

Write for a Month

Dumbo



Level
V

DONNA REISH

AKA LANGUAGE ARTS LADY

Write-for-a-Month

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

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

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

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

Each series contains five books*

Level I = Grade 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:

- Original Expository Essay– Three Movie Quotes
- Original Informative Research Report– Animal Treatment

Skills:

- Learning about the Five Paragraph Expository Essay
- Patterned Paragraphs
- Brainstorming and Directed Brainstorming
- Research
- Thesis Statement
- Opening and Closing Paragraph Instruction
- Overview Source for Research
- Color Coded Research
- Quotation Inclusion
- Transitions in Chronological Writing
- Merging Sources

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

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

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

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

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

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

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

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

Project Labels/Levels and Printing/Use

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

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

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

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

Time Spent in Write-for-a-Month

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

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

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

Two Skill Levels in Each Book

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

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

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

Grade Levels

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

Semester-Long Character Quality Writing Books

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



Write On: Dumbo--Level V (High School)

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Projects 1 & 2: Original Expository Quotation Essay

Three Quotes From a Non-Animated Family Movie

Overview of Original Expository Quotation Essay

In this 1-3-1 Essay, you will be writing about three quotations. You will come up with three quotes that you would like to write about. Do not worry! You will be helped step-by-step in how to do this during this two-week project.

I. TOPIC OF ESSAY

You will be writing about **three quotations for the body of your essay**. You may choose any type of quotes, but they should come from one or more non-animated family movie(s) (a non-animated movie like *Dumbo*, which came from a book, then an animated movie is fine). These quotes can be any of the following quotes:

1. Three quotes **from one specific movie but by different people**
2. Three quotes from **one specific movie by different people about different things**
3. Three quotes **from a movie series that were all spoken by the same character**
4. Three quotes **from a single movie, all from the same character**
5. Other

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY

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

*P'soB--Paragraphs of Body

III. SENTENCES PER PARAGRAPH

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

IV. OPENING PARAGRAPH

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

V. CLOSING PARAGRAPH

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

VI. SOURCES

Students will **not** cite sources with a formal citation method (such as MLA), but should **use sources to find information** about their chosen quotes.

VII. QUOTATIONS WITHIN YOUR ESSAY

Students **will** include at least three quotations (one quote per paragraph of body)--though you may also choose to include a quote(s) in the Opening and/or Closing Paragraph as well.

VIII. WRITE ON/ADDITIONAL SKILLS

- A. Learning About the Five Paragraph
- B. Expository Essay
- C. Patterned Paragraphs
- D. Brainstorming
- E. Directed Brainstorming
- F. Research
- G. Thesis Statement
- H. Opening Paragraph
- I. Closing Paragraph

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

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

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

Three Topics—One-Topic-Per-Paragraph

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

This will create your three paragraphs of body (P'soB)--three movie quotations.

<> **A-1.** Read the student sample, (Box A-1), paying close attention to:

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

Quotation Essay Sample Expository Essay

If I asked you to name a book by the author C.S. Lewis, which of his writings come to your mind? Most likely, it would be *The Chronicles of Narnia*, a popular book series he wrote from 1950 to 1956. The most famous book in the series is the first one, *The Lion, the Witch, and the Wardrobe*. That's why it was the first of the novels to be made into a movie, which was released in December 2005. Much of the material from the books has a place in the movie, including versions of three famous quotes uttered by Professor Kirke, Aslan, and Mr. Tumnus. Each of these characters makes an insightful and intriguing statement in the movie *The Lion, the Witch, and the Wardrobe*. **[Opening Paragraph]**

Professor Kirke makes a humorous but powerful statement, when he comments to himself under his breath, "What do they teach in schools these days?" Professor Kirke resides in a mansion in the English countryside, and the government has sent the Pevensie children to his house to protect them from the frequent air raids on London at this time. He utters this question when the youngest Pevensie, Lucy, wakes him up in middle of the night with her crying. The other kids explain that they have upset her because they accuse her of making up a story about a world inside a wardrobe in the mansion. This shocks the Professor, who believes that magic is possible, and cannot believe that schools do not teach this to children like the Pevensies. Professor Kirke's surprising reaction to their story confuses the children, but only a few days later, they all accidentally end up in Narnia, the world inside the wardrobe. Thus, this statement is quite ironic since everyone knows that the world of Narnia exists, and it is therefore foolish not to believe in magic as most kids are taught. As a reflection on the real world, it also reminds everyone that imagination is just as important as practical or theoretical knowledge. This is a valuable lesson, and the Pevensies learn another life value once they enter Narnia. **[PoB-A]**

After the children's adventures in Narnia, the movie brings the viewers to Aslan's resurrection, the climactic moment in *V@ÁŠā } Êc@ÁY ã&@Áæ áÁc@ÁY æáí/ à^*. Right after that event, he states some wise words of explanation: "If the Witch knew the true meaning of sacrifice, she might have interpreted the deep magic differently." He refers here to the deal he made with the villain of the story, the White Witch, in order to free Edmund from the deep magic that held him captive to her. The

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

Witch believed Aslan had to let her kill him in order to free Edmund; however, she did not realize that a willing sacrificial victim would resurrect after this. Thus, Aslan returns, to the surprise of Susan and Lucy, who just finished watching over his dead body all night. Following the happy meeting where he utters these words, Aslan resurrects the people and animals turned to stone by the Witch. Then, he leads them to the rescue of Peter, Edmund, and their army. In a broader sense, though, this quote comments on the fact that good will triumph over evil because workers of wickedness cannot understand the selfless sacrifices virtuous people make for their cause. Professor Kirke's and Aslan's words are valuable, but most powerful words come from an unlikely source at the end of the movie. **[PoB-B]**

Following the victory over the White Witch, Aslan crowns the Pevensies kings and queens and then wanders down to the seashore by himself. As Mr. Tumnus, the faun, and Lucy watch him from the castle balcony, Mr. Tumnus gives a wise answer to Lucy's inquiry about where Aslan is going. He comments, "He's not a tame lion," to which Lucy replies, "...but he is good." Then, in the next scene, Aslan disappears to the sorrow of Lucy. However, this quote gives everyone hope because it points out Aslan's most important aspect: his independence. Nobody can predict what he will do next, but that means he has more power than anyone else in Narnia. Fortunately, he also does not do this out of selfishness as Lucy points out; he uses his power and unpredictability to help his followers just when they need it. **[PoB-C]**

For me, these are three memorable quotations from the movie, *The Lion, the Witch, and the Wardrobe*, but what do I mean when I say memorable? According to *Dictionary.com*, memorable is an adjective meaning either "worth remembering; notable" or "easily remembered." In this case, I mean both; I believe these quotes teach valuable lessons, and they also stick in my mind. Instead of memorable, I could also have used *catchy*, *enduring*, *extraordinary*, *indelible*, meaningful, or *unforgettable*. However, I love the way memorable combines the value and catchiness of the quotes in one word. Professor Kirke, Aslan, and Mr Tumnus make three memorable remarks in *The Lion, the Witch, and the Wardrobe*.

[Closing Paragraph]

[Yellow Box] = Thesis Statement & Thesis Statement Reloaded

Underline = Transition/paragraph topic sentences

PoB = Paragraph of Body

Box A-1

***Notice how the Thesis Statement for this essay falls at the end of the Opening Paragraph.**

*** Notice how the Thesis Statement “Reloaded” says a little bit of what the Thesis Statement said--but with a little different wording.**

Now it is your turn to choose quotations! You may choose any type of movie quotes that you would like to write about, including, but not limited to, the ones provided in this lesson’s Overview Box:

1. Three quotes **from one specific movie but by different people**
2. Three quotes **from one specific movie by different people about different things**
3. Three quotes **from a movie series that were all spoken by the same character**
4. Three quotes **from a movie, all from the same character**

Keep these things in mind concerning **Patterned Paragraphs and this Quotation Essay:**

1. Multi-Patterned Paragraphs **work better when each one is strongly linked to the others.**
2. You will only want to **use Patterned Paragraphs if your quotes are linked**, such as:
 - a. Three quotes by the same person
 - b. Three quotes from the same movie/movie series
3. See the quotation Patterned Paragraphs Template below

Quotation Patterned Paragraphs Template

Example: Three Quotes by Same Person

1. When spoken
2. Why spoken
3. Audience
4. Meaning
5. More background
6. Impact

Example: Three Quotes From the Same Movie/Movie Series

1. Who said it
2. Why spoken
3. When spoken
4. Audience
5. Impact
6. More background
7. Link to other paragraph quotes

<> A-2. Optional: In the Brainstorming Box (BB) provided, brainstorm about topics you might enjoy finding quotes about, people you might want to use quotes from, or quotes that you might partially remember in the following way:

Note: If you already know the movie/movie series, quotable person, or quotes you would like to use, you may skip this assignment.

- (1) Take a look at the **Sample Brainstorming Box** provided.
- (2) **Go to whichever section of the BB that helps you the most to get started**—you may start wherever you like and go in any order, come back to a column later, etc.
- (3) Think about **movie/movie series that interest you and jot them down** in the Movies/Movie Series column.
- (4) Think about **movie characters who interest you and jot their names** down in the Characters column.
- (5) Think about **quotes from movies you have seen—even if you do not recall the entire quote—and jot down**, in the quotes column, **anything that will help you** find that quote if you choose to use it.
- (6) **Jump around from column to column as you think.**
 - a. Do not be concerned with whether you will use the information or not.
 - b. Do not worry about making a final decision about what you are going to write about at this stage.
 - c. Do not be concerned about each column being related to another column--or not being related to the others.
 - d. Just think and jot!

Brainstorming Box		
Movies/Movie Series	Characters	Quotes
		Optional Box for A-2

Sample Brainstorming Box		
Movies/Movie Series	Character	Quotes
Dumbo	Baloo	Have courage and be kind
Cinderella	Aslan	Not a tame lion...
Beauty and the Beast	Cinderella's mother	The law of the jungle
The Chronicles of Narnia	Bagheera	...forget about your worries and your strife
Pete's Dragon	King Louie	Magic older than deep magic
The Jungle Book	Belle	

Sample for Optional Box A-2

<> **A-3. Optional:** Now “work” in your Brainstorming Box by doing any or all of the following:

- (1) **Use colored pencils or colored highlighters to mark up your box**---star, circle, box, highlight with certain colors, etc., anything that you think you might want to use.
- (2) Add more to the BB as you are working in it.
- (3) See if anything jumps out at you and how the three might be connected.
- (4) From this BB work, see if you are ready to commit to any of the following:
 - a. **One character** that you want to write quotes from
 - b. **Three quotes** that you want to use
 - c. **One movie** that you want to find quotes from
 - d. **Three characters** that you want to quote
 - e. A **series of movies** that you want to use quotes from
- (5) **Even though you are writing about three different quotes, you will “LINK” your quotes together in one Thesis Statement later in your Opening Paragraph--so think about this “LINK” as you work in your Brainstorming Box.** You might even want to jot down your LINK in the margin of your paper (i.e. Baloo quotes, quotes from *The Chronicles of Narnia*, quotes by three comic characters, etc.)

<> **A-4.** Do any of the following that will **help you find your three quotations:**

- (1) If you are writing quotes from one character, **look up that character's name online**, along with the word QUOTES (*Baloo quotes*).
- (2) If you are writing quotes about a movie/movie scenes, **look up that movie/movie series online**, along with the word QUOTES (*Beauty & the Beast* or *Chronicles of Narnia quotes*).
- (3) If you already know what three quotes you wish to use, **find the exact quote online and any additional information** that you might desire to have for your essay.

↔ **A-5.** Study the Sample Directed Brainstorming Boxes (DBB) provided.

Sample Directed Brainstorming Box 1

Quote 1: "What do they teach in schools these days?"

Professor Kirke

Additional Information

<u>Says this → response 2 Pevenisi</u>	<u>1st meeting Pevenisies = with Dr. Kirke</u>
<u>Sibling concerns about Lucy</u>	_____
<u>Several scenes later all Pevenisies</u>	_____
<u>enter → 2 Narnia</u>	_____

Sample for Box A-6

Sample Directed Brainstorming Box 2

Quote 2: "If the witch knew the true meaning of sacrifice, she might have interpreted the deep magic differently."

Aslan

Additional Information

<u>After Susan/Lucy discover Aslan =</u>	<u>Shows triumph of good over evil</u>
<u>come back 2 life</u>	<u>Be witch thought she = trampled</u>
_____	_____
_____	_____

Sample for Box A-6

Sample Directed Brainstorming Box 3

Quote 3: "He's not a tame lion."

Mr. Tumnus

Additional Information

<u>As Lucy/Mr Tumnus observe</u>	<u>Lucy replies 2 this = ..."but he is good."</u>
<u>Aslan walking by sea right before he →</u>	_____
<u>away from Narnia</u>	_____
_____	_____

Sample for Box A-6

<> **A-6.** Write the three quotes and the character who said them, along with any other information that you think you want (from your “research” above) in the Directed Brainstorming Boxes (DBB) provided.

(1) **You might want information about when the quote was spoken**, who it was spoken to, the impact of the quote, the movie it came from, the reason it was said, etc.

(2) The **type and amount of additional information that you will need for your essay will depend upon the “LINK”** of your quotes. You may desire to find various types of information:

- a. If your quotes are by **one character, your “LINK” is the common character**-- his or her qualities, actions in the movie, etc.
- b. If your quotes are **from the same movie, your “LINK” is that movie**. While you might need information about each one's author, you will likely want to gather information about how each quote fits into the whole movie.

(3) Be sure you **include enough information in your Directed Brainstorming Box to write seven to ten sentences** for each paragraph/quote. (You will organize this information in a little while as you create an outline.)

Directed Brainstorming Box 1

Quote 1: _____

Additional Information

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

Box A-6

Directed Brainstorming Box 2

Quote 2: _____

Additional Information

_____	_____
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Box A-6

Directed Brainstorming Box 3

Quote 3: _____

Additional Information

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Box A-6

Lesson B. Research and Study Skills: Design the “Working” Thesis Statement

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

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

For instance, if you were writing an opening sentence about one of your paragraphs, like your quote by Aslan from *The Lion, The Witch, and The Wardrobe*, you might say *Aslan declares that good will always triumph because evil powers do not understand good*.

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

For example, *Professor Kirke, Aslan, and Mr. Tumnus make three insightful and intriguing statements in the movie The Lion, the Witch, and the Wardrobe*.

<> **B.** Now that you have thought about your quotes and researched them, you are probably ready to **write a “Working” Thesis Statement** about your essay:

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

Sample “Working” Thesis Statement

Professor Kirke, Aslan, and Mr Tumnus make three insightful and intriguing statements in the movie *The Lion, the Witch, and the Wardrobe*.

Sample Box B

My “Working” Thesis Statement for this essay: _____

Box B

Lesson C. Write On: Inserting Quotes in Outline

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

General Quote Inclusion in Outline

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

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

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

Box C-1

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

Citation Examples for "People" Quotes in Outline

(Already Quoted in the Source)

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

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

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

Box C "People"

Citation Examples for "Book" Quotes in Outline

(Lifted Text--Not Already Quoted in the Source)

- A. A "book quote" may come from a book, newspaper, magazine, web site, etc.--any words you lift from a source and make into a quote.
- B. Lifted text words were not quoted in your source, but any time you use any words, word-for-word, they must be quoted with quotation marks since they belong to someone else.
- C. When you quote a source, you will just lift words from a book (or other source) and put them in your essay or report, along with quotation marks and the name of the source.
- D. Be sure to include information about the source where you lifted the text--name, author, credentials, etc.:

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

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

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

Box C "Book"

Lesson D. Study Skills and Prewriting: Outline Original Paragraphs

<> D. Outline each paragraph of your expository quotation essay on the outlining lines provided:

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

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

All--Paragraph A of Body

Topic of PoB-A--First Quote: _____

LINK/Transition (+) _____

LINK/Transition (+) _____

Support Sentence 1 (SS-1) _____

SS-2 _____

SS-3 _____

SS-4 _____

SS-5 _____

SS-6 _____

SS-7 _____

SS-8 _____

SS-9 _____

SS-10 _____

All--Paragraph B of Body

Topic of PoB-B--Second Quote: _____

LINK/Transition (+) _____

LINK/Transition (+) _____

Support Sentence 1 (SS-1) _____

SS-2 _____

SS-3 _____

SS-4 _____

SS-5 _____

SS-6 _____

SS-7 _____

SS-8 _____

SS-9 _____

SS-10 _____

All--Paragraph C of Body

Topic of PoB-C--Quote: _____

LINK/Transition (+) _____

LINK/Transition (+) _____

Support Sentence 1 (SS-1) _____

SS-2 _____

SS-3 _____

SS-4 _____

SS-5 _____

SS-6 _____

SS-7 _____

SS-8 _____

SS-9 _____

SS-10 _____

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

Lesson E. Write On: Quote Rules and Samples

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

Punctuation Rules

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

Speech Tag Rules

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

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

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

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

Details of Quote Rule -- With Beginning Speech Tag:

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

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

Details of Quote Rule -- With Ending Speech Tag:

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

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

Lesson F. Composition: Writing Original “Expository” Essay

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

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

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

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

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

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

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

- (1) Read the body of your essay aloud to yourself, and consider these options for opening your essay.
 - a. **Introduce quotes** described in the essay
 - b. **Definition** and definition information--define movie or memorable
 - c. A song or a poem--from the movie and relating to your quotes
 - d. A **story**--about someone affected by your quotes or from the movie
 - e. A **dialogue** of your quoted character and another person (in the case of all three quotes by the same person) or of two characters about their quotes
 - f. **Informative** paragraph

- (2) **In your notes, plan on what you will include in your Thesis Statement.* (You may tweak your original Thesis Statement to fit in your Opening Paragraph however you see fit.)**
 - a. Remember, a Thesis Statement is a statement that **tells the “thesis” of your paper--what your entire paper is about.**
 - b. It should be a sentence or two in length and should introduce your reader to your topic.
 - c. It **may be at the very beginning of your Opening Paragraph or at the end of your Opening Paragraph.**
 - d. It **should bridge the gap between your catchy Opening Paragraph and the body of your essay.**

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

- (4) You may just jot down some thoughts, references, etc., for your Opening Paragraph notes, or you may create a “Sentence-by-Sentence” Outline like you did for the body of your essay.

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

Notes for Opening Paragraph

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

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

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

↔ H-1. Now that you have written the body and Opening Paragraph of your essay, you are ready to write a Closing Paragraph.

(1) **Your Closing Paragraph will include a Thesis Statement “Reloaded.”**

- a. Remember, a **Thesis Statement “Reloaded”** is a statement that “closes” your paper--sums up what your entire paper is about.
- b. It should be a sentence or two in length and should close your essay.
- c. It may be at the very beginning of your Closing Paragraph or at the end of your Closing Paragraph.
- d. It should bridge the gap between your catchy Closing Paragraph and the body of your paper.
- 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 essay, if desired.
- g. Be sure your Thesis Statement “Reloaded” is not identical to your Thesis Statement---it should be “reloaded” with the key words still in it.

(2) Write enough notes for **6-8 sentences** on the lines provided, again not worrying about the order, having too much information, etc.

(3) You may just jot down some thoughts, references, etc., for your Closing Paragraph notes, or you may create “Sentence-by-Sentence” Outline like you did for the body of your essay.

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

Notes for Closing Paragraph

<> H-2. Follow these steps for writing your Closing Paragraph:

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

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

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

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

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

Note: Language Arts Lady Store, 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 J. Composition: Final Copy Original Expository Essay

<> J-1. **Write the final copy of your essay** 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 essay since you completed the Checklist Challenge?

Optional--Checklist Challenge Coding

Your teacher may desire for you to code your CC for her so that she can grade it/check it more easily. The following steps will help you learn to code your CC for your teacher. For more help on this, see "Tools and Tricks" produced 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 1

Checklist Challenge for Projects 1 & 2: Original Expository Quotation Essay

Three Quotes From a Non-Animated Family Movie

Complete the Checklist Challenge by using these guides:

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

All ALL LEVELS

B BASIC LEVEL only

E EXTENSION only

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

All All All All

All

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

 Focus on content errors at this time.


All All All All

All

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

Be sure to circle all of the following verbs:

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

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

All All All All

All

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

<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

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

Examples:

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

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

All All All All

All

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

Examples:

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

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

All All All All

All

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

Banned Word List

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

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

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

All 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 essay. Do not be afraid to use words you cannot spell! Use spell check on the computer or a dictionary to spell these challenging words.**

All

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

Examples:

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

Tips

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

All

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

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

All

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

Examples:

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

All

All

All

All

All

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

Instead of:

tree
kind
grass

Use:

maple
compassionate
blades

Instead of:

deep
turn
loud

Use:

bottomless
swerve
obnoxious

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

All

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

Consider the following ideas:

- Something catchy: "A Professor, a Lion, and a Faun"
- Something bold: "Imagine Hope"
- A song title or line: "A Whole New World"
- A Scripture: "Seek Wisdom"
- Something informative: "Wisdom from Namia"
- Something biblical: "Wise Words"
- Something about character: "Search for Truth"
- Other: "Superb Speech"

☞ **Tips:**

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

All

All

All

All

All

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

Examples:

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

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

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

All

All

All

All

All

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

Examples:

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

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

B

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 CS, cc CS 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).**

B

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

Examples:

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

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

B

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 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

E

E

E

E

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

Examples:

• **Appositive:**

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

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

• **Compound verbs:**

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

➡ **Subject + verb + verb**

- **Subordinate clause placement:**

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

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

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

- **Another non-essential opener:**

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

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

🔑 **Phrase + CS**

- **Subordinate clause placement mid sentence:**

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

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

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

- **Conjunctive adverb:**

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

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

🔑 **CS; CA, CS**

- **Conjunctive adverb within a sentence:**

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

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

🔑 **CS, CA, CS**

- **Dash preceding clause or phrase:**

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

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

🔑 **CS--CS**

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

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

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

🔑 **CS , cc CS**

- **Semicolon between two complete sentences:**

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

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

🔑 **CS ; CS**

- **Colon usage:**

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

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

🔑 **CS : CS**

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

All All All All

All

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

Projects 3 & 4: Original Informative Research Report

Ways Animal Treatment and Animal Treatment Laws Have Changed in Zoos, Circuses, and Aquariums Throughout History

Overview of Research Report on Animal Treatment

You will be writing an Informative Research Report over the next two weeks. **An Informative Report is a report that informs a reader.** It has factual information in it about a topic.

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 **ways animal treatment and animal treatment laws have changed in zoos, circuses, and aquariums throughout history.** You may choose from one of the topics listed or choose a different one according to your teacher's instructions.

- A. Laws
- B. Years (showing change)
- C. Animals
- D. Places
- E. Important People
- F. Other

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. Color-Coded Research
- C. Outlining Cards
- D. Quotation Inclusion
- E. Transitions in Chronological Writing
- F. Merging Sources
- G. Opening Paragraph Instruction
- H. 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: *Detailed Discussion of the Laws Affecting Zoos*

(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): Migratory Bird Treaty of 1918 (MBTA)

Topic of Paragraph of Body B (PoB-B): Marine Mammal Protection Acts (MMPA)

Topic of Paragraph of Body C (PoB-C): Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES)

Topic of Paragraph of Body D (PoB-D): Animal Welfare Act of 1966 (AWA)

Topic of Paragraph of Body E (PoB-E): Animal and Plant Health Inspection Service (APHIS)

Topic of Paragraph of Body F (PoB-F): Association of Zoos and Aquariums

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 MBTA information (information for your first paragraph) in your Overview Source is highlighted in blue, the Topic of PoB-A (the MBTA) 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 Migratory Bird Treaty Act, Explained
and
(2) Explainer: What is CITES and Why Should we Care

- (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-B: Marine Mammal Protection Act

Support Sentence (SS) 1: includes sea otters/
whales/manatees

SS 2: Get permit from USFWS/NOAA

SS 3: USFWS guards land-first animals/
NOAA guards sea-first animals

*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 animal treatment laws, your “Overview Source” needs to contain information about many aspects of animal treatment laws.
- (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 be helped in this 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 animal treatment laws, you might write, *The Animal Welfare Act of 1966 (AWA) is the broad piece of legislation that regulates the treatment of animals in almost all types of facilities in the United States.* This would tell your reader that your paragraph is going to be about the Animal Welfare Act.

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 the Animal Welfare Act. The Thesis Statement must tell what the entire report is about.

Your Thesis Statement for the animal treatment laws report might be *Numerous laws, treaties, and organizations have been created over the last century to limit the killing and capturing of animals and treat them humanely in captivity.*

<> 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

**Numerous laws, treaties, and organizations have been created over the last century to limit the killing and capturing of animals and treat them humanely in captivity.*

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 printed 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 the Migratory Bird Treaty Act, for example) with a pink highlighter, highlight all of the Migratory Bird treaty Act information in your Overview Source (that you think you might want to use) with that same pink 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 **one or two 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 Migratory Bird Treaty Act 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 Migratory Bird treaty Act.
- 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 Migratory Bird Act but just a small amount of information about the Animal Welfare Act while your second source (or others) might be stronger on the Animal Welfare Act.
- 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 the U.S. Fish and Wildlife Service, 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 Britannica,...).**
- 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: "The MBTA provides that it is unlawful to pursue, hunt, take, capture, kill, possess, sell, purchase, barter, import, export or transport any migratory bird, or any part, nest, egg of any such bird, unless authorized under a permit issued by the Secretary of the Interior." U.S. Fish and Wildlife Service--National Audubon Society⁺

- 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: "The MBTA provides that it is unlawful to pursue, hunt, take, capture, kill, possess, sell, purchase, barter, import, export or transport any migratory bird, or any part, nest, egg of any such bird, unless authorized under a permit issued by the Secretary of the Interior." U.S. Fish and Wildlife Service (U.S. Fish and Wildlife Service, managing agency of the MBTA--National Audubon Society).

“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:

"From public zoos and private collections to small roadside attractions housing exotic animals, entertainment animals used at circuses, theme parks, and carnivals, these facilities are all subject to the Animal Welfare Act"--("Detailed Discussion of the Laws Affecting Zoos" by Kali S. Greech, MSU College of Law Animal Legal & Historical Center).

***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: 4 zoos 2 import animals need 2 obey CITES

In your report, it might say: For zoos to import animals from other countries, they must abide by the terms of the convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES).

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 Migratory Bird Treaty Act and the Animal Welfare Act 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 Animal Treatment Laws Throughout History

<> 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: *MBTA, MMPA, and CITES all regulate zoos' acquisitions of animals, but other laws govern the treatment of these zoo animals.*

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 **animal 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 Research Report--Ways Animal Treatment Laws Have Changed Throughout History

In 1902, President Theodore Roosevelt stomped out into the wilds of Mississippi to hunt bears with the governor. When the President had not even sighted a bear after three days, the guides tied the first one they discovered to a tree. Then, they led the President to the spot and invited him to shoot the animal. Feeling compassion on the helpless creature, however, Roosevelt refused to kill it. Inspired by TR's behavior, newspapers throughout the country published cartoons illustrating the episode and connecting Theodore Roosevelt with protecting animals. He would indeed further this cause throughout the rest of his presidency through laws conserving the nation's natural resources, including all living things. Building on the efforts of early animal advocates like him, people throughout the 20th century would create numerous laws, treaties, and organizations to limit the killing and capturing of animals and treat them humanely in captivity. **[Opening Paragraph]**

The Migratory Bird Treaty Act of 1918 (MBTA) protects over 1,000 species of birds and regulates how many of these creatures zoos can hold in captivity. Adopted by Congress after Canada created it, the MBTA is one of the oldest wildlife protection agreements in the world. According to the U.S. Fish and Wildlife Service, "The MBTA provides that it is unlawful to pursue, hunt, take, capture, kill, possess, sell, purchase, barter, import, export, or transport any migratory bird, or any part, nest, or egg of any such bird, unless authorized under a permit issued by the Secretary of the Interior" (qtd. in National). Therefore, zoos, under the MBTA, have to get permits from the Secretary of the Interior (specifically, the U.S. Fish and Wildlife Service [USFWS]) to "possess" (keep for public exhibition) any of the birds protected under this law. That includes birds as common as the American robin or the Canada goose and as obscure as the long-billed dowitcher or Middendorff's grasshopper-warbler. This now century-old agreement has protected numerous birds from extinction (including the snowy egret, the wood duck, and the sandhill crane) while still allowing some of these birds to be captured and exhibited for the public's enjoyment. However, numerous animals exist that are not birds, and that is where other laws come into play. **[PoB-A: Migratory Bird Treaty of 1918 (MBTA)]**

Passed in 1972, the Marine Mammal Protection Act (MMPA) is similar to the MBTA, as it also requires zoos to draw permits to capture animals under the act's protection. These creatures include everything, from sea otters to manatees to whales, that lives in seas and seashore possessed by the United States. Depending on the animal, a permit must be drawn from either the USFWS or the

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

National Oceanic and Atmospheric Administration (NOAA). Sea otters, marine otters, walruses, polar bears, manatees, and dugongs are under the protection of USFWS, while NOAA guards seals, sea lions, whales, and dolphins. Congress has continued to modify MMPA to balance giving permits for public display or scientific research and preserving the optimal population of every sea creature. Both the MBTA and MMPA play an important role in protecting animals; however, there is an even more significant law related to protecting creatures. **[PoB-B: Marine mammal Protection Acts (MMPA)]**

For zoos to import animals from other countries, they must abide by the terms of the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES). The International Union for Conservation of Nature (IUCN) created this treaty in 1973, and 183 nations have ratified it. Under CITES, 35,000 species are protected from illegal exportation or importation that could result in their extinction. At each meeting of the IUCN, the members place each of these animals in one of three categories: Appendices I, II, or III. Trade in Appendix I creatures—like Asian elephants or western gorillas—is completely banned because these beasts are highly endangered. For Appendix II animals, which include the great white shark and the American black bear, limited trade is allowed, but it must meet specific conditions. Finally, Appendix III species—including the two-toed sloth and the alligator snapping turtle—only need an export permit and a certificate of origin to be traded, since they are only endangered in one country. MBTA, MMPA, and CITES all regulate zoos' acquisitions of animals, but other laws govern the treatment of these zoo animals. **[PoB-C: Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES)]**

The Animal Welfare Act of 1966 (AWA) is the broad piece of legislation that regulates the treatment of animals in almost all types of facilities in the United States. According to Michigan State University's College of Law's Animal Legal & Historical Center, "From public zoos and private collections to small roadside attractions housing exotic animals, entertainment animals used at circuses, theme parks, and carnivals, these facilities are all subject to the Animal Welfare Act" (Grech). Under the AWA, any person or organization that buys or sells animals must be registered, licensed, and open to unannounced inspections by the Animal and Plant Health Inspection Service (APHIS). To avoid fines, these businesses must treat all warm-blooded animals they possess according to the AWA-established, minimally acceptable standard for caring for these creatures. However, this law does not regulate the treatment of lab birds, lab rats, lab mice, farm animals, and cold-blooded animals (insects, fish, reptiles, and amphibians). The AWA has been amended eight

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

times, but no matter the regulations, the inspections of APHIS are what keep zoos and all other organizations responsible for the humane care of their animals. **[PoB-D: Animal Welfare Act of 1966 (AWA)]**

Established in 1972, APHIS combined several previous bureaus into one regulatory agency with tasks including the enforcement of the AWA. Specifically, APHIS has the responsibility to work through trade issues related to the health of animals or plants in addition to preventing and stopping inhumane treatment of animals. To accomplish these tasks, 104 APHIS inspectors make yearly visits to the roughly 2,000 licensed animal facilities in the United States. These men and women make several announced visits prior to licensing a facility, but every other visit is unannounced. Also, the head of APHIS's Veterinary Services program is considered the Chief Veterinary Officer of the United States and represents the U.S. at the World Organization for Animal Health (OIE), the international association that coordinates animal disease control efforts. So, this organization is the primary U.S. agency responsible for regulating animal affairs, from treatment to trade to disease. However, since APHIS only holds organizations to the minimum requirements of the AWA, zoos themselves have formed an association that holds its members to higher standards. **[PoB-E: Animal and Plant Health Inspection Service (APHIS)]**

The 232 members of the Association of Zoos and Aquariums (AZA), which was founded in 1924, must abide by the regulations of the organization regarding best animal care practices. To become a member of the AZA, according to the organization's bylaws, "institution members shall be zoological parks, aquariums, wildlife parks, and oceanariums...having as their primary business the exhibition, conservation, and preservation of the earth's fauna in an educational and scientific manner" (Association). So, numerous well-known zoos, aquariums, and parks are members of the AZA including Brookfield Zoo, John G. Shedd Aquarium, Monterey Bay Aquarium, SeaWorld, and Disney's Animal Kingdom. To remain a member, an organization must ensure that all its animals are cared according to the current best practices established by the AZA. Also, member organizations have to carefully dispose of animals, refusing to sell them at public auctions where they could fall into the hands of black market dealers. Though

Box A-1

not every institution is a part of AZA, its regulations keep captive animals in North America in the best conditions possible, due to its exceptionally stringent standards. **[PoB-F: Association of Zoos and Aquariums]**

These six laws, treaties, and organizations are the result of a century of efforts to protect animals from excessive hunting and mistreatment while in captivity. The MBTA, the MMPA, and the AWA accomplish this goal in the U.S. by utilizing Federal agencies like the USFWS, NOAA, and APHIS. The AZA, meanwhile, reaches this mark in North America through private agreements between organizations involved in the exhibition of animals. Finally, CITES achieves this on a global scale through collaboration between numerous countries. On their various levels, through their unique structures, all of these people and laws preserve the incredible diversity and beauty of life on this globe. **[Closing Paragraph]**

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

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

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.

Outlining Cards

PoB-G: _____
(Optional-7th aspect)

Opening/Transition Sentence: _____

(_____)

SS1: _____

(_____)

SS2: _____

(_____)

SS3: _____

(_____)

SS4: _____

(_____)

SS5: _____

(_____)

SS6: _____

(_____)

SS7: _____

(_____)

SS8: _____

(_____)

SS9: _____

(_____)

SS10: _____

(_____)

PoB-H: _____
(Optional-8th 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.

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

Ways Animal Treatment and Animal Treatment Laws Have Changed in Zoos, Circuses, and Aquariums Throughout History

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 and follow the instructions in the CC Coding box, Box H.)

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: **“Animal Advocacy”**
- Something comical: **“A Whale of a Cause”**
- Something bold: **“Save the World”**
- A song title or line: **“Roar”**
- A quote: **“Creepeth Upon the Earth”**
- Something about character: **“Care for the Environment”**
- Something informative: **“Animal Treatment Regulations for U.S. Zoos”**
- Other: **“Animal Treatment Laws”**

➡ 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 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  town.

Insert space

He went  town.

Leave as it was before the mark was added.

He town went to.

Move



Make a new paragraph

Teacher Tips & Free Resources

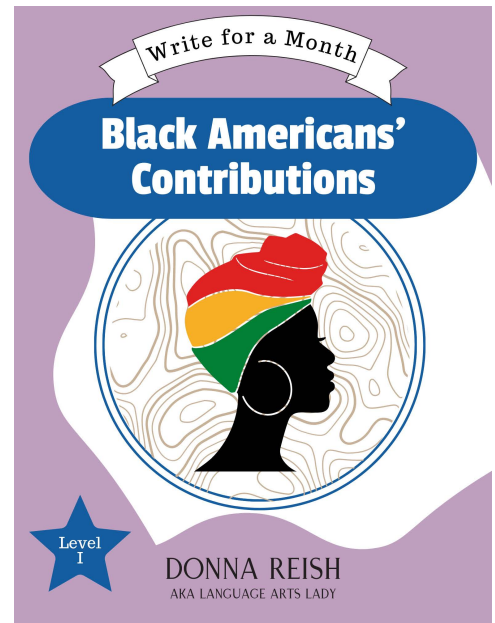
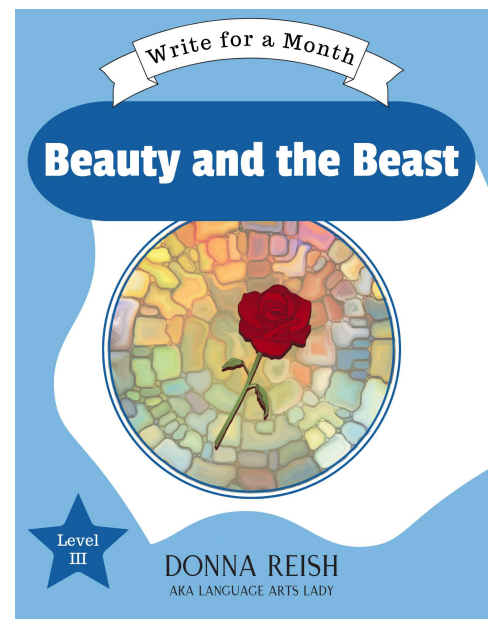
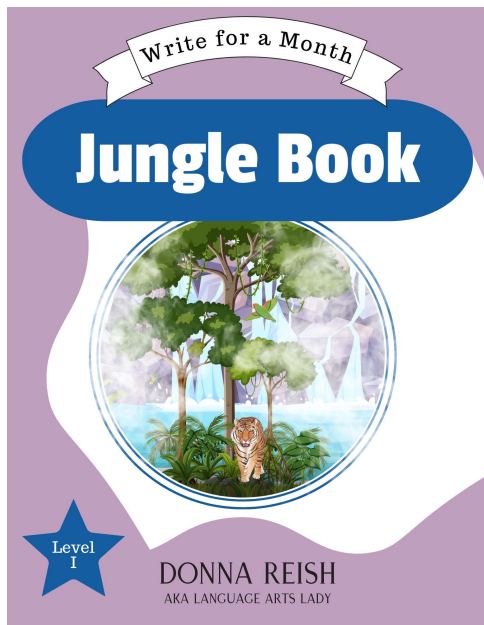


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Write-for-a-Month Series Titles



Write-for-a-Month Series Titles

Write for a Month

Toy Room



Level II

DONNA REISH
AKA LANGUAGE ARTS LADY

Write for a Month

Fairy Tales

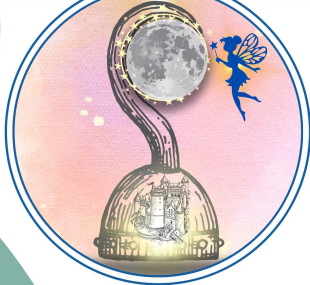


Level III

DONNA REISH
AKA LANGUAGE ARTS LADY

Write for a Month

Peter Pan



Level IV

DONNA REISH
AKA LANGUAGE ARTS LADY

Write for a Month

Twice-Told Tales



Level V

DONNA REISH
AKA LANGUAGE ARTS LADY

Click on My TPT Products

Bug on a Log
Preposition practice

Ladybug Dan™ Preposition Sentences

In blanks with prepositions:

from over above
within behind below

Student Sheets and Answer Keys

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

Tricky Tricks to Help II Stick
Posters

5 Parts of a
Sentence
TO HELP IT
STICK

Reference Ring

Beauty and the Beast

Preposition Practice

8 Parts of Speech Posters

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

Articles

Articles: Indefinite
an a the

Article =
NOUN MARKER
an a the

Articles: Definite
the

Using a or an

Using an

Using an

Articles Poster Set

Fairy Tale Writing

Fairy Tales:
How to Create and Write Using
Writing Boxes

Little Red Riding Hood
Level I

Sentence and Paragraph Writing
for Beginning Writers

Christmas Writing
Twice - Told Tale

Grades
6th, 7th
& 8th

Christmas: Original Creative Writing - Twice-Told Tale

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

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The Elves and The Shoemaker

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3rd, 4th,
5th & 6th

Beginning Think Fast Grammar Quiz

Grammar Quiz and Answer Key

Christmas Writing

Grades
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& 8th

Three Holiday Traditions Essay -
Level III

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Three Holiday Traditions

Color and Read,
Mowgli!

the
ABC
Sounds Song
Packet

Aa Bb Cc

Baby Shark Plays
by Donna Reish

Twice-Told Tales

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

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Teaching Services



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

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

Want daily grammar, writing, & teaching tips? Follow me
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