

Write for a Month

Christmas Friends



Level
V

DONNA REISH
AKA LANGUAGE ARTS LADY

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

Grade Levels

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

Semester-Long Character Quality Writing Books

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



Write-for-a-Month

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

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

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

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

Each series contains five books*

Level I = Grade 2nd & 3rd – Purple

Level II = Grade 4th & 5th – Red

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

Level IV = Grade 9th & 10th – Green

Level V = Grade 11th & 12th – Yellow



Projects:

- Twice-Told Tale– The Gift of the Magi
- Research Report on One Aspect of the Gift of the Magi

Skills:

Word Associations, Strong Verbs, Creating Emotion With Color, Emphasizing With Repeating Words and Phrases, Breaking the Rules, Character and Hindrances, Directed Brainstorming, Overview Source for Research, Outlining Cards, Quotation Inclusion, Transitions in Chronological Writing, Merging Sources, Opening Paragraph Instruction, Closing Paragraph Instruction

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

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

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

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

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

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

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

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

Project Labels/Levels and Printing/Use

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

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

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

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

Time Spent in Write-for-a-Month

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

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

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

Two Skill Levels in Each Book

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

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

Christmas Friends, Level V

TABLE OF CONTENTS

Projects 1 & 2: Twice-Told Tale--The Gift of the Magi.....page 3

Projects 3 & 4: Research Report on One Aspect From The Gift of the Magi.....page 61

Appendix A: Editing and Revisingpage 105

Appendix B: Other Language Arts Lady Products.....page 107

Projects 1 & 2: Twice-Told Tale

The Gift of the Magi

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 "The Gift of the Magi" story as a model to design a story of your own. However, instead of using a comb and a watch chain as the gifts that the couple exchanged, you will choose another pair of gifts (and a different couple, time period, location, etc.). You may choose ones from the list below or come up with something different altogether:

- A. Watch chain and hair combs but in a **different country and a different time period**
- B. **Saddle for the husband's prized horse and a chain for a locket that the wife had passed down from her grandmother--in an old west location**
- C. **Wedding anniversary--**Millennium Falcon needs new power cord; Leia's all duranium crown's jewels--Han sells Falcon for Jewels / Leia sells empty tiara for cord
- D. **Other**

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

- A. **Basic** students will write **25-50** scenes for the body (P'soB**).
- B. **Extension** students will write **40-60** scenes for the body (P'soB).

*Note: You will be assigned quotations in the form of dialogue (spoken words between characters). Thus, you will have many short paragraphs--some as short as one or two sentences in length. Therefore, do not follow the paragraph parameters above as much as the sentence parameters given below in Sentences vs. Paragraph Counts.

*LAL=Language Arts Lady

**P'soB= Paragraphs of Body

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

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

III. SENTENCES VS. PARAGRAPH COUNTS

Since you will include dialogue, do **not** worry about the number of sentences in each paragraph. Some paragraphs with dialogue may contain one or two sentences while other paragraphs with more narration may contain up to ten sentences. **Count total sentences for this assignment.**

- A. **Basic: 120 to 150** sentences
- B. **Extension: 140 to 200** sentences

IV. OPENING PARAGRAPH

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

V. CLOSING PARAGRAPH

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

VI. SOURCES

Students are **not** required to have **sources** for this story. If you need to research for your story (to discover some things about your time period, government, dress, etc.), you may do so from any source that helps you find the needed information.

VII. QUOTATIONS WITHIN YOUR STORY

You are required to have dialogue in your story.

VIII. WRITE ON/ADDITIONAL SKILLS

You will learn/further develop the following additional skills:

- A. **Word Associations**
- B. **Strong Verbs**
- C. **Creating Emotion With Color**
- D. **Emphasizing With Repeating Words and Phrases**
- E. **Breaking the Rules**
- F. **Character and Hindrances**
- G. **Directed Brainstorming**

Lesson A. Word Associations With Strong Verbs

<> **A-1.** Read the model "The Gift of the Magi" (Box E-1 following Lesson E).

Beginning writers are able to convey *facts* such as *I am hungry*. **More advanced writers are able to explain *concepts*.**

But **only great writers are able to convey *emotion***. They are able to make the reader feel something, be it *fear, happiness, tiredness, hunger*, or anything else, **just by the words on a page**.

If you have ever teared up (or cried) at the death of Beth or felt that thrill of wonderment in your spine as you read about a lamppost in a magical world or breathlessly turned pages as Scout and Jem are attacked, you know how **writers can make readers feel strong emotion**.

This is a skill that takes great writers years, if not decades, to master. But the first step in conveying emotion is to **write with verbs that are not just clear, but also carry an emotional impact**. These are words that are strongly associated with an emotion.

Some words are often associated with a particular emotion. The word *scream* is often used in a context of pain or fear. So when we see that word, we start to think along those lines. The word *smile* is warm and comforting. The word *fled* implies danger and so on.

One step, though by no means the only step, **to convey emotion to your reader is to use words that are commonly associated with the emotion you want to convey**.

Verbs are the most important since verbs are the action and life of your sentence.

Let's take a look at a couple of sentences from the model "The Gift of the Magi."

Note: Since this story was written in 1905, some of the words are no longer common; therefore, modern readers won't always have the same reaction as the original intended audience.

<> **A-2.** In Scene 1 found below, highlight the words *bulldozing* and *burned*.

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas. [Scene 1]

In Scene One, the author, O. Henry, is describing Della's attempts to save pennies by negotiating with vegetable and meat salesmen. Instead of saying she negotiated a hard bargain, **the author says she was "bulldozing" them**. Why in the world would O. Henry use a word like bulldozing? **The answer is word association**.

When you think of a bulldozer, what do you think of? **A powerful machine, unstoppable. When Della is negotiating, she is like a bulldozer.**

Another word is *burned*, as in “one’s cheeks burned.” He could have said she was embarrassed. But **having your cheeks burn has a strong association with the actual moment of being embarrassed.** This gives “cheeks burned” an even stronger association than a concept word like “embarrassed.”

There are other strong verbs in the story that are associated with certain concepts of strength, finality, immediacy, longing, speed, detailed action, and more.

<> **A-3.** In the model (Box E-1), highlight the following strong verbs and note the deep associations each verb indicates.

Scene 1: bulldozing (**unstoppable**)

Scene 3: subsiding (**giving up**)

Scene 8: whirled (**quick action/not thinking**)

Scene 10: rippling (**slow, drawn out reveal**)

Scene 11: fluttered (**quick/non-hesitant**)

Scene 13: ransacking (**frantic search**)

Scene 22: enfolded (**pulled all of her**)

Scene 23: yearned (**above/admired**)

Scene 24: tumbled (**sat in a bouncy way**)

Scene 2: flop (**defeat**)

Scene 5: flung (**uncontrolled**)

Scene 9: depreciate (**sharp contrast**)

Scene 10: faltered (**hesitancy**)

Scene 13: rippled (**flowing**)

Scene 19: doubled (**nervous--not just wrapping**)

Scene 23: craved (**desired badly**)

Scene 23: adorned (**dress up dramatically**)

<> **A-4.** Make a list of fifteen verbs that you think of or research that convey each of the following emotions (60 total verbs).

Excitement

Fear

Happiness

Fatigue

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Lesson B: Creating Emotion With Color

Remember in an earlier lesson when you learned about using words that are often associated with a particular emotion? **Another great use of word association is by using color.**

From the earliest ages, we are trained to associate certain colors with their meanings. Red means _____. You couldn't help yourself, could you? Your brain automatically filled in *stop*. Green means go. Yellow means happy. The list goes on and on.

In addition to the obvious ones, many other colors have associations as well. **By recognizing these associations and using them in your writing, you can help your readers feel the emotions you want them to feel.**

You don't always have to be obvious either. Sure you can describe flashing red lights all around (signifying danger). But **you can also weave red objects into the scene**--a shirt, a cup, and so on--**to give the reader the uneasy feeling that there is danger in the air.**

In "The Gift of the Magi," O. Henry uses colors repeatedly to convey emotion. Imagine the circumstance: It is Christmas Eve, and Della doesn't have enough money to buy her Jim a present. What is she feeling? *Sad, depressed, just plain awful.*

<> **B-1.** On the line provided, write the color you would choose to describe this situation.

Alright, you have your choice written down. Now let's see what O. Henry chose.

<> **B-2.** In the sentences provided below, highlight color words O. Henry used. (Note: He used the same word three times in a paragraph.)

"She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard."

Isn't gray a depressing color? Lots of parents paint their baby's room happy colors like yellow, blue, and pink--how many paint a baby's room gray?

Notice how O. Henry does it. **He doesn't say Della felt gray** (though he could have). Instead, **he describes objects, a cat, a fence, and a yard.** He also **uses a sentence containing "happy" colors to contrast with the sadness of the gray--yellow, blue, and pink.**

<> **B-3.** Think of emotions, events, objects, or actions you associated with the following colors. Remember, many colors have more than one association. For instance, green may denote *growth*, *envy*, and many other emotions/thoughts. Try to think of at least three for each.

Note: For extra help on this assignment, see Help Box for B-3 a couple of pages over.

Example: Red --- Stop, danger, blood, fire truck, love

Gray

Yellow

Pink

Blue

Black

White

Purple

Green

Gold

Lesson C: Emphasizing With Repeating Words and Phrases

Sometimes you, as a writer, will want to emphasize something to make sure the reader gets it. Poor writers will sometimes put this information in all caps. (Really poor writers put everything in caps!)

So how does a good writer call attention to something within his or her paper as really important? Surprisingly, there are actually dozens of ways to emphasize or de-emphasize something.

One of the most obvious ways to emphasize something is to use repeating words.

Most of the time in LAL books, you are taught **not** to use the same word over and over again. In the Checklist Challenge, we have you find repetitive words and come up with synonyms (the Avoid Redundancy task). This makes your writing more interesting.

Because a good writer doesn't usually use the same word repeatedly, when he does, the reader notices and pays closer attention to that part of the text.

This means **repeating words act kind of like a highlighter**. They highlight the important information so the reader knows it is important. **This is also why you don't want to use repetitive words without a reason** or just because you can't think of a synonym. The reader will think the repeated word is important, even when it isn't.

O. Henry uses this technique often in "The Gift of the Magi."

<> **C-1.** In the paragraph provided below, highlight the word "something" the three times it is used.

Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling--something just a little bit near to being worthy of the honor of being owned by Jim.

"Something" is an unusual choice for a repeating word. **Most repeating words are concrete and specific.** How can "something" be so important? After all, we don't know what "something" is.

But that is precisely the point. **What is being emphasized by the word something is Della's flailing desperation. "Something" isn't a specific word—but Della has no specific ideas. "Something" isn't a concrete word—but Della has no concrete plans.** She can't think of anything for her Jim. She doesn't know what to do. **She needs...something.**

Something is such a generic word that we would gloss over it if it were only there once, but by repeating it, O. Henry tells us it is important.

Let's look at one more example.

<> **C-2.** In the paragraph provided below, highlight the word O. Henry uses repeatedly.

The magi, as you know, were wise men--wonderfully wise men--who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who gave gifts these two were the wisest. O all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

Did you find it? **O. Henry uses wise, wisest, or unwisely nine times in one paragraph!** That is so important I think I'll repeat it. Nine times!

He doesn't do it just to hammer home "be wise" into his reader. In fact, **as he repeats the word over and over again, he questions the very meaning of wisdom. By using it so much, he emphasizes how little we understand the word.**

He concludes by telling us that even though these were "foolish children" and they "unwisely sacrificed," they were the wisest. **The gifts were foolish, but giving is wisdom.**

Help Box for B-3.

Possible answers:

Gray: sad, dreary, dirty, wise, old, boring, loneliness

Yellow: sunny, bright, happy, optimism, life, cowardice, original ideas

Pink: embarrassed, cheery, love, breast cancer awareness, feminine, innocent

Blue: flowery/happy, sky/bright, bright (as in eyes), sad, baby, boy, water, cleanliness

Black: dark, death, lack of life, dirty, despair, evil, aggression

White: bright, clean, plain, spotless, winter, low-fat, purity

Purple: royalty, majestic, mountainous, beautiful, magic

Green: growth, envy, nausea/illness, monstrous, reptilian, money, the military, life, nature

Gold: royalty, wealth, antique, winning (gold medal), confidence

Lesson D: Breaking the Rules

Most of you have been learning grammar rules for many years. You have probably gotten tired of hearing them time and time again. You have to put a comma there. You can't put a comma here. What is the difference between a coordinating conjunction and a conjunctive adverb?

Believe it or not, the rules are important. **They help us to communicate.** By having sentences with the proper use of nouns and verbs **we are able to understand each other.** By putting a comma in the sentence "Let's eat, Grandma," rather than "Let's eat Grandma," we know we should eat with grandma rather than...something else.

By following the rules, we avoid distractions in our writing. **By putting commas in the right places, readers can focus on what we are trying to communicate rather than wondering if we just have a really twitchy finger on the comma button.** (Or as co-author Joshua's mom [co-author Donna] always said to Joshua when he was in junior high, "Don't just 'shake' commas out of your 'comma shaker'" [like a salt shaker]!)

Despite the importance of the rules, we should remember **that the goal of writing is to communicate to another person.** We should communicate facts, concepts, and emotions. **Sometimes, breaking the rules can help communicate better than following the rules. When that is the case, it's time to break the rules.**

<> **D-1.** In the "The Gift of the Magi" excerpt below, highlight the first sentence of the first scene.

"One dollar and eighty-seven cents."

O. Henry begins his story by breaking the rules. His first sentence does not contain a verb, and, therefore, isn't a complete sentence at all.

However, in this case, breaking the rules helps him to communicate his point. In fact, there are many reasons why an author might want to use incomplete sentences. In this case, **the incomplete sentence is being used to emphasize the bleakness of Della's situation.**

Because we are so used to seeing complete sentences (since most sentences are complete), **it stands out when someone breaks this rule.**

But O. Henry isn't done.

<> **D-2.** Highlight "*Cut it off and sold it,*" in the excerpt below.

"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Here there is no subject (though it has an understood subject). **Many times, when we speak, we don't use complete sentences. So writers will often mirror that in their character's dialogue.** This is what is being done here.

<> **D-3.** Highlight “*Her Jim*” in the excerpt below.

Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling--something just a little bit near to being worthy of the honor of being owned by Jim.

Here, **O. Henry is again using the short incomplete sentence for emphasis.** He could have put “Her Jim” in the previous sentence as an appositive. But **by breaking the rules and making it a sentence by itself, he emphasizes how important Jim is to Della.**

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

<> **E-1.** Read the Student Sample Story provided at the end of this project (Box E-1). You will enjoy the cleverness of this student sample--and it will let you see the unlimited possibilities for telling a second tale based on O. Henry’s story.

<> **E-2.** You have been given a list of topics from which to choose for your story. The first step in writing a story is to choose the topic you will be writing about. Read the model “The Gift of the Magi” given (Box E-1) and think about what you think would make a creative “The Gift of the Magi” story spin-off.

<> **E-3.** Now that you have read the model story, choose who or what you would like to write your “The Gift of the Magi” story about.

<> **E-4.** Brainstorm (and list) any of the following aspects of your story that you can think of in the Directed Brainstorming Box provided, including any of the following:

1. **Characters** you might include
2. **Problems and hindrances** that your character might encounter
3. What you are selling/buying and circumstances of the sale and purchase
4. **Other details** that come to mind

Directed Brainstorming Box

Characters

Obstacles

Selling/Buying

Other Details

Box E-4

"The Gift of the Magi" Model

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas. **[Scene 1: Della counting her money--\$1.87]**

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating. **[Scene 2: Plopped on couch crying]**

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad. **[Scene 3: Looking into home]**

In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young." **[Scene 4: Mailbox--James Dillingham Young]**

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, though, they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good. **[Scene 5: Income shrunk/Mr. Young called James by Della]**

Box E-1 (continued on next page)

Box E-1 (continued from previous page)

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling--something just a little bit near to being worthy of the honor of being owned by Jim.

[Scene 6: Christmas Day/only \$1.87 to buy Jim's present]

There was a pier glass between the windows of the room. Perhaps you have seen a pier glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art. **[Scene 7: Pier glass in room/looking at reflection]**

Suddenly she whirled from the window and stood before the glass. her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly, she pulled down her hair and let it fall to its full length. **[Scene 8: She pulled her hair down as she stood in front of the glass]**

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy. **[Scene 9: 2 treasures--Jim's gold watch and Della's hair]**

Box E-1 (continued on next page)

Box E-1 (continued from previous page)

So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet. **[Scene 10: As she put her hair up, a tear or two fell]**

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street. **[Scene 11: She fluttered out door to the street]**

Where she stopped the sign read: "Mne. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie." **[Scene 12: Della ran upstairs to Mne. Sofronie]**

"Will you buy my hair?" asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."

Down rippled the brown cascade.

"Twenty dollars," said Madame, lifting the mass with a practiced hand.

"Give it to me quick," said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present. **[Scene 13: Della sells hair]**

Box E-1 (continued on next page)

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation--as all good things should do. It was even worthy of The Watch. As soon as she saw it, she knew that it must be Jim's. It was like him. Quietness and value--the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain. **[Scene 14: Bought the perfect chain for \$21.87]**

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends--a mammoth task. **[Scene 15: Della got home and fixed her hair]**

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically. **[Scene 16: After forty minutes, her head was filled with curls]**

"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do--oh! what could I do with a dollar and eighty-seven cents?" **[Scene 17: What will Jim say?]**

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops. **[Scene 18: Coffee done and pan ready for cooking]**

Box E-1 (continued from previous page)

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit for saying little silent prayer about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty." **[Scene 19: Della heard Jim coming]**

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two--and to be burdened with a family! He needed a new overcoat, and he was without gloves. **[Scene 20: Jim stepped in]**

Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face. **[Scene 21: Jim stopped and stared at Della]**

Della wriggled off the table and went for him.

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold because I couldn't have lived through Christmas without giving you a present. It'll grow out again--you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice-- what a beautiful, nice gift I've got for you."

"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.

"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously.

"You say your hair is gone?" he said, with an air almost of idiocy.

Box E-1 (continued on next page)

"You needn't look for it," said Della. "It's sold, I tell you--sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year--what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a hair-cut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first." **[Scene 22: Della explains her haircut/Jim gives her his gift]**

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs--the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims--just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

And then Della leaped up like a little singed cat and cried, "Oh, oh!" **[Scene 23: Della opens gift]**

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on." **[Scene 24: Della gives Jim his gift]**

The magi, as you know, were wise men--wonderfully wise men--who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who gave gifts these two were the wisest. O all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi. **[Scene 25: The Magi also gave wise and treasured gifts]**

by O. Henry

Lesson F. 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.**

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

Dialogue Box

"Will you buy my hair?" a determined Della inquired. **(Paragraph 1)**

"I buy hair," replied Madame Sofronie. **(Paragraph 2)**

"How much would you give me for mine?" **(Paragraph 3)**

Lifting the mass with a practiced hand, Madame Sofronie answered,
"Twenty dollars." **(Paragraph 4)**

"Give it me quick," exclaimed Della. **(Paragraph 5)**

Box F-1

Did you find the following:

1. In **Paragraph 1**, the speaker is a determined Della.
2. In **Paragraph 2**, the speaker is Madame Sofronie.
3. In **Paragraph 3**, no name is given (though we know it is Della, don't we?).
4. In **Paragraph 4**, the speaker is Madame Sofronie.
5. In **Paragraph 5**, the speaker is Della.

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: a determined Della inquired.

Paragraph 2: replied Madame Sofronie.

Paragraph 4: Lifting the mass with a practiced hand, Madame Sofronie answered,

Paragraph 5: exclaimed Della.

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:
Lifting the mass with a practiced hand, Madame Sofronie answered,
3. **When a speech tag comes at the end of the sentence** (following the words that were spoken), do the following:
 - a. **If your quote is a statement, put a comma then quotation mark** at the end of it:
"I buy hair," replied Madame Sofronie.
 - 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): "Will you buy my hair?" a determined Della inquired.
 - 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): exclaimed Della.

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

1. _____

2. _____

3. _____

4. _____

5. **Extension--** _____

6. **Extension--** _____

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

<> **G-1.** Read the "A Western Christmas" (Box G-1) student sample provided.

"A Western Christmas"
Student Sample Twice-Told Tale Story

*Jane searched in her purse to see if she could uncover any more money. She could not. All the money she could spare for her husband came to thirty cents. That money meant a tremendous amount to her. Negotiating lower prices with every shopkeeper required toughness. Yet, it would not be enough for a gift for her husband. **[Scene 1: Jane counting her money]***

.....

*At a loss for where to discover more money, Jane sat down. She put her elbows on the plain wooden table and her head in her hands. Then, she began crying. **[Scene 2: Jane crying]***

.....

Box G-1 (continued on next page)

Box G-1 (continued from previous page)

Jane's home was an old ranch house. It showed the marks of Jane's and her husband's labor to turn it into a home. A vase on the table held some flowers, and brightly-colored curtains hung in the windows. Yet, it still remained the house of a rancher who could barely afford to feed his animals, much less build a beautiful house. **[Scene 3: Jane's house]**

The sign above the ranch's gate clung to two rickety posts. Several times the wind had carried it away, and then a new sign had been nailed once again to the wickets. Each time, the name "Samuel Alistair Cook Ranch" was painstakingly painted on it once more. **[Scene 4: Gate--Samuel Alistair Cook]**

Each time, the decision to paint the full name on the sign had caused the ranch's owner a little more hesitation. After all, the ranch's income was dropping, decreasing instead of increasing the ranch's significance. Also, no one used Samuel Alistair Cook to refer to the ranch's owner. His wife Jane always lovingly referred to him as her Sam. **[Scene 5: Now poor/Samuel called Sam by wife]**

Jane stopped crying and began pacing the room. It was Christmas Eve, and she could not buy a gift for Sam with only thirty cents. She reviewed her purchases over the past few weeks. She could not think of anything she should have abstained from buying. She had numerous ideas for a Christmas present for Sam, but she could afford none of them. Yet, Sam deserved a magnificent and lasting gift. **[Scene 6: Christmas Day/almost no money]**

Jane paused her pacing in front of the mantel over the fireplace. On the mantel sat several meager decorations. However, in the center, in the place of honor, sat an opened locket. It was a beautiful item, and its gold seemed to illuminate the other items on the mantel. Inside was a photograph of Jane and Sam on their wedding day. **[Scene 7: Looking at grandmother's locket]**

The locket's value stemmed from far more than its golden beauty. Jane's grandmother had first owned the locket. She had kept a photograph of her husband in it as she waited for him to return from buying the property on which this ranch now stood. Then, Jane's mother had used it. When she tragically died from a sudden illness, Jane received the object. **[Scene 8: Locket's story]**

Box G-1 (continued on next page)

Box G-1 (continued from previous page)

The locket was one of Sam's and Jane's two most treasured possessions. The other was Sam's beautiful black stallion Lightning. The couple considered themselves the luckiest people in the world to possess these two items. Without hesitation, they would have matched up their two treasures against any two offered up as rivals. They felt wealthy, despite their poverty, because they had these two assets. **[Scene 9: 2 treasures--Sam's horse and Jane's lockets]**

Jane carefully lifted the locket off the mantel. She gazed at it lovingly and then began crying. Then, she carried the locket over to her purse and carefully lowered it in. She glanced at it for a second and then closed the bag. She stood still, apparently still making up her mind. Then, she brushed her tears away and picked up her purse. **[Scene 10: Jane's emotion]**

With a determined energy, Jane bundled herself up for the cold. Then, she left the house and entered the stable. She hitched up a horse to one of the wagons and hopped onto the seat. Then, she headed through the gate and onto the road into town. **[Scene 11: Jane leaves house]**

When Jane reached the town, she tied up her horse outside a shop. The sign over its door read "Cartwright's Pawn." Once inside, Jane stepped up to a dingy counter. Behind it stood an eager-looking man rubbing his hands together. **[Scene 12: Jane goes to Mr. Cartwright's pawn shop]**

"Can I pawn a locket?" inquired Jane.

"Certainly," replied Mr. Cartwright. "Hand it over and let me have a look."

Jane pulled it out of her purse and hesitantly allowed Mr. Cartwright to take it.

"Thirty dollars," Mr. Cartwright declared, having scrutinized the gold's quality.

"I'll take the money," Jane immediately answered.

Leaving the store, she began walking along the wooden sidewalk, gazing at the various storefronts. She went into several but failed to discover a gift worthy of her Sam. **[Scene 13: Jane sells locket]**

Box G-1 (continued on next page)

Box G-1 (continued from previous page)

Finally, Jane discovered the perfect gift. She located it in the third leather goods store she visited. It was the most beautifully crafted saddle she had ever laid eyes upon. It had few decorative flourishes on it, but its leather was of the finest quality. Jane promptly paid twenty-five dollars for it. With this saddle, Sam could ride Lightning fast and with pride. Right now, Sam's old saddle barely held together, and he often felt embarrassed enough that he left Lightning in the stable when he visited other ranches. **[Scene 14: Jane buys best saddle]**

As soon as Jane stepped back inside her house, she realized how empty the mantel now seemed. She could not replace the emotional or even the physical presence of the locket. However, she did at least attempt to shift the other decorations to cover up the gaping hole. **[Scene 15: Jane shifts decorations to replace locket]**

After several minutes of labor, Jane stepped back to observe her work. The locket's presence was still obviously missing. However, at least the mantel seemed slightly less empty. **[Scene 16: Observes work]**

Jane still felt distressed as she contemplated what Sam would think when he noticed the missing locket. Yet, she knew that with thirty cents she could not have discovered a suitable gift for Sam. Pawning the locket was the only option. **[Scene 17: Wonders what Sam will say]**

As the time when Sam stopped work approached, Jane began preparing dinner. With the limited food they possessed, she attempted to create the best meal she could. All the while she continued to wonder what he would say. **[Scene 18: Prepares dinner]**

Soon, Jane spotted Sam riding back on his work horse from the other side of the ranch. He then dismounted and entered the barn to finish his final tasks before dinner. Jane had not placed the saddle in the barn yet. Instead, it remained hidden under a rug in the corner of the room. Anxiously, Jane waited for Sam to take the final few steps to the door. **[Scene 19: Jane waits for Sam]**

Finally, Jane heard Sam's step on the porch and then the door opened. Sam seemed cold and weary. The constant misfortune which had caused their poverty was obvious in his face. He began removing his tattered coat and gloves. **[Scene 20: Sam comes inside]**

Box G-1 (continued on next page)

Sam stopped with his gloves halfway off. He stared at the spot on the mantel where the locket had been. He wore a blank expression. Jane gazed at him nervously, wondering what was wrong.

[Scene 21: Sam stunned by missing locket]

Jane broke Sam's reverie by running over to him. She hugged him and exclaimed, "Why are you so shocked? I pawned the locket to buy you a gift. We'll keep saving, and soon we'll have enough to buy it back."

"You pawned the locket?" Sam stated in a shocked voice which sounded like he was speaking more to himself than to his wife.

"Yes, but I know we'll be able to get it back."

"It's gone? You actually did pawn it?" Sam repeated, not wishing to believe the truth. Then, when he realized what Jane must be thinking, he corrected himself. "I don't mean to keep making you feel bad. We can be happy together without the locket. However," he pulled a package out from inside his coat, "this will explain my reaction." **[Scene 22: Jane explains why locket's gone/ Sam gives her his gift]**

Jane quickly opened the package. Then, when she saw the contents, she burst into tears. As she cried, Sam tried to comfort her.

The package contained the perfect golden chain for the locket. It perfectly matched the locket. Jane had frequently longed for the item, so she could carry the prized possession with her. Her dreams had been fulfilled, but the locket was gone.

Jane continued crying, but eventually she settled down. Then, she turned to Sam and declared, "We'll have the locket back in no time. I'll help you however I can. In the meantime, you need to see my present for you." **[Scene 23: Jane opens gift]**

Jane slid over to the corner of the room and pulled the rug off the saddle. With a glow of pride, she gazed at it. Then, she turned to her husband.

"How about this saddle, Sam? It's absolutely perfect for you and Lightning, isn't it? I visited almost all the shops in town before I discovered it. While dinner's cooking, let's go out to the barn and try it on Lightning."

Box G-1 (continued from previous page)

With a weary sigh, Sam sat down in a kitchen chair and leaned back. He placed his hands in his pockets. He smiled strangely.

"Jane," he quietly began, "let's enjoy our Christmas presents as they are. I don't wish us to use them yet. I sold Lightning today for money to buy the golden chain." **[Scene 24: Jane gives Sam his gift]**

Were Jane and Sam unwise? Perhaps they were in their lack of coordination in their gifts. Yet, they searched for, sacrificed for, and gave these gifts to each other out of love. No one can question the wisdom of that affection between husband and wife. **[Scene 25: The moral of the story]**

Box G-1

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

1. Check out the “Sample Scene Topics Using Model Story--G-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--G-2: **Box A**.

OR

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

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

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

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one’s cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

Scene One: Example--*Jane counting her money* _____

YOUR Scene One: _____

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

Scene Two: Example--*Jane crying* _____

YOUR Scene Two: _____

G-2: Box A

Box A (continued)

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad.

Scene Three: Example--*Jane's house*

YOUR Scene Three: _____

In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

Scene Four: Example--*Gate--Samuel Alistair Cook*

YOUR Scene Four: _____

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, though, they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Scene Five: Example--*Now poor/Samuel called Sam by wife*

YOUR Scene Five: _____

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling--something just a little bit near to being worthy of the honor of being owned by Jim.

Scene Six: Example--*Christmas Day/almost no money*

YOUR Scene Six: _____

Box A (continued)

There was a pier glass between the windows of the room. Perhaps you have seen a pier glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Scene Seven: Example--Looking at grandmother's locket

YOUR Scene Seven: _____

Suddenly she whirled from the window and stood before the glass. her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly, she pulled down her hair and let it fall to its full length.

Scene Eight: Example--Locket's story

YOUR Scene Eight: _____

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

Scene Nine: Example--2 treasures—Sam's horse and Jane's locket

YOUR Scene Nine: _____

So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

Scene Ten: Example--Jane's emotion

YOUR Scene Ten: _____

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

Scene Eleven: Example--Jane leaves house

YOUR Scene Eleven: _____

Box A (continued)

Where she stopped the sign read: "Mne. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."

Scene Twelve: Example--*Jane goes to Mr. Cartwright's pawn shop*

YOUR Scene Twelve: _____

"Will you buy my hair?" asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it." Down rippled the brown cascade.

"Twenty dollars," said Madame, lifting the mass with a practiced hand.

"Give it to me quick," said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

Scene Thirteen: Example--*Jane sells locket*

YOUR Scene Thirteen: _____

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation--as all good things should do. It was even worthy of The Watch. As soon as she saw it, she knew that it must be Jim's. It was like him. Quietness and value--the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

Scene Fourteen: Example--*Jane buys best saddle*

YOUR Scene Fourteen: _____

Box A (continued)

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends--a mammoth task.

Scene Fifteen: Example--*Jane shifts decorations to replace locket* _____

YOUR Scene Fifteen: _____

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

Scene Sixteen: Example--*Observes work* _____

YOUR Scene Sixteen: _____

"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do--oh! what could I do with a dollar and eighty- seven cents?"

Scene Seventeen: Example--*wonders what Sam will say* _____

YOUR Scene Seventeen: _____

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Scene Eighteen: Example--*Observes work* _____

YOUR Scene Eighteen: _____

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit for saying little silent prayer about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."

Scene Nineteen: Example--*Jane waits for Sam* _____

YOUR Scene Nineteen: _____

Box A (continued)

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two--and to be burdened with a family! He needed a new overcoat, and he was without gloves.

Scene Twenty Example--*Sam comes inside* _____

YOUR Scene Twenty: _____

Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Scene Twenty-One: Example--*Sam stunned by missing locket* _____

YOUR Scene Twenty-One: _____

Della wriggled off the table and went for him.

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold because I couldn't have lived through Christmas without giving you a present. It'll grow out again--you won't mind, will you? I just had to do it. My hair grows awfully fast. Say `Merry Christmas!' Jim, and let's be happy. You don't know what a nice-- what a beautiful, nice gift I've got for you."

"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.

"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously.

"You say your hair is gone?" he said, with an air almost of idiocy.

"You needn't look for it," said Della. "It's sold, I tell you--sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year--what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

G-2: Box A

Box A (continued)

"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a hair-cut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."

Scene Twenty-Two: Example--*Jane explains why locket's gone/Sam gives her his gift*

YOUR Scene Twenty-Two: _____

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs--the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims--just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

And then Della leaped up like a little singed cat and cried, "Oh, oh!"

Scene Twenty-Three: Example--*Jane opens gift*

YOUR Scene Twenty-Three: _____

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

Scene Twenty-Four: Example--*Jane gives Sam his gift*

YOUR Scene Twenty-Four: _____

Box A (continued)

The magi, as you know, were wise men--wonderfully wise men--who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who gave gifts these two were the wisest. O all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

Scene Twenty-Five: Example--The moral of the story _____

YOUR Scene Twenty-Five: _____

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

- My Scene One:** Jane counting her money
My Scene Two: Jane crying
My Scene Three: Jane's house
My Scene Four: Gate--Samuel Alistair Cook
My Scene Five: Now poor/Samuel called Sam by wife
My Scene Six: Christmas Day/almost no money
My Scene Seven: Looking at grandmother's locket
My Scene Eight: Locket's story
My Scene Nine: Treasures--Sam's horse and Jane's locket
My Scene Ten: Jane's emotion
My Scene Eleven: Jane leaves house
My Scene Twelve: Jane goes to Mr. Cartwright's pawn shop
My Scene Thirteen: Jane sells locket
My Scene Fourteen: Jane buys best saddle
My Scene Fifteen: Jane shifts decorations to replace locket
My Scene Sixteen: Observes work
My Scene Seventeen: Wonders what Sam will say
My Scene Eighteen: Prepares dinner
My Scene Nineteen: Jane waits for Sam
My Scene Twenty: Sam comes inside
My Scene Twenty-One: Sam stunned by missing locket
My Scene Twenty-Two: Jane explains why locket's gone/Sam gives her his gift
My Scene Twenty-Three: Jane opens gift
My Scene Twenty-Four: Jane gives Sam his gift
My Scene Twenty-Five: The moral of the story

For the story based on these scene topics, see the sample following Lesson J.

G-2: Box B

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

My Scene One: _____

My Scene Two: _____

My Scene Three: _____

My Scene Four: _____

My Scene Five: _____

My Scene Six: _____

My Scene Seven: _____

My Scene Eight: _____

Method B Box

My Scene Nine: _____

My Scene Ten: _____

My Scene Eleven: _____

My Scene Twelve: _____

My Scene Thirteen: _____

My Scene Fourteen: _____

My Scene Fifteen: _____

My Scene Sixteen: _____

My Scene Seventeen: _____

My Scene Eighteen: _____

Method B Box (continued)

My Scene Nineteen: _____

My Scene Twenty: _____

My Scene Twenty-One: _____

My Scene Twenty-Two: _____

My Scene Twenty-Three: _____

My Scene Twenty-Four: _____

Method B Box (continued)

Lesson H. 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.

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

Partial Sample Outline From Model Story

Topic Scene 10: As she put her hair up, a tear or two fell

- s1 Della's hair like brown waters
- s2 Below her knee & garment for her
- s3 Did it up nervously & quickly
- s4 Faltered & tear splashed

Topic Scene 11: She fluttered out door to the street

- s1 Put on old brown jacket & hat
- s2 Fluttered out door & down stairs to street

Topic Scene 12: Della ran upstairs to Mne. Sofronie

- s1 Stopped at sign Mne. Sofronie
- s2 Della ran upstairs & collected herself
- s3 Madame large/white/chilly

Topic Scene 13: Della sells hair

- s1 Della: "Buy hair?"
- s2 Madame: "Buy hair"
- s3 Madame: "Take hat off & let's look"
- s4 Brown cascade rippled
- s5 Madame "Twenty dollars"
- s6 Della: "Give it 2 me quick"
- s7 2 tours sped by
- s8 Forget metaphor
- s9 Ransacking stores 4 Jim's present

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

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

Sample Box H-1

<> H-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: Della's hair like brown waters

In your story, it might say: So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters.

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

A. Scene One of Body

Topic of Scene 1 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

B. Scene Two of Body

Topic of Scene 2 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

C. Scene Three of Body

Topic of Scene 3 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

D. Scene Four of Body

Topic of Scene 4 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

E. Scene Five of Body

Topic of Scene 5 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

F. Scene Six of Body

Topic of Scene 6 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

G. Scene Seven of Body

Topic of Scene 7 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

H. Scene Eight of Body

Topic of Scene 8 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

I. Scene Nine of Body

Topic of Scene 9 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

J. Scene Ten of Body

Topic of Scene 10 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

K. Scene Eleven of Body

Topic of Scene 11 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

L. Scene Twelve of Body

Topic of Scene 12 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

M. Scene Thirteen of Body

Topic of Scene 13 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

N. Scene Fourteen of Body

Topic of Scene 14 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

O. Scene Fifteen of Body

Topic of Scene 15 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

P. Scene Sixteen of Body

Topic of Scene 16 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Q. Scene Seventeen of Body

Topic of Scene 17 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

R. Scene Eighteen of Body

Topic of Scene 18 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

S. Scene Nineteen of Body

Topic of Scene 19 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

T. Scene Twenty of Body

Topic of Scene 20 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Note: You are assigned between 25 and 60 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 I. Composition: Write Rough Draft of Twice-Told Tale

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

- (1) If needed, **read the original "The Gift of the Magi" model story** for piggyback that was given at the beginning of this lesson to get your "creative juices" flowing (Box A-1).
- (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, or type it using block paragraphs with a large line space (double space) between paragraphs.
- (7) **Repeat these steps** for each line of notes, writing on every other line.

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

<> J. 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 story.
- (3) **Highlight (or code) each revision on your rough draft story** 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. Of course, you need to proofread and edit all of your writing carefully, getting rid of unnecessary words and redundancy and correcting errors in all of your writing--with or without the Checklist Challenge.

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, my Teachers Pay Teachers Store, and my Create Your Homeschool Store have several Checklist Challenge how-to products (including a free one for languageartsladyblog.com subscribers).

Advanced Checklist Challenge Coding

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

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

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

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

Box J

Lesson J. Composition: Final Copy Twice-Told Tale

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

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

The Gift of the Magi

Complete the Checklist Challenge by using these guides:

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

All ALL LEVELS

B BASIC LEVEL only

E EXTENSION only

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

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

All All All

E E E

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

☞ Focus on content errors at this time.

All All All

E E E

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

Be sure to circle all of the following verbs:

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

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

All All All

E E E

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

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

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

All All All

E E E

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

Examples:

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

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

All All All

E E E

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

Examples:

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

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

All All All

E E E

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

Banned Word List

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

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

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

All

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

Consider the following ideas:

- Something catchy: **“Gone are the Gifts”**
- Something comical: **“Gift Gaffes”**
- Something bold: **“Wisdom”**
- A song title or line: **“Don’t Save it all for Christmas Day”**
- A Scripture: **“For God so Loved the World He Gave”**
- Something biblical: **“God Gave, so Should We”**
- Something about character: **“Generosity”**
- Something informative: **“Complicated Gift Giving”**
- Other: **“The Gifts From the Heart”**

☞ **Tips:**

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

All All All
E E E

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

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

All

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

Examples:

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

E

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

Examples:

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

All All All
E E E

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

Instead of:

tree
kind
grass

Use:

maple
compassionate
blades

Instead of:

deep
turn
loud

Use:

bottomless
swerve
obnoxious

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

All All All
E E E

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

Examples:

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

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

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

All

Add one **interjection** to the beginning of one of your sentences, or add a new sentence with an interjection in it (or more than one time, according to your level). **If you have already done this, you should still “code” the CC check box and the interjection in your paper as directed by your teacher.**

Punctuate appropriately:

- Follow it with a comma: **Yes**, that “hunter” has an easy meal! **OR**
- Follow it with an exclamation mark, then start a new sentence with a capital: **Yes!** That hunter has an easy meal.

☞ **Interjections include words from the following rhyme:**

My, well, oh
Wow, yes, no

E

Start one or more of your sentences with an **adverb** (*ly* word or other) (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 adverb opener(s) in your paper as directed by your teacher.**

Examples:

- Adverb opener: **Consequently**, there is no way for the creature to get loose.
- Adverbial clause or phrase opener: **Directly assailing their victims**, courageous predator attack and eat.

☞ **The comma may be directly after the adverb or shortly after it, depending on where you “hear” it. Do not use a comma if the adverb phrase or clause is actually a subject**
***Directly assailing their victims is what they do* (no comma).**

All E

Add one **prepositional phrase opener** to each paragraph (or more than one, according to your level). If it is long or you hear a pause after it, follow it with a comma. **If you have already done this, you should still “code” the CC check box(es) and the PP openers in your paper as directed by your teacher.**

Examples:

- **Within its abdomen**, the spider has special glands that produce silk. (**Optional comma**)
- **From the center of the web**, spokes fan out and anchor the surrounding frame. (**Double prepositional phrase opener**)
- **Onto the surrounding frame**, the center of the bridge is anchored. (**Optional comma**)
- **In the center of a web**, the spider waits patiently for its victim. (**Double prepositional phrase opener**)
- **With even more silk**, the spider further entangles its prey.
- **With leaves tipped with spines that act like prison bars**, the spider catches its prey. (**Prepositional phrase opener & subordinate clause opener**)
- **After digestion**, the leaf gradually reopens and waits for another insect to come too close.

☞ **Follow the PP opener with a comma if it is five words or longer or two prepositional phrases in a row, or when a pause is heard when it is read aloud.**

All E

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

Examples:

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

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

E

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

Examples:

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

All

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

Examples:

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

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

E

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

Examples:

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

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

All All All

E E E

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

Projects 3 & 4: Original Informative Research Report

One Aspect of the Story of The Gift of the Magi

Overview of Research Report on One Aspect of the Story of The Gift of the Magi

You will be writing an Informative Research Report over the next two weeks. **An Informative Report is a report that informs a reader.**

To write an Informative Report, you will need to research to get information. At this level, you will learn **how to use multiple sources, make outlining cards, and include quotations.**

I. TOPIC OF REPORT

You will be writing an **Informative Report about one topic related to the short story, "The Gift of the Magi."** You may choose from one of the topics listed or choose a different one according to your teacher's instructions.

- A. United States in 1900s
- B. Poverty in U.S. in 1900s
- C. Housing in U.S. in 1900s
- D. Daily Life in U.S. in 1900s
- E. Women's Lives in U.S. in 1900s
- F. Men's Lives in U.S. in 1900s
- G. Holidays in U.S. in 1900s
- H. Daily Life in poverty in 1900s
- I. History of Christmas stories
- J. Growth of Christmas in U.S.
- K. History of Gift Giving in U.S.
- L. American Christmas Traditions

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR REPORT

- A. **Basic** students will write 5 paragraphs for the body (P'soB).
- B. **Extension** students will write 6 paragraphs for the body (P'soB).

III. SENTENCES PER PARAGRAPH

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

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

*LAL = Language Arts Lady

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).

IV. OPENING PARAGRAPH

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

V. CLOSING PARAGRAPH

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

VI. SOURCES

- A. **Basic** students will use 3 sources. You will be told in the writing instructions what types of sources to use.
- B. **Extension** students will use 4 sources. You will be told in the writing instructions what types of sources to use.

VII. QUOTATION USE

- A. **Basic** students will include 2 direct quotations.
- B. **Extension** students will include 3 direct quotations.
You will be given instructions on how to do this within the writing lesson.

VIII. WRITE ON/ADDITIONAL SKILLS

You will learn/further develop the following additional skills:

- A. **Overview Source for Research**
- B. **Outlining Cards**
- C. **Quotation Inclusion**
- D. **Transitions in Chronological Writing**
- E. **Merging Sources**
- F. **Opening Paragraph Instruction**
- G. **Closing Paragraph Instruction**

Lesson A. Research and Study Skills: Choose Your Topic and Locate an Overview Source

<> **A-1.** Read the Sample Research Report provided (Box A-1) at the end of this project (just before the Outlining Cards).

<> **A-2.** Think about these aspects of topic choosing:

(1) You will be breaking your informative report down into paragraphs in somewhat of a chronological order--**the order in which events took place.**

(2) You will want to choose a topic from the list that is most interesting to you. You will be reading and researching about the topic, so you want to be sure you enjoy learning about it.

<> **A-3.** Write the topic you have chosen on the topic line below. (If you are not ready to commit to your exact topic yet, you may skip this now and come back to it later.)

Topic: _____

<> **A-4.** Study the “Looking Ahead at the Overview Source Method and Color-Coded Research” box provided to see the “big picture” of the research method you will be using in this project.

Quick-Look Boxes

For Overview Source Method and "Color-Coded Research"

These boxes show you the research steps we will follow--in a "quick-look" way. The actual assignments are laid out in the following pages.

In the "Overview Source Method" of writing, you will find one source (the "Overview Source") in the beginning **that will help you learn about your topic in a concise way**--and that will help you divide up information in your report more easily.

Once you find this source, **you will use this source to decide what all you will put in your report, how you will break down the information, etc.**

Then when you add other sources to the research process, you will know where to plug in the information in your paragraphs from that source(s) easily.

(1) Find a source based on the criteria given. This will be your "Overview Source."

Example: *America at the Turn of the Century*

(2) Read that source (or section about your topic in that source) thoroughly. (Print source if online.)

(3) As you read through your Overview Source, decide how you will divide up the information into paragraphs for your report and write those paragraph topics on the Topic of Paragraph of Body lines provided in your worktext.

Example:

Topic of Paragraph of Body A (PoB-A): Politics

Topic of Paragraph of Body B (PoB-B): Economy

Topic of Paragraph of Body C (PoB-C): International Relations

Topic of Paragraph of Body D (PoB-D): Daily Life

Topic of Paragraph of Body E (PoB-E): Inventions & Inventors

Box A-4 (continued on next page)

Quick-Look Boxes (cont'd)

- (4) Highlight your Paragraph of Body (PoB) lines in this worktext and your Overview Source with "Color-Coded Research" following these steps:
- Choose the same number of colors of highlighters* as your assigned paragraphs for the body of your paper.
 - Highlight the first Topic of Paragraph line (PoB-A) in your worktext with one color of highlighter.
 - Then go through your Overview Source and highlight information that will fit in that paragraph (PoB-A) with the same color of highlighter that you highlighted the PoB-A line in step b above.
 - Continue in this manner, using the "Color-Coded Research" approach to highlight your PoB lines in this worktext and your Overview Source until you have color coded all of your PoB lines and the information in your Overview Source.

Note: Thus, if the politics information (information for your first paragraph) in your Overview Source is highlighted in blue, the Topic of PoB-A (the politics) line this worktext will be highlighted in the same blue. This is the basic step of LAL's "Color-Coded Research."

- (5) a. Choose another source (or sources) that contains information specifically about the paragraph topics that that you have chosen from your Overview Source to include in your report.
- b. Color Code this source in the same way that you did your Overview Source (using the same colors in your additional sources for each PoB that you used in your Overview Source and that you used on your Topic of PoB lines in this worktext).

Examples: (1) "The Progressive Era to the New Era, 1900-1929" and
(2) "The United States and Canada, 1900 to the Present"

- (6) Write information from all of your source(s) beneath your PoB note headers (for the sentences of your report) on the Outline Cards provided.

PoB-A: Politics

Support Sentence (SS) 1: Progressivism →
local/state/natl. gov.

SS 2: "an attempt through government action to curb the arrogance of organized health and the wretchedness of poverty amid plenty."

Samuel Eliot Morison (Samuel Eliot Morison--Library of Congress)

SS 3: local/state Americans fought 4 women's votes/labor unions/temperance

*You may use whatever you desire for your color coding—highlighters, colored pencils or pens, crayons, etc., (though some implements will not be seen through, so you must underline, circle, box, etc., your information if you use these). If your source is not one that may be marked on, you may use various colors of sticky notes on the pages that you label with which paragraph the info goes with.

***Note: Your Overview Source will help you determine what your paragraph topics will be. All of your sources will be used to get the content for your outline and report.**

Let's Get Started!

<> **A-5.** Choose an “Overview Source” to help you become familiar with your topic.

You will be helped greatly in the research, outlining, and writing process for research-based reports if you use what LAL calls the “Overview Source” when you first begin a research-based writing project.

Consider **how this source will be used** when choosing your “Overview Source” for this writing project:

- (1) The first purpose of the “Overview Source” is to determine what information (paragraph topics) you want to include in your paper--and to give you a “big picture” look at your topic.
 - a. When you have a strong Overview Source, it is simple to decide what your paragraph topics will be.
 - b. While your “Overview Source” will be excellent for giving you your paragraph topics, you will not be permitted to get more than **33%** (Extension 25 %) of your report’s information (notes on your Outlining Cards) from that source.
- (2) You want to choose an Overview Source for this that contains information about all aspects of your topic. For example, if you are writing about the U.S. in the 1900s, your “Overview Source” needs to contain information about the U.S. in the 1900s.
- (3) You want your section of your first source to be **short enough that you can write the assigned length** of report using that as your first source, but not so short that the portions of it about your topic are shorter than your report will be.

***Note: A good rule of thumb for your Overview Source is that it be at least four times as long as your assigned text. Thus, if you are assigned six total paragraphs, you do not want your Overview Source to be shorter than twenty-four paragraphs--though it may be longer. If your source is the same length as your paper will be, you are back to early middle school writing.**

<> **A-6.** Read the information in your Overview Source(s) that pertains to your topic.

Using Multiple Sources in Research Report Writing

When using multiple sources for report writing, follow these steps with your sources:

1. **Begin with “Best” Source:** Always begin with the source that will help you choose your paragraph topics (i.e. your Overview Source).
2. **Move to “Next Best”:** Then move on to the source that contains the next greatest amount of information you will need.
3. **Continue:** Continue in this manner, using the sources that contain the most information first, then moving onto the ones with less usable information.

Lesson B. Research and Study Skills: Write “Working” Thesis Statement, Gather Information From Overview Source, Choose Additional Source(s), and Start Color-Coded Research

One way that you can help yourself in the process is to write what is known as a **Thesis Statement**—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 (Topic Sentence) of a paragraph—a sentence that tells what your entire paragraph is about.

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

For instance, if you were writing an Opening Sentence (or Topic Sentence) about **one** of the paragraphs in your report about the U.S. in the 1900s, you might write, *In the arena of politics, Progressivism was the prevailing political movement in local, state, and national government.* This would tell your reader that **your paragraph is going to be about politics in the U.S. in the 1900s**.

However, you cannot use that sentence for the Thesis Statement for your entire report because it only tells what that one paragraph is about--**the paragraph about politics in the U.S. in the 1900s**. **The Thesis Statement must tell what the entire report is about.**

Your Thesis Statement for your report about the U.S. in the 1900s might be *The first decade of the 1900s for the U.S. was a time of progressive politics, surging economic growth, imperialistic foreign policy, hardship for most Americans, and numerous inventions.*

<> **B-1.** Follow these tips to write the “Working” Thesis Statement for your report.*

- (1) **Write one sentence that tells the reader what your report is about.**
- (2) Be sure it **includes all or many aspects of your report (or an overview like the sample).**
- (3) Do **not** say, *In this report, you will read about...*

Example of Thesis Statement

**The first decade of the 1900s for the U.S. was a time of progressive politics, surging economic growth, imperialistic foreign policy, hardship for most Americans, and numerous inventions.*

Sample Box B-1

Your “Working” Thesis Statement

My “Working” Thesis Statement for this report: _____

Student Box B-1

<> **B-2.** Re-read and mark your “Overview Source” for possible aspects that you want to include in your report.

(1) **Skim through the text** of your Overview Source to get an idea of the various aspects of your topic.

(a) **As you skim through your source, consider that you are writing five or six paragraphs about your topic**---and your book or source contains many paragraphs!

(b) You will need to **decide which parts of your topic you want in your report** (since you cannot include all of the information from your source in just a short report).

Note: You will choose one aspect for each paragraph. Each paragraph will be 6-10 sentences in length. You will only be able to include highlights about each aspect in that short space.

(2) Now that you have skimmed and read your Overview Source, determine what your paragraph breaks will be.

(3) **Once you have determined what your PoB topics are, list them on the Topic of PoB lines provided** (Student Box B-2) in the order you will include them in your report.

Topic of Paragraph Lines

Topic of PoB-A: _____
Topic of PoB-B: _____
Topic of PoB-C: _____
Topic of PoB-D: _____
Topic of PoB-E: _____
Extension--Topic of PoB-F: _____

Student Box B-2

<> B-3. Now begin the "Color-Coded Research" process as follows:

- (1) Choose five or six different colors of highlighters⁺---one color for each aspect you will write about in your report.
- (2) Highlight the first Topic of Paragraph of Body line (PoB-A) in Student Box B-2 with one color of highlighter.
- (3) Go through your **Overview Source*** and highlight information that will fit in that paragraph (PoB-A) with the same color of highlighter that you highlighted the PoB-A line above.

For example, after you highlight the Topic of PoB-A line in Student Box B-2 (about politics in the U.S. in the 1900s, for example) with a blue highlighter, highlight all of the politics information in your Overview Source (that you think you might want to use with that same blue highlighter).

- (4) Continue in this manner, using the "Color-Coded Research" approach to highlight your PoB lines in Student Box B-2 in this worktext and the material in your Overview Source until you have color coded all of your PoB lines and any of the information in your Overview Source that you think you might use.

+ You may use whatever you desire for your color coding—highlighters, colored pencils or pens, crayons, etc. (though some implements' shading will not be seen through, so you must underline, circle, box, etc., your information if you use these). If your source is not one that may be marked on, you may use various colors of sticky notes (on the edges of the source's pages) that you label.

<> **B-4.** Choose two or three other sources (based on your assigned number of sources) that contain information about your topic and that you think will help you write your report--and continue with the “Color Coded Research”:

You will need to secure three or four total sources for your report (including your Overview Source), depending on your level and your teacher’s wishes.

<> **B-5.** Your Overview Source should have helped you determine your Paragraph of Body Topics clearly. **Now you will continue highlighting/coding information in your other sources following these tips:**

(1) **Use the same color coding in your additional sources as you did in your Overview Source.**

- a. In other words, if your politics information in your Overview Source is highlighted in pink (as is your Topic of PoB-A line in Student Box B-2, for example), continue using pink on your other sources for the politics.
- b. Thus, when you are ready to create your Outlining Cards, you will lay all of your sources out in front of you and find all of the info you highlighted in pink (from all sources) to take notes for PoB-A, etc.

(2) Use your sources wisely.

- a. Your Overview Source might have strong information about the politics but just a small amount of information about the economy while your second source (or others) might be stronger on the economy.
- b. Mark (via “color coding”) all information from all source(s) that you think you will be able to use in your report.

Note: If research is new to you, you might desire (with your teacher’s permission) to use a simplified multi-source research method:

(1) Get your topics from your Overview Source.

(2) Then get information for each aspect from a different source (e.g., a different encyclopedia entry for each aspect).

This is a gentle introduction to research writing and should be used only in the very beginning stages of research report writing. The goal is to learn to merge multiple sources into one paper (after the Overview Source helps you determine what information you need to search for).

Lesson C. Study Skills/Research: Quotation Inclusion

<> C. Learn how to include quotations (two or three or more if desired) in your outline and in your paper following these steps:

- (1) As you read your sources, if you find something that sounds interesting or clever that you would like to put in your report word-for-word (a quotation), **record that quote on the lines provided in the Outlining Card** for the paragraph that will contain that quote---on the "sentence line" that coincides with where your quote will fall in your report.

Two Types of Quotes

(1) People Quotes

- a. Words that were *already quoted* in your source--*a quote that a person said, such as words spoken by a famous politician or an inventor or a historian, etc., that you got from a source that had already quoted it.*
- b. *These words will have quotation marks around them in your source.*

(2) Lifted text

- a. *Words that you lift from your source and include word-for-word with a speech tag that indicates the book, encyclopedia, or article from which you obtained the information (According to an article on the website of the Gilder Lehrman Institute of American History...).*
- b. *These words will not have quotation marks around them in your source. You are creating a quote from your source.*

Box C-1

- (2) **Include your quotation word-for-word in your notes.** If you do this, you will not have to look up the quote while you are writing your report.
- (3) **You will be writing an Opening Paragraph and Closing Paragraph later and may choose to put a quote in either of those paragraphs. This will count as one of your quotes.**
- (4) Follow these steps to record your quote in your outline (which will be similar to the steps you will use to include your quote within your report):
 - a. **Write your quote neatly on the Outlining Card** at the spot in your paragraph in which it will be added word-for-word as it appears in your source. Be sure you **use the exact wording, punctuation, and spelling of the original quote.**
 - b. **You will 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.
 - c. You will **put the name of the book and author or the person who said it on the parenthetical line beneath the quote** (like the examples given in C-2).
 - d. Just like you do any time you create an outline that contains details, be sure you include anything that you will need for that sentence---the correct spelling of the person who said it, a date or place, etc. You do not want to have to look up information later.
 - e. See examples provided.

Quoting a Person or Book in Your Outline

“People” Quotes

Already a Quote in Your Source

- a. If your quote is by a person--and was already quoted in your source--you must include that person's name, as well as the source from which you got the quote.

Example on Outlining Lines:

Sentence: “An attempt through government action to curb the arrogance of organized wealth and the wretchedness of poverty amid plenty.” Samuel Eliot Morison (Samuel Eliot Morison---America at the Turn of the Century: A Look at the Historical Context)⁺

- b. If your quote is by a person, but you want to have other information to tell the reader more about the person who said the quote, be sure to indicate that in your outline.

Example on Outlining Lines:

Sentence: “It is essential that there should be organization of labor. This is an era of organization, capitol organizes and therefore labor must organize.” Theodore Roosevelt (Theodore Roosevelt, first Progressive President of the U.S., who was famous for breaking up monopolies---BrainyQuote)^{*}

“Lifted Text” Quotes

Words Not Already Quoted in Your Source

When you quote a book, you will just lift words from a book or other source and put them in your essay or report, along with quotation marks and the name of the source. (Again, put as much information as you can, so you will have it when you write your report. You may or may not use the title and the author, but if you include them both in your outline, you will be ready.)

Example on Outlining Lines:

“That meant increasing the capacity of the nation to project its interests more forcefully abroad.” (The Progressive Era to the New Era, 1900-1929 by Daniel T. Rodgers, The Gilder Lehrman Institute of American History.

***Note:** The major works are underlined here; you will need to underline major works when you write them out by hand and italicize them when you key them on the computer.

Note: These samples are for the outline. In your text, you will use the author's name in the speech tag. These samples also show major works with underlines since you are not able to italicize if you hand-write your notes.

Box C-2

Lesson D. Study Skills/Research: Create Outlining Cards for Research Report

Since you are writing a research-based report, you need to be sure that you take notes on your topic in an organized way--and that you do not include too much in your notes that you will not need for your report or leave out information you will need in order to write a strong report.

<> D. Start with the first Paragraph of the Body of your report (PoB-A) that you listed in Student Box B-2, and complete the following steps using your sources and the Outlining Cards provided at the end of this lesson.

1. Write the topic of that paragraph on the Paragraph of Body line (i.e. PoB-A, PoB-B, etc.) that you recorded in Student Box B-2.
2. Open your "Overview Source," and find the information you "color-coded" for that topic.
3. Fill in the sentence lines on the Outlining Cards with the information about that aspect from your "Overview Source" until you have some information for some of the sentences (but not more than 33% of the sentence lines filled in). These will be your Support Sentences (SS)--the sentences that tell about what you introduced in your opening sentence.
4. Move to your other source(s) one at a time, and fill in the rest of the sentence lines on the Outlining Cards with notes about that item using the color-coded information.

Outlining Format Sample

For example:

Opening/Transition Sentence: By 1900 U.S. ignore → + + + oil/steel/cars/railroads/farming

In your report, it might say: By the first decade of 1900s, the United States was leading the way in oil refining, steel production, automobile manufacturing, railroad network size, and agricultural production.

Box D

5. **You may cut out the cards or leave them all on the pages.** (Cutting them out and clipping them together makes them more portable for the research process.)
6. Follow the quote outlining instructions from Lesson C for including quotes in outline.
7. Keep these tips in mind:
 - (1) **A paragraph is a unit of thought:**
 - a. Each paragraph is a unit of thought.
 - b. Do not put information about the **politics** and the **daily life** on the same paragraph space.
 - c. If you would like to write more than the assigned paragraphs and your teacher agrees, you may create some additional note taking cards and do extra paragraphs. For example, you may do more paragraphs---with more aspects or you may do two paragraphs over each aspect, if desired.
 - (2) You will be using the "**Sentence-by-Sentence**" (S-by-S) approach to notetaking for this report. That means that **you will write key words on each "sentence" line that you will later use to create a complete sentence when you write your report.**

A Strong Outline

There are two primary benchmarks you may use to determine whether or not your outline is adequate--for any type of writing:

- (1) You can write directly from it without looking back in your source.
- (2) You like it! If you can write from it, but you don't like it or it is extremely difficult for you to create/write from or not your "style," that outlining method might not be the best for you.

Quick Tip for Outlining

Most students find it helpful to use words from the source in their outline---then not use those words in their report (except for proper nouns as needed).

Lesson E. Composition: Write Rough Draft of Informative Report About One Aspect of The Gift of the Magi or That Time Period

<> E-1. Don't forget that you may always use symbols in your outline to reduce total number of words and to show relationships between words and thoughts.

Sentence-by-Sentence Outlining Symbols

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

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

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

can mean *number, pound, or numeral*

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

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

@ can mean *at, to, from*

\$ can mean *money, cost, expensive*

^ can mean *up, above, more*

++ can mean *most important, more important*

“ ” can be spoken words or special words

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

& shows *and*

/ can mean compound sentence, subject, or verb—or any two parts of a sentence (i.e. Girl ran → town/went → store)

Box E-1

<> E-2. Before you begin writing your rough draft, study the details in the “Opening Sentence or Transition Sentence?” box provided.

Opening Sentence or Transition Sentence?

Well-formulated writing has clear paragraph breaks—**each paragraph supports the topic of the overall paper**. Each paragraph is a unit of thought that further develops the paper's topic.

Eighty percent of opening sentences/phrases (sometimes called topic sentences when learning paragraph writing) are found within the first two sentences of a paragraph. Keep this in mind when you are completing standardized testing in which you are asked to find the main idea, etc.

For our purposes here, this means that it is advantageous to write the topic of your entire paragraph right off the bat—within the first two sentences of your paragraph.

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

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

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

1. **When you are moving from one topic to another**--like when you go from one section (aspect) of your report to another. For example:

When you leave one section (aspect) of your topic in an informative report and move into another: *Compared to the **Chinese** version of the story, the first **European** version of the Cinderella tale differs noticeable from the modern story.*

2. **When you are moving from one paragraph to another within a section/aspect**. For example:

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

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

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

Box E-2

<> **E-3.** Read through the Transition Words and Phrases box provided to learn the many ways that you may introduce sequential, cause and effect, addition, chronological information (and more!)

Transition Words and Phrases

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

To Indicate Time or Order

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

To Show Addition or More

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

To Indicate Space or Directions

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

To Emphasize

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

To Give an Example or Illustration

- for example
- as an illustration
- for instance
- in particular
- to illustrate
- thus
- in other words

Box E-3 (continued on next page)

Box E-3 (continued from previous page)

To Give Details or Specific Example(s)

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

To Show the Results of or Consequences of Something

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

<> **E-4.** Follow these steps to write your report.

- (1) Read your original Working Thesis Statement.
- (2) Read the topic of your first paragraph of the body on your Outlining Card and the sentence notes beneath it.
- (3) Add any notes to this paragraph that you desire, or mark through things you do not want, or re-number the sentence lines if you want your information in a different order.

Note about the Thesis Statement: Since you are going to be writing an Opening Paragraph and a Closing Paragraph later, you do not need to include your Thesis Statement in your report yet. You will tweak the “working” Thesis Statement you wrote earlier and include it in the Opening Paragraph of your report (at the time of that writing). For now, you will just write the five or six Paragraphs of the Body (P’soB) of your report.

- (4) Write the first paragraph of the body of your report (PoB-A from Outlining Cards) in your notebook (on every other line) or key it on the computer (double spaced).
- (5) Insert any quotations you have indicated in your outline word-for-word and with the proper citation as directed in this week’s outlining instructions.
- (6) Continue the steps above for the rest of your report.

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

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

- (1) Read the body of your report aloud to yourself, and consider these options for opening your report.
 - a. **Statistics:** How many of your chosen **aspects were there in the world?**
 - b. **Story:** A story **about how your chosen aspects were involved in the world**
 - c. A **quotation:** What **someone has said about the topic of your report**
 - d. A **newspaper report:** A short, **one-paragraph newspaper account** of a time your aspect was sighted (make-believe or real)
 - e. A **dialogue:** **Two or more people discussing what they saw** when your aspect was involved in something near them or involving them
 - f. A **rhyme or poem**
 - g. An **early 20th century United States book quotation**
 - h. **Other**
- (2) **In your notes, plan on what you will include in your Thesis Statement.* (You may tweak your original Thesis Statement to fit in your Opening Paragraph however you see fit.)**
 - a. Remember, a Thesis Statement is a statement that **tells the “thesis” of your paper--what your entire paper is about.**
 - b. It should be a sentence or two in length and should introduce your reader to your topic.
 - c. It may be at the very beginning of your Opening Paragraph or at the end of your Opening Paragraph.
- (3) Write enough notes for **6-10 sentences** on the lines provided, again not worrying about the order, having too much information, etc.
- (4) You may just jot down some thoughts, references, etc., for your Opening Paragraph notes, or you may create a “Sentence-by-Sentence” Outline like you did for the body of your report.
- (5) **You may plan to write your Opening Paragraph in a different “person”** (first person, second person, etc.) **if the content warrants it.**
 - a. For example, if you are using an opening story, you may tell it in first person (if needed).
 - b. If you are using an opening challenge, you may tell it in second person, etc.

Opening Paragraph Type

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

Type of Opening Paragraph: _____

Notes for Opening Paragraph

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

- (1) **Write your Thesis Statement at the beginning of your paragraph that tells or introduces the topic of your paragraph. (Or plan to put your Thesis Statement later, if desired.)**
- (2) **Number your notes in the order you want them, and add any information you may have forgotten.**
- (3) Using each set of notes for one sentence, write your Opening Paragraph just like you did the body of your paper.

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

<> **G-1.** Now that you have written the body and Opening Paragraph of your report, 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 report.
 - 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 report.
 - 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, 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 **6-10 sentences** on the lines provided, again not worrying about the order, having too much information, etc.
- (3) You may just jot down some thoughts, references, etc., for your Closing Paragraph notes, or you may create a "Sentence-by-Sentence" Outline like you did for the body of your report.
- (4) **You may plan to write your Closing Paragraph in a different "person"** (first person, second person, etc.) if the content warrants it.
 - a. For example, if you are using a closing story, you may tell it in first person (if needed).
 - b. If you are using a closing challenge, you may tell it in second person etc.

Closing Paragraph Type

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

Type of Closing Paragraph: _____

Notes for Closing Paragraph

<> **G-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 report was about. (Or plan to put your Thesis Statement “Reloaded” later, if desired.)
- (2) Number your notes in the order you want them, and add any information you may have forgotten.
- (3) Using each set of notes for one sentence, write your Closing Paragraph just like you did the body of your paper.

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 report.

- (1) Complete **each revision for each paragraph, as indicated.**
- (2) Insert revisions with pen or pencil into your rough draft paper or key them into the computer.
- (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.

(Be sure you still code the CC chart and your revisions if you do the CC on the electronic document rather than on the paper document.*)

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, my Teachers Pay Teachers Store, and my Create Your Homeschool Store have several Checklist Challenge how-to products (including a free one for languageartsladyblog.com subscribers).

Lesson I. Composition: Final Copy Original Informative Research Report

<> I-1. **Write the final copy of your report** in your notebook (on every line), or 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 report since you completed the Checklist Challenge?

Checklist Challenge (CC) Coding

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

1. Use **colored pencils** 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 a blue highlighter, double underline the title with a pink highlighter, etc. (choosing whatever colors you desire without repeating the exact same marking). **OR**
 - b. **Insert the change or addition with a colored pencil or colored pen** (choosing whatever colors you desire without repeating the exact same marking). (In this method, you will eventually need to add the change AND circle it or underline it so that your exact same marking is not repeated. For example, you might add verbs with a blue pen but add the title with a blue pen and underline the title with that same blue pen--two different markings, one written in blue pen and one written in blue pen *and* underlined with a 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 an 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

Sample Report

Corporations dominated the United States in the early 20th century. From the economy to foreign policy to daily life to the abundance of inventions, huge companies were the driving force in American society. However, in this era they began to face some backlash in the arena of politics from a group of people called the Progressives. One of their most famous adherents was Teddy Roosevelt, President of the U.S. from 1901-1909. He summed up the Progressive response to corporations in this way: "Our aim is not to do away with corporations; on the contrary, these big aggregations are an inevitable development of modern industrialism...we are merely determined that they shall be so handled as to subserve the public good." The Progressives' fight to do this, as the corporations battled against them and continued to grow, was the main theme of the early 1900s. The first decade of the 1900s, for the U.S., was a time of progressive politics, surging economic growth, imperialistic foreign policy, hardship for most Americans, and numerous inventions. **[Opening Paragraph]**

In the arena of politics, Progressivism was the prevailing political movement in local, state, and national government, in addition to journalism. Progressivism, writes historian Samuel Eliot Morison, "[was] an attempt through government action to curb the arrogance of organized wealth and the wretchedness of poverty amid plenty" (qtd. in *America*). At the local and state levels, Americans formed organizations to fight for causes like women's suffrage, recognition for labor unions, and temperance. After the 1901 assassination of William McKinley, Theodore Roosevelt, a Progressive, became President, giving the movement incredible power at the national level throughout the decade. Meanwhile, Progressive journalists like Ida Tarbell, Ray Stannard Baker, and Lincoln Steffens exposed the corruption of government officials and corporations (like Standard Oil) and the poverty, desperation, and crime of the urban poor. All these words and actions by the people and the government resulted in the adoption of numerous regulations to empower and enrich the common American. Despite laws breaking up massive corporations, though, nation-spanning businesses continued to drive the rapidly growing economy. **[PoB-A: Politics]**

By the first decade of the 1900s, the United States was leading the way in oil refining, steel production, automobile manufacturing, railroad network size, and agricultural production. In the oil industry, Standard Oil (and later the separate companies into which it was divided) led the world in oil drilling and refining, as in America alone, this company held over 90 percent of the oil refining capacity. The U.S. produced 10 million tons of steel a year, led by U.S. Steel, the conglomerate founded by Andrew Carnegie and now owned by J.P. Morgan. The position of the U.S. in automobile manufacturing continued to grow as Henry Ford experimented with and improved the process of car production. From a network with only one transcontinental line in 1869, the U.S. railroad system had grown to include 193,000 miles of

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

track operated by five differently companies. Finally, using inventions like the McCormick reaper, U.S. farmers had continued to grow more and more crops until by the early 1900s, the U.S. was easily the largest agricultural producer in the world. Because of U.S. companies' growth not just nationally, but also internationally, America began to involve herself much more in foreign affairs. **[PoB-B: Economy]**

In the late 19th century, Americans had started longing to increase "the capacity of the nation to project its interests more forcefully abroad" (Rodgers), but in the 20th century, they finally achieved this, while also becoming a permanent fixture among the powerful players in international relations. Following the 1898 Spanish-American War, the United States had gained an empire consisting of the Philippines, Puerto Rico, Guam, and Hawaii. However, U.S. expansion continued in the first decade of the 1900s as President Roosevelt intervened in Latin American countries whenever he desired. Meanwhile, American companies expanded their presence in these nations, capitalizing on cheap labor, uncultivated land, and minimal regulation. All this was possible because of increased American military power, exemplified by the powerful U.S. Navy that President Roosevelt proudly showed off in the 1907-09 world tour of the "Great White Fleet," sixteen of America's finest battleships. Americans cheered on the military as they successfully conquered this empire for the U.S., but in their daily lives, they still experienced numerous discomforts and injustices that they were unable to change during this decade. **[PoB-C: International Relations]**

Though Progressive politicians and journalists worked hard to right some of the injustices in America, most U.S. citizens still struggled against poverty or discrimination during the first decade of the 20th century. Due to the dominance of corporations, not just in the economy, but also in the government, numerous Americans lived in urban slums where they struggled just to survive on minuscule paychecks. Using strikes, they tried to gain recognition for their unions, but even under Progressive President Roosevelt, unions were aggressively broken up. Among farmers, crop prices remained extremely low, forcing them either to move to the cities or live in poverty since their one advocate in government, the Populist party, continued to decline in influence. Meanwhile, black Americans faced worsening discrimination as clever laws eliminated their voting rights in all Southern states by 1908. Finally, immigrants also lost their right to vote as the movement to keep the U.S. "racially pure" (i.e., white, Anglo-Saxon, and Protestant) gained popularity and the support of President Roosevelt. Despite these problems, however, numerous inventors developed products, which, when the American standard of living finally rose high enough in the 1920s, most Americans were eventually able to enjoy. **[PoB-D: Daily Life]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

From movies to airplanes to plastic, a myriad of modern conveniences were invented during the first ten years of the 1900s, while other products like electric lighting and cars gained acceptance. Though the motion picture camera had already been invented, in 1903, the first narrative film, a ten-minute motion picture called *The Great Train Robbery*, was introduced in theaters. In that same year, the Wright Brothers finally managed to fly their heavier-than-air, gasoline-power airplane in Kitty Hawk, North Carolina. Four years later, in 1907, L.H. Baekland, a Belgian-American chemist, invented Bakelite, the first plastic, which was soon utilized in radios, telephones, and electric insulators. Meanwhile, Edison's electric company continued to grow and Henry Ford, in 1908, completed the first Model T. Altogether, these new products embodied American confidence and ingenuity in the first decade of the 1900s. **[PoB-E: Inventions & Inventors]**

For the United States, the first decade of the 1900s was a time when Progressivism ruled in politics, growth reigned in the economy, power increased in foreign policy, struggle occurred in daily life, and inventors worked on inventions. This time period can also be summed up by another Theodore Roosevelt quotation: "Order without liberty and liberty without order are equally destructive." The Progressives were fighting to reign in the unrestrained power—or liberty—of corporations and impose government regulations—order—on them. They also desired to relieve the suffering of common Americans, unjustly treated by Big Business. However, motivated by their desire to keep as much of their money as possible, corporations fought back, arguing that too much of their liberty was being removed. They claimed that the economy would collapse if Progressives placed overly strong regulations on them. This war would rage back and forth throughout the 20th century, and it continues even in the 21st century, but some of the first battles in this war occurred in the first decade of the 1900s. **[Closing Paragraph]**

Box A-1 Student Sample

Outlining Cards

PoB-A: _____
(1st aspect)

Opening/Transition Sentence: _____

(_____)

SS1: _____

(_____)

SS2: _____

(_____)

SS3: _____

(_____)

SS4: _____

(_____)

SS5: _____

(_____)

SS6: _____

(_____)

SS7: _____

(_____)

SS8: _____

(_____)

SS9: _____

(_____)

SS10: _____

(_____)

PoB-B: _____
(2nd aspect)

Opening/Transition Sentence: _____

(_____)

SS1: _____

(_____)

SS2: _____

(_____)

SS3: _____

(_____)

SS4: _____

(_____)

SS5: _____

(_____)

SS6: _____

(_____)

SS7: _____

(_____)

SS8: _____

(_____)

SS9: _____

(_____)

SS10: _____

(_____)

Note: The parenthetical lines on each Outlining Card are provided for the student to record from where (the page number & source title) the information was obtained. These will be used in reports when the student is assigned the addition of quotes and other source citation within report.

Outlining Cards (continued)

PoB-C: _____
(3rd aspect)
Opening/Transition Sentence: _____

(_____)
SS1: _____

(_____)
SS2: _____

(_____)
SS3: _____

(_____)
SS4: _____

(_____)
SS5: _____

(_____)
SS6: _____

(_____)
SS7: _____

(_____)
SS8: _____

(_____)
SS9: _____

(_____)
SS10: _____

(_____)

PoB-D: _____
(4th aspect)
Opening/Transition Sentence: _____

(_____)
SS1: _____

(_____)
SS2: _____

(_____)
SS3: _____

(_____)
SS4: _____

(_____)
SS5: _____

(_____)
SS6: _____

(_____)
SS7: _____

(_____)
SS8: _____

(_____)
SS9: _____

(_____)
SS10: _____

(_____)

Note: The parenthetical lines on each Outlining Card are provided for the student to record from where (the page number & source title) the information was obtained. These will be used in reports when the student is assigned the addition of quotes and other source citation within report.

Outlining Cards (continued)

PoB-E: _____
(5th aspect)
Opening/Transition Sentence: _____

(_____)
SS1: _____

(_____)
SS2: _____

(_____)
SS3: _____

(_____)
SS4: _____

(_____)
SS5: _____

(_____)
SS6: _____

(_____)
SS7: _____

(_____)
SS8: _____

(_____)
SS9: _____

(_____)
SS10: _____

(_____)

PoB-F: _____
(Extension-6th aspect)
Opening/Transition Sentence: _____

(_____)
SS1: _____

(_____)
SS2: _____

(_____)
SS3: _____

(_____)
SS4: _____

(_____)
SS5: _____

(_____)
SS6: _____

(_____)
SS7: _____

(_____)
SS8: _____

(_____)
SS9: _____

(_____)
SS10: _____

(_____)

Note: The parenthetical lines on each Outlining Card are provided for the student to record from where (the page number & source title) the information was obtained. These will be used in reports when the student is assigned the addition of quotes and other source citation within report.

Extra Outlining Cards

PoB-G: _____
(Optional)

Opening/Transition Sentence: _____

(_____)

SS1: _____

(_____)

SS2: _____

(_____)

SS3: _____

(_____)

SS4: _____

(_____)

SS5: _____

(_____)

SS6: _____

(_____)

SS7: _____

(_____)

SS8: _____

(_____)

SS9: _____

(_____)

SS10: _____

(_____)

PoB-H: _____
(Optional)

Opening/Transition Sentence: _____

(_____)

SS1: _____

(_____)

SS2: _____

(_____)

SS3: _____

(_____)

SS4: _____

(_____)

SS5: _____

(_____)

SS6: _____

(_____)

SS7: _____

(_____)

SS8: _____

(_____)

SS9: _____

(_____)

SS10: _____

(_____)

Note: The parenthetical lines on each Outlining Card are provided for the student to record from where (the page number & source title) the information was obtained. These will be used in reports when the student is assigned the addition of quotes and other source citation within report.

Checklist Challenge for Projects 3 & 4: Original Informative Research Report

One Aspect of the Story of The Gift of the Magi

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

BASIC LEVEL only

EXTENSION only

(Upper Level or Advanced Writing students should complete the ALL and E tasks.)

All All All All
 All All All E

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

Focus on content errors at this time.

All All All All
 All All All 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 All
 All All All E

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

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

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

All	All	All	All
All	All	All	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	All
All	All	All	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 pronoun. It tells *whose, which one, how many, or what kind.* You should add descriptive adjectives--those that tell *what kind.***

All	All	All	All
All	All	All	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		

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

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

All

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

Consider the following ideas:

- Something catchy: **“The Turbulent Turn of the Century”**
- Something comical: **“Politics, Economics, and Plastic”**
- Something bold: **“Progressives vs. Corporations”**
- A song title or line: **“Welcome to America”**
- A quote: **“The Love of Money Is the Root of All Evil”**
- Something about character: **“The Courage to Stand”**
- Something informative: **“The Five Sides of America”**
- Other: **“The Gilded Age”**

☞ **Tips:**

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

All

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

Examples:

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

 **Tips**

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


All

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

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


All	All	All	All
All	All	All	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 (or ask your teacher for spelling help).

All	All	All	All
All	All	E	

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

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

B

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.

B

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

Examples:

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

All	All	All	All
All	All	All	E

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

Instead of:

tree
kind
grass

Use:

maple
compassionate
blades

Instead of:

deep
turn
loud

Use:

bottomless
swerve
obnoxious

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

All	All	All	All
All	All	All	E

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

Examples:

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

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

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

B

Add one **interjection** to the beginning of one of your sentences, or add a new sentence with an interjection in it (or more than one time, according to your level). **If you have already done this, you should still “code” the CC check box and the interjection in your paper as directed by your teacher.**

Punctuate appropriately:

- Follow it with a comma: **Yes**, that “hunter” has an easy meal! **OR**
- Follow it with an exclamation mark, then start a new sentence with a capital: **Yes!** That hunter has an easy meal.

☞ **Interjections include words from the following rhyme:**

My, well, oh
Wow, yes, no

B

Start one or more of your sentences with an **adverb** (*ly* word or other) (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 adverb opener(s) in your paper as directed by your teacher.**

Examples:

- Adverb opener: **Consequently**, there is no way for the creature to get loose.
- Adverbial clause or phrase opener: **Directly assailing their victims**, courageous predator attack and eat.

☞ **The comma may be directly after the adverb or shortly after it, depending on where you “hear” it. Do not use a comma if the adverb phrase or clause is actually a subject**
***Directly assailing their victims is what they do* (no comma).**

B

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

Examples

- **When a spider creates its web**, it uses an original design.
 - **Because a web must capture many types of prey**, it is durable and adhesive.
 - **While a spider is designing its web**, it constructs a frame and spins spokes that span out from the center.
 - **Since a web needs to be durable and adhesive**, it is made of silk threads.
- ☞ **Subordinators are words that come at the beginning of subordinate clauses. They include words in this rhyme (plus many more):**
Since, When, Though
Because, If, Although
- ☞ **A subordinate clause consists of a subordinator + a subject + a verb: *When a spider creates its web, it uses an original design.***
- ☞ **Remember how to punctuate a subordinate clause opener:**
When you start a sentence with a subordinate clause,
Put the comma in when you hear the pause.

B

Add one **prepositional phrase opener** to each paragraph (or more than one, according to your level). If it is long or you hear a pause after it, follow it with a comma. ***If you have already done this, you should still “code” the CC check box(es) and the PP openers in your paper as directed by your teacher.***

Examples:

- **Within its abdomen**, the spider has special glands that produce silk. (Optional comma)
 - **From the center of the web**, spokes fan out and anchor the surrounding frame. (Double prepositional phrase opener)
 - **Onto the surrounding frame**, the center of the bridge is anchored. (Optional comma)
 - **In the center of a web**, the spider waits patiently for its victim. (Double prepositional phrase opener)
 - **With even more silk**, the spider further entangles its prey.
 - **With leaves tipped with spines that act like prison bars**, the spider catches its prey. (Prepositional phrase opener & subordinate clause opener)
 - **After digestion**, the leaf gradually reopens and waits for another insect to come too close.
- ☞ **Follow the PP opener with a comma if it is five words or longer or two prepositional phrases in a row, or when a pause is heard when it is read aloud.**

All

Combine two complete sentences (CS) with either a **coordinating conjunction (cc)** or a **semicolon** at least once. ***If you have already done this, you should still “code” the CC check box and the coordinating conjunction (cc) or the semicolon in your paper as directed by your teacher.***

Examples:

- A web is an intricate trap, **for** it seldom allows a prey to escape. (CS , cc CS)
- A web is an intricate trap; it seldom allows a prey to escape. (CS ; CS)

All

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

Examples:

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

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

All

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.

E

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

Examples:

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

E

Add one **appositive** (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 appositive(s) in your paper as directed by your teacher.***

Example:

- The Venus' flytrap, **a plant that catches and eats bugs and flies**, provides another example of entrapment.

☞ Set off an appositive with commas unless it is a one-word name.

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

E

Add another complete sentence to one of your sentences with a **coordinating conjunction or semicolon** to create a compound sentence. ***If you have already done this, you should still “code” the CC check box(es) and the complete sentence with the coordinating conjunction or semicolon in your paper as directed by your teacher.***

Example:

- Original: The Venus' flytrap provides another example of entrapment. It is a plant that eats bugs and flies.
- Compound Sentence: The Venus' flytrap provides another example of entrapment, **for it is a plant that eats bugs and flies**.

☞ CS , cc CS or CS ; CS.

E

Add one **conjunctive adverb**, also known as an interrupter (or more than one, according to your level). **If you hear a pause, place punctuation on both sides of it. If you have already done this, you should still “code” the CC check box(es) and the conjunctive adverb in your paper as directed by your teacher.**

Examples:

however	moreover	henceforth	for example	nonetheless
likewise	whatsoever	for instance	wherefore	hence
however	in addition to	similarly	consequently	in fact
therefore	in spite of	alas	nevertheless	thus
in comparison	furthermore			

☞ **Three ways:**

- **In the middle of one sentence:**
 - The Venus' flytrap, however, is actually a plant.
- **In the middle of two sentences with a semicolon just before the conjunctive adverb:**
 - The Venus' flytrap is a plant; however, it actually catches and eats bugs and flies. (CS ; CA , CS.)
- **At the beginning of a sentence:**
 - However, the plant actually catches and eats bugs and flies. (CA , CS)

E

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

Examples:

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

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

All	All	All	All
All	All	All	E

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

Appendix A: Editing and Revising

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

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

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

Proofreader's Marks

Symbol

Meaning



Capitalize a letter




Make a capital letter into a lowercase letter.



Delete (take out)

He went to town. 

Insert punctuation

When he left,  he went to town.



He went town.

Insert

He  went town.

Reverse

He went [#] totown.

Insert space

He went ^{stet...}  town.

Leave as it was before the mark was added.

He town went to. 

Move



Make a new paragraph

Teacher Tips & Free Resources

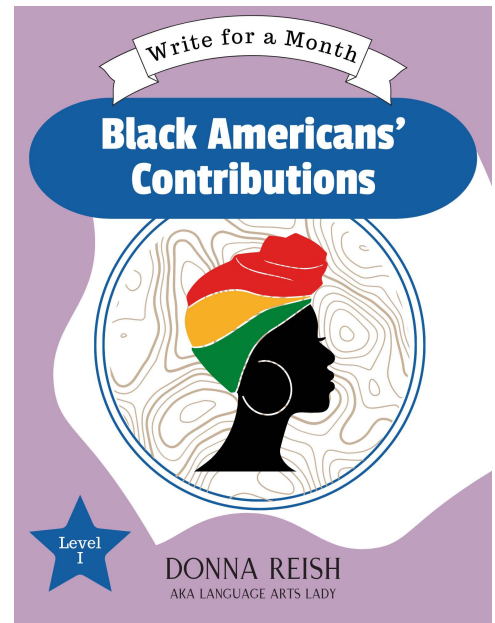
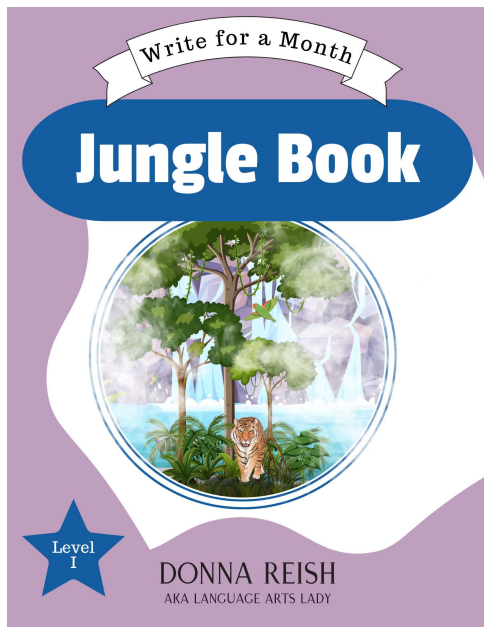


Get your monthly freebie (including teaching videos for students and full writing lessons TODAY!
And...grammar, spelling, and writing tips galore!

Sign up [here!](#)

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

Write-for-a-Month Series Titles



Write-for-a-Month Series Titles

Write for a Month

Toy Room



Level II

DONNA REISH
AKA LANGUAGE ARTS LADY

Write for a Month

Fairy Tales




Level III

DONNA REISH
AKA LANGUAGE ARTS LADY

Write for a Month

Peter Pan



Level IV

DONNA REISH
AKA LANGUAGE ARTS LADY

Write for a Month

Twice-Told Tales



Level V

DONNA REISH
AKA LANGUAGE ARTS LADY

Click on My TPT Products

Bug on a Log
Preposition practice

Ladybug Dan™ Preposition Sentences

in blanks with prepositions:

from over above
within behind below

Student Sheets and Answer Keys

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

Tricky Tricks to Help II Stick
Posters

5 Parts of a
Sentence
TO HELP IT
STICK

Reference Ring

Beauty and the Beast

Preposition Practice

8 Parts of Speech Posters

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

Articles

Articles: Indefinite
an a the

Article =
NOUN MARKER
an a the

Articles: Definite
the

Using a or an

Using an

Using an

Articles Poster Set

Fairy Tale Writing

Fairy Tales:
How to Create and Write Using
Writing Boxes

Little Red Riding Hood
Level I

Sentence and Paragraph Writing
for Beginning Writers

Christmas Writing
Twice - Told Tale

Grades
6th, 7th
& 8th

Christmas: Original Creative Writing - Twice-Told Tale

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

TABLE OF CONTENTS

The Elves and The Shoemaker

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

Beginning Think Fast Grammar Quiz

Grammar Quiz and Answer Key

Christmas Writing

Grades
6th, 7th
& 8th

Three Holiday Traditions Essay -
Level III

TABLE OF CONTENTS

Three Holiday Traditions

Color and Read,
Mowgli!

the
ABC
Sounds Song
Packet

Aa Bb Cc

Baby Shark Plays
by Donna Reish

Twice-Told Tales

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

FOLLOW ME

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



Teaching Services



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

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

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

Terms of Use

You MAY NOT

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

You MAY

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

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

Thank You!

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



More Info Here...

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

Character
Ink
Blog



Teaching Services

Cover design by Beth Wilson

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

