on it. She ate it, and suddenly she was a giant. The doorway was now so tiny that her eye could barely peer into it. In despair, she began to cry until there was a pool of tears at her feet. Then, she saw the White Rabbit coming toward her. She tried to ask him a question, but he was so shocked that he dropped his fan and ran away.

Scene Five: Example--The robin grows

YOUR Scene Five:

Alice realized that she was hot and picked up the White Rabbit's fan. As she began fanning herself, she realized that she was shrinking. So, she kept fanning until she was as tiny as an ant and small enough to fit through the doorway. She took a step forward, tripped and fell into a saltwater pond. It was made up of the tears that had she had shed when she was a giant. She began to swim.

Scene Six: Example--The robin shrinks again

YOUR Scene Six: _____

Box A (continued)
As Alice was swimming, she spotted a Mouse. When she called to him for help, he did not seem to understand. Then, she shouted a line from her French lessons about a cat. The Mouse shook in fear on hearing the word cat. Alice apologized, and the Mouse swam back and instructed her to follow him.
Scene Seven: Example <u>The robin meets the butterfly</u> YOUR Scene Seven:
Soon, they reached the other shore. The Mouse decided to tell Alice a tale. She was confused, however, and thought he was talking about a "tail", not a "tale". So, instead of focusing on the story, she stared intently at the Mouse's tail. This infuriated the Mouse, and he rushed off angrily. Once again, Alice was by herself.
Scene Eight: Example- <u>The butterfly angry at the robin</u> YOUR Scene Eight:
After a while, she heard footsteps again, and soon the White Rabbit reappeared. Mistaking Alice for his housemaid, the White Rabbit ordered her to go back to his house and find his fan and gloves. Surprised, Alice decided to obey, and she quickly discovered the house. Once inside, she spotted a bottle that said, "DRINK ME", and drank it. This caused her to grow so large that she could barely fit in the room. Scene Nine: Example <u>The robin meets/obeys the albatross</u>
YOUR Scene Nine:
The White Rabbit appeared again and demanded his fan and gloves. He tried to enter through the windows, but Alice knocked him down. After several more attempts with the help of some of his friends, the White Rabbit still was unable to get past Alice. Soon a crowd formed outside the house and shouted for someone to burn it down. They also began to throw pebbles through the window. However, as they entered the house, they turned into cakes. Suddenly, Alice had an idea. She ate one of the cakes, and she was immediately her original size again.
Scene Ten: Example <u>The robin trapped in the albatross's nest</u>
C-2: Box A

Alice was now the right size, but she still had to escape. So, rushing out of the house, she burst through the crowd. She ran until she reached the forest. Then, spotting a giant mushroom, she climbed it. When she had made it to the top, she noticed that there was a Caterpillar sitting next to her. The Caterpillar began asking her guestions and eventually requested to know what size Alice wanted to be. Alice told him that she thought her size was a horrible height. This insulted the Caterpillar since that was his height, and he crawled away.

Scene Eleven: Example-- The robin escapes/talks with the frog YOUR Scene Eleven:

Before the Caterpillar had gotten angry, he had told Alice that the mushroom would make you shrink or grow depending on which side you ate. So, Alice tried the right-hand side and shrank. Then, she bit into the left-hand side and grew. Using the mushroom, Alice was able to change back to her normal size. Then, she spotted a four-foot tall house. Wishing to go inside, Alice shrank herself down to nine inches tall.

Scene Twelve: Example--The robin tries out the size leaf YOUR Scene Twelve:

Now that she was small enough to enter the house, Alice boldly knocked on the door. No one answered, so Alice let herself in. Immediately, she realized she was in a kitchen. She looked around and saw a Duchess feeding her baby, a grinning cat laying on the floor, and a Cook grinding pepper into some soup. Alice began talking with the Duchess and asked her why the cat always grinned. The Duchess told her it was because he was a Cheshire Cat.

Scene Thirteen: Example--The robin meets the finch/the dove/the Crazy Crow YOUR Scene Thirteen:

As Alice and the Duchess were talking, the Cook was throwing pots and plates at the Duchess. Alice was irritated by the Cook's actions, so she yelled at the Cook to mind her own business. Then she tried to change the subject to talking about the earth's axis. The Duchess thought Alice meant axes, so she shouted, "Chop off her head." Then, the Duchess dumped the baby into Alice's lap, and disappeared to get ready for the Queen's croquet match.

Scene Fourteen: Example--The finch's/the dove's strange behavior YOUR Scene Fourteen:

Alice decided to take the baby outside. However, as soon as she left the house, she realized that the baby was actually a pig. So, she set the pig down and let it run off into the woods. Realizing that no one else was around, Alice wandered into the forest. There, she found a tree with a door. She went through the door and discovered that she was back in the hall full of doors. Using the mushroom, Alice changed grew until she could reach the key. Then she shrank until she could unlock the door and entered the garden.

Scene Fifteen: Example--The robin finds way to field YOUR Scene Fifteen:

Once inside the garden, Alice met three gardeners who were the playing cards Two, Five, and Seven. They argued with each other while painting all the white roses red. They explained to Alice that they accidentally planted white rose trees, and the Queen of Hearts (also a playing card) wanted only red roses. Therefore, they needed to finish before the Queen found out. A moment later, the Queen arrived, surrounded by other playing cards. She saw the gardeners mistake and ordered them to be beheaded. Alice hid them in flower pots, however, and went to play croquet with the Queen.

Scene Sixteen: Example--The robin saves the Queen's sparrows

YOUR Scene Sixteen: _____

Alice soon realized that the Queen's version of croquet was completely different than the game she was used to playing. The ground they played on had hills in it, they used living hedgehogs as balls, and they used living flamingos as mallets. The wickets were created by the Queen's living playing cards. They formed these arches by bending over until their heads touched the ground. As they played, the Queen constantly shouted for different people to be beheaded.

Scene Seventeen: Example--<u>Queen's strange basketball game</u> YOUR Scene Seventeen:

Alice began to grow tired of the Queen's croquet game. She slipped away from the match and was about to leave the garden when she spotted the Cheshire Cat. Still grinning, the Cat asked Alice how she was doing, and the girl began to complain about the Queen. The King noticed them, and walking over, began to insult the Cheshire Cat. When the Cat ignored him, the King complained to the Queen who ordered the feline to be executed. However, the Cheshire Cat quickly began to disappear. Soon only his head was left, so the executioner could not figure out how to execute him.

Scene Eighteen: Example--<u>Crazy Crow reappears/turns into leaves</u> YOUR Scene Eighteen:

Box A (continued)
The Cheshire Cat was soon gone completely, and the Queen ordered Alice to join the croquet game again. By this time, only the King, the Queen, and Alice were still involved. All the other players had been eliminated and sentenced to be executed. Because of this, there were no more guards left to serve as wickets. Therefore, the Queen cancelled the game, and the King pardoned all the other players. The Queen then introduced Alice to the Gryphon who took Alice to meet the Mock Turtle.
Scene Nineteen: Example <u>Queencancels basketballgame</u>
YOUR Scene Nineteen:
Alice conversed with the Gryphon and the Mock Turtle for quite some time. Suddenly, though, they heard someone shout, "The trial's beginning!" The Gryphon immediately escorted Alice to the courthouse. Entering, she found the King and Queen of Hearts sitting on their thrones. Surrounding them were a crowd of animals and all the cards. A judge and a jury were also there. The jurors were busy recording their own names so that they wouldn't forget them by the end of the trial.
Scene Twenty: Example <u>The robin observes court</u> YOUR Scene Twenty:
The court was convened to determine whether the Knave of Hearts stole the Queen's tarts. Several witnesses were called to the stand, but none of them made the case any clearer. Alice was then called to witness. However, she had grown larger as the trial progressed. So, when she jumped up to walk to the stand, she knocked the jurors' stand over. She quickly fixed the mess, and the trial continued.
Scene Twenty-One: ExampleTríal begins
YOUR Scene Twenty-One:
Alice testified that she knew "nothing whatever about the tarts". The King then pointed out that Rule 42 reads, "All persons more than a mile high to leave the court." Alice denied that she was that tall and argued that the King was inventing the rule. The King declared that it was the oldest rule in the book to which Alice replied that it would be Rule 1 if it was. This ended the discussion.
Scene Twenty-Two: Example <u>The robin/King discuss Law 24</u> YOUR Scene Twenty-Two:
C-2: Box A

A paper was then presented that the Knave was accused of writing. The document was not in the Knave's handwriting. The King, however, pointed out that the Knave must have wanted to do mischief with it since it had no signature. The judge and juries agreed with this reasoning. The Queen called for the Knave to be beheaded even though the verdict had not even been determined. Alice then criticized the Queen for being unfair. This infuriated the Queen who ordered Alice to be beheaded. Alice was now fully grown and began swatting all the cards that attempted to arrest her.

Scene Twenty-Three: Example--Trial ends/Queen orders the robin's wings clipped YOUR Scene Twenty-Three:

Suddenly, Alice woke up. She was lying next to her sister. She had been sleeping the whole time. She immediately told her sister about all her adventures. Her sister told her it was time to go inside for tea. So, they both left their spot by the riverbank and disappeared into their house.

Scene Twenty-Four: Example--<u>The robin wakes up/flies to branch to sleep</u> YOUR Scene Twenty-Four: _____

Sample Scene Topics Without Using Each Paragraph From Story--C-2: Box B My Scene One: Polar bear resting on iceberg My Scene Two: Polar bear suddenly finds himself in desert My Scene Three: Starts walking/becomes overheated My Scene Four: Bites cactus/not hot anymore My Scene Five: Finds oasis and plunges into water My Scene Six: Rubs against tree and hit by coconut My Scene Seven: Polar bear on mountain My Scene Eight: Now freezing/drops into snow My Scene Nine: Snow enters mouth/suddenly warm My Scene Ten: Sees and chases mountain goats My Scene Eleven: Slips on rocks and tumbles down mountain My Scene Twelve: Meets snow leopard My Scene Thirteen: Leopard tells polar bear to search for other bears My Scene Fourteen: Polar bear starts climbing mountain again My Scene Fifteen: Growing tired when he meets brown bear My Scene Sixteen: Brown bear asks about white color My Scene Seventeen: Polar bear praises his color and criticized brown My Scene Eighteen: Brown bear storms off My Scene Nineteen: Polar bear continues wandering My Scene Twenty: Group of brown bears surrounds polar bear My Scene Twenty-One: Brown bears take polar bear to leader My Scene Twenty-Two: Leader praises the color brown My Scene Twenty-Three: Polar bear to be thrown off cliff for insulting brown My Scene Twenty-Four: Polar bear struggles but cannot escape My Scene Twenty-Five: Wakes up on iceberg

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

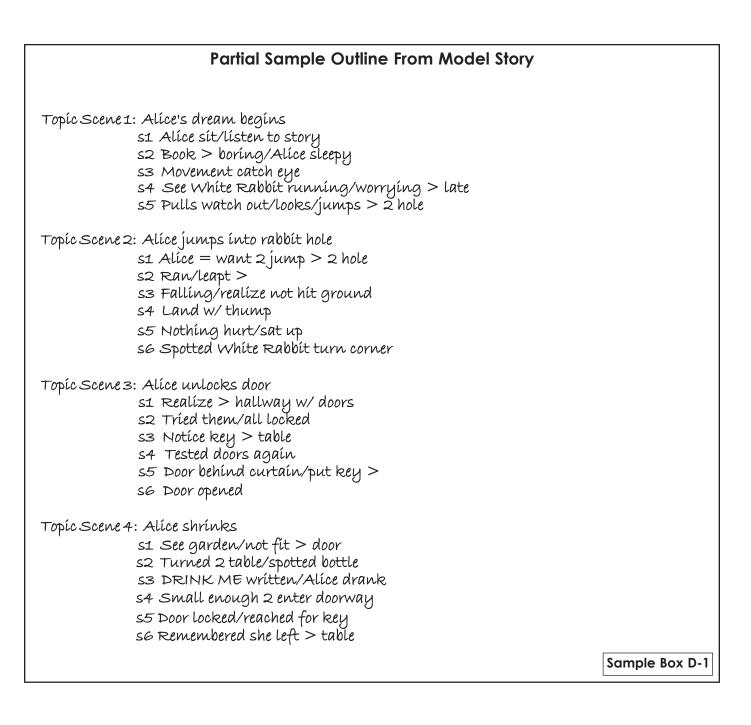
My Scene Nine:
My Scene Ten:
My Scene Eleven:
My Scene Twelve:
My Scene Thirteen:
My Scene Fourteen:
My Scene Fifteen:
My Scene Sixteen:
My Scene Seventeen:
My Scene Eighteen:
Method B Box (continued)

My Scene Nineteen:	
My Scene Twenty:	
My Scene Twenty-One:	
My Scene Twenty-Two:	
My Scene Twenty-Three:	
My Scene Twenty-Four:	
My Scene Twenty-Five:	
	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.



<> 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: Alice sit/listen to story

In your story, it might say: One sunny afternoon, Alice was sitting by a riverbank half-listening to her sister read a story.

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 10			
Sentence 11			
Sentence 12	 	 	

G. Scene Seven of Body

H. Scene Eight of Body

Centence 1
Sentence 2
Sentence 3
Sentence 4
Sentence 5
Sentence 6
Sentence 7
Sentence 8
Centence 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

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

pic of Scene 12
entence 1
entence 2
entence 3
entence 4
entence 5
entence 6
entence 7
entence 8
entence 9
entence 10
entence 11
entence 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

lopic 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 6 of the Alice's Adventures in Wonderland model, highlight the words "she was as tiny as an ant...."

Add a simile. If you have already done this, you should still "code" the CC check box(es) and the simile All 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. Isimile 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 <u>not</u> use *like* or as. 13

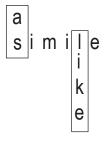
Similes and metaphors are some of the most powerful tools you have as a writer. These types of imagery are when the writer compares two things like Teddy Roosevelt's famous line from his 1912 presidential campaign.

"I am as strong as a bull moose."

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. <u>Metaphors</u> 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:



In Teddy Roosevelt's example, he is telling the audience that he is strong. But rather than just saying, "I am strong," 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.	
Δ	
т.	
5.	
6.	
-	
1.	
8.	
9.	
10.	·
11.	
12.	
13.	
14.	

16.	
19.	

Lesson F. Write On: Learn About Onomatopoeia

<> F-1. In Alice's Adventures in Wonderland model given at the beginning of this lesson (Box A-1 Model), highlight the sound that Alice made when she hit the ground in Scene Two.

This "word"---thump---is an example of a literary device that would fit perfectly in your story this week. It is an imagery tech-nique 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** *Alice's Adventures in Wonderland* **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: Language Arts Lady Store and my Teachers Pay Teachers Store have several Checklist Challenge how-to products (including a free one for languageartsladyblog.com subscribers).

Lesson 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?

Advanced Checklist Challenge Coding

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

- 1. Use colored pencil or colored pens or highlighters.
- 2. Print off your double spaced rough draft report or essay (or use your handwritten rough draft).
- 3. With your CC on one side and your paper on your dominant side (right hand side for right handed students), complete the first CC task.
- 4. Place a check mark in the check boxes for the items that say "read" or "look for errors," etc., with a pen as you complete them.
- 5. For items that involve inserting things or omitting something and adding something else, code in one of two ways:
 - a. **Insert the change or addition with a pen or pencil on your paper and use a highlighter to mark it in your paper** in a distinguishing way--highlight the addition with an orange highlighter, circle the change with blue highlighter, double underline the title with a pink highlighter, etc. (choosing whatever colors you desire without repeating the exact same marking). **OR**
 - b. Insert the change or addition with a colored pencil or colored pen (choosing whatever colors you desire with out repeating the exact same marking). (In this method, you will eventually need to add the change AND circle it or underline it so that your exact same marking is not repeated. For example, you might add verbs with a blue pen but add the title with a blue pen and underline the title with that same blue pen--two different markings, one written in blue pen and 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

Alice's Adventures in Wonderland

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).



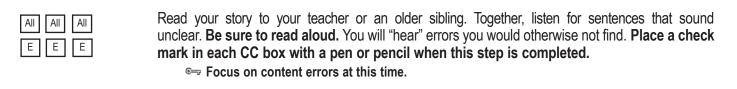
E

B BASIC LEVEL only

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

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
Е	Е	Ε

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.

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

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

All	All	All
E	Е	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	Ε	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	Ε	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.



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 World in a Bird's Nest"
- Something comical: "In Your Dreams!"
- Something bold: "Follow That Albatross"
- A song title or line: "Rockin' Robin"
- A Scripture: "Birds of the Air"
- Something biblical: "A Desire for Justice"
- Something about character: "The Consequences of Foolishness"
- Something informative: "The Story of a Bird"
- Other: "The Remarkable Robin"

©≕ Tips:

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

All	All	All
Е	Ε	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
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All

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

Service 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).

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.



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

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

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

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

Examples:

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

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

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

Add 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.

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

All

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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.

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).

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.

Some 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.

e Phrase + CS

Surbordinate 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
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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

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



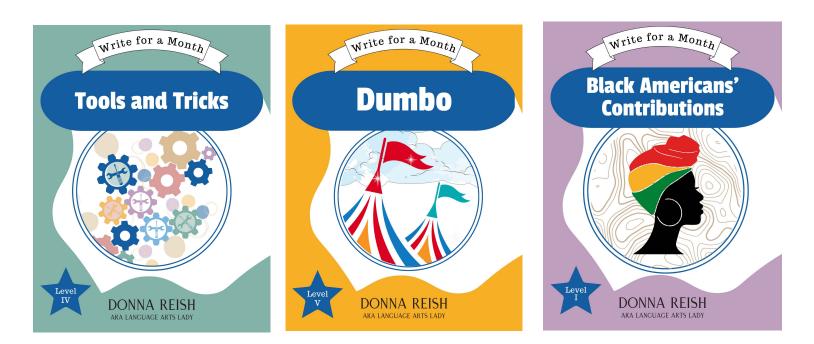
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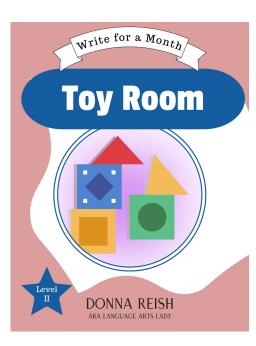
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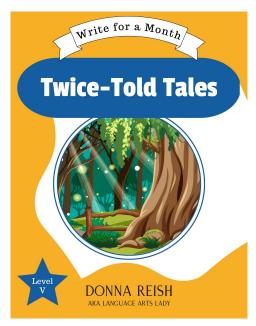


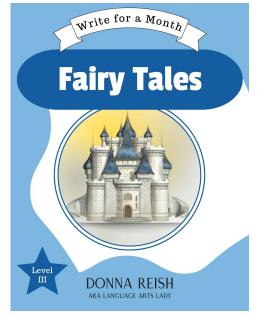


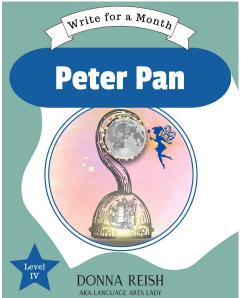




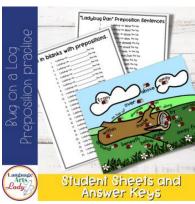




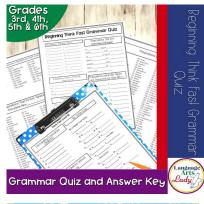


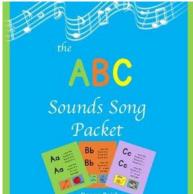


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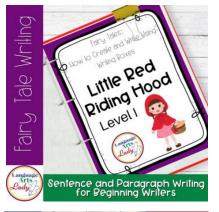


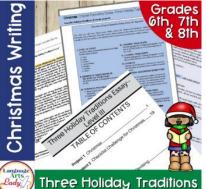






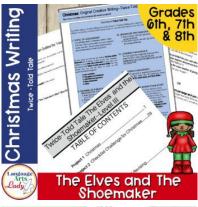


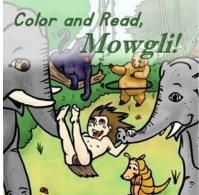














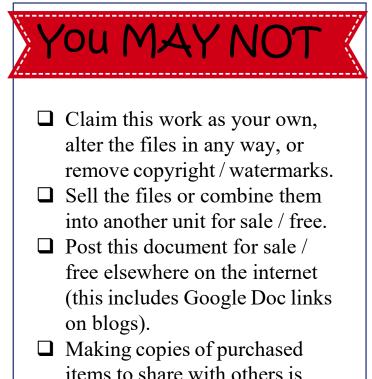


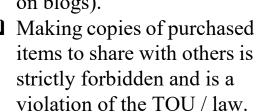


Donna Reish, mother of seven grown children, Nonna to ten lovies, and thirty-two year homeschool veteran, is a prolific curriculum writer, blogger, and teacher from Indiana. She graduated from Ball State University with a degree in Elementary Education and did master's work in Reading Specialist following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

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

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







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Character

Ink