

Write for a Month

Fairy Tales



Level
V

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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:

- Beginning Writing Boxes--Harriet Tubman
- Sentence-by-Sentence Outline--George Washington Carver

Skills:

- Introduction to the Sentence-by-Sentence (S-by-S) Outline
- Creating an S-by-S Outline
- Writing From a S-by-S Outline
- Writing with Adjectives
- Writing with Adverbs
- Outlining Symbols
- S-by-S Outlining
- Optional: Advanced Checklist Challenge Coding

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: Fairy Tales--Level V

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Projects 1 & 2: Original Informative Research Report

History of One Fairy Tale

Overview of Research Report on The History of One Fairy Tale

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 the history of one fairy tale**. You may choose from one of the topics listed or choose a different one according to your teacher's instructions.

- A. Cinderella
- B. Beauty and the Beast
- C. The Frog Prince
- D. Little Red Riding Hood
- E. The Three Little Pigs
- F. Robin Hood
- G. Jack and the Beanstalk
- H. Thumbelina
- I. Chicken Little
- J. Rapunzel
- K. 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. Outlining Cards
- C. Quotation Inclusion
- D. Transitions in Chronological Writing
- E. Merging Sources
- F. Opening Paragraph Instruction
- G. Closing Paragraph Instruction

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

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

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

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

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

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

Topic: _____

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

Quick-Look Boxes

For Overview Source Method and "Color-Coded Research"

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

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

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

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

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

Example: *9 Cinderella Stories You Might Not Know*

(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): The Greek Cinderella

Topic of Paragraph of Body B (PoB-B): The Chinese Cinderella

Topic of Paragraph of Body C (PoB-C): The Italian Cinderella

Topic of Paragraph of Body D (PoB-D): The French Cinderella

Topic of Paragraph of Body E (PoB-E): The German Cinderella

Topic of Paragraph of Body F (PoB-F): The American Cinderella

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 Greek Cinderella information (information for your first paragraph) in your Overview Source is highlighted in blue, the Topic of PoB-A (the Greek Cinderella) 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) "Disney Didn't Invent Cinderella. Her Story is at Least 2,000 Years Old" and
(2) Is This Egyptian Fable the Oldest Cinderella Story?

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

PoB-A: The Greek Cinderella

Support Sentence (SS) 1: From Greek historians Herodotus/Strato

SS 2: Different versions/same storyline

SS 3: Rhodopis Greek girl → Egypt mistreated by older slaves

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

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

Let's Get Started!

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

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

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

- (1) The first purpose of the “Overview Source” is to determine what information (paragraph topics) you want to include in your paper--and to give you a “big picture” look at your topic.
 - a. When you have a strong Overview Source, it is simple to decide what your paragraph topics will be.
 - b. While your “Overview Source” will be excellent for giving you your paragraph topics, you will not be permitted to get more than **33%** (Extension 25 %) of your report’s information (notes on your Outlining Cards) from that source.
- (2) You want to choose an Overview Source for this that contains information about all aspects of your topic. For example, if you are writing about the history of Robin Hood, your “Overview Source” needs to contain information about the history of Robin Hood.
- (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 the process is to write what is known as a **Thesis Statement**—a **statement declaring what your entire paper is going to be about**. This is similar to when you learned how to write the opening sentence (Topic Sentence) of a paragraph—a sentence that tells what your entire paragraph is about.

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

For instance, if you were writing an Opening Sentence (or Topic Sentence) about **one** of the paragraphs in your report about the History of Cinderella, you might write, *The next written version of the Cinderella tale appeared in China in 900 AD* . This would tell your reader that **your paragraph is going to be about the the History of Cinderella**.

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 Chinese Cinderella. The Thesis Statement must tell what the **entire report is about**.

Your Thesis Statement for the history of Cinderella report might be *Numerous cultures possess a version of the Cinderella fairy tale; thus, the story familiar to Americans today stems from stories as old as the fifth century BC*.

<> **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 cultures possess a version of the Cinderella fairy tale; thus, the story familiar to Americans today stems from stories as old as the fifth century BC.*

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 Greek Cinderella for example) with a pink highlighter, highlight all of the Greek Cinderella 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 two or three other sources (based on your assigned number of sources) that contain information about your topic and that you think will help you write your report--and continue with the “Color Coded Research”:

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

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

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

- a. In other words, if your Greek Cinderella 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 Greek Cinderella.
- 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 Greek Cinderella but just a small amount of information about the German Cinderella while your second source (or others) might be stronger on the German Cinderella.
- b. Mark (via “color coding”) all information from all source(s) that you think you will be able to use in your report.

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

(1) Get your topics from your Overview Source.

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

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

Lesson C. Study Skills/Research: Quotation Inclusion

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

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

Two Types of Quotes

(1) People Quotes

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

(2) Lifted text

- a. *Words that you lift from your source and include word-for-word with a speech tag that indicates the book, encyclopedia, or article from which you obtained the information (According to Curiosity...).*
- 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: “While the events in his tale are not unique, Perrault most likely invented the glass slipper--there is not trace of it before his version--perhaps as an ironic device since it is a fragile thing...” SurLaLunefairytales.com
SurLaLunefairytales.com--Interesting Literature

- 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: “How many times do you read about ‘the Cinderella story,’ the story of the underdog, the story of the ordinary human being, often subjected to cruelty and ignorance and neglect, who somehow triumphs? Kenneth Branagh (Kenneth Branagh, director of 2015 live-action Cinderella movie adaptation--Brainyquote)*”

“Lifted Text” Quotes

Words Not Already Quoted in Your Source

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

Example on Outlining Lines:

“It starts with our heroine, then known as Zezolla, being convinced by her governess to kill her stepmother. She does, and the governess promptly moves in with her six daughters”
-- (“Is This Egyptian Fable The Oldest Cinderella Story?” Reuben Westmaas, Curiosity)

***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: Charles Perrault Cinderella → direct source 4 modern Cinderella

In your report, it might say: Charles Perrault wrote the version of Cinderella that provides the most direct source material for the modern Cinderella tale.

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 Greek Cinderella and the German Cinderella 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 The History of One Fairy Tale

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

Sentence-by-Sentence Outlining Symbols

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

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

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

can mean *number, pound, or numeral*

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

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

@ can mean *at, to, from*

\$ can mean *money, cost, expensive*

^ can mean *up, above, more*

++ can mean *most important, more important*

“ ” can be spoken words or special words

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

& shows *and*

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

Box E-1

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

Opening Sentence or Transition Sentence?

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

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

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

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

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

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

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

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

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

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

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

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

Box E-2

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

Transition Words and Phrases

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

To Indicate Time or Order

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

To Show Addition or More

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

To Indicate Space or Directions

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

To Emphasize

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

To Give an Example or Illustration

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

Box E-3 (continued on next page)

Box E-3 (continued from previous page)

To Give Details or Specific Example(s)

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

To Show the Results of or Consequences of Something

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

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

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

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

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

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

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

- (1) Read the body of your report aloud to yourself, and consider these options for opening your report.
 - a. **Statistics:** How many versions of your chosen tale are there in the world?
 - b. **Story:** A story about how your chosen tale was 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 tale was used or adapted (make-believe or real)
 - e. A **dialogue:** Two or more characters in your chosen tale discussing what they felt during some of the events of their tale
 - f. A **rhyme or poem**
 - g. **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 **6-8 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.

<> **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. **Write or key the final copy** of your list of **Works Cited**.
- <> I-3. Create a **cover page** for your research report as modeled.
- <> I-4. **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 Cover Page

Research Report:
“Footwear, Fairies, and
Fish Bones”

Prepared for
Mrs. Reish
by
Zachary Kieser

Spring 2019

Ninth Grade

Sample Research Report--History of One Fairy Tale

Zachary Kieser
9th Grade

Spring 2019

"Footwear, Fairies, and Fish Bones"

"Hi, I'm Rhodopis. What's your name? I love your shoes. Unique footwear leads to success. I should know, since one of my sandals allowed me to marry the king of Egypt!"

"Nice to meet you, Rhodopis! My name is Ye Xian. Believe it or not, but these shoes helped me marry a king as well!"

"Hi ladies! My name is Zezolla, and I overheard your conversation about shoes. Amazingly, mine also helped me find a king to marry!"

"I can't believe I'm hearing all these stories that are just like mine. This is crazy, but my glass slippers also helped me find my spouse, a prince! My name is Cinderella, by the way."

"Why are all of our stories so similar? My name is Aschenputtel, and my golden shoes also helped me marry a prince, just like Cinderella here." **[Opening Paragraph--- Dialogue is broken up in paragraphs when a speaker changes. All of these "paragraphs" of dialogue comprise a dialogue opening.]**

Numerous cultures possess a version of the Cinderella fairy tale; thus, the story familiar to Americans today stems from stories as old as the fifth century BC. The first versions of the Cinderella tale come from the Greek historians Herodotus (who lived in the fifth century BC) and Strabo (who lived in the first century BC). Though their versions differ from each other, the basic storyline remains the same. Rhodopis, a Greek slave girl in Egypt, experiences mistreatment from her fellow servants. One day, either a hawk or an eagle steals her sandal. According to Vox, "drops it in the lap of an Egyptian king," who starts a search for the owner of the shoe. He eventually finds Rhodopis, falls in love with the slave girl, and marries her. So, although this story does not involve a wicked stepmother, evil stepsisters, or magical transformations, it bears many similarities to the modern Cinderella tale. **[PoB-A: The Greek Cinderella]**

Box A-1 (continued on next page)

The next written version of the Cinderella tale appeared in China in 900 AD. This story revolves around a girl named Ye Xian, who possesses only one friend, a talking fish. Ye Xian's wicked stepmother kills the fish and feeds it to Ye Xian's stepsister. This crushes Ye Xian, but the fish's spirit remains in its bones, giving them the power to grant one wish. Ye Xian wishes for a beautiful dress and shoes, so she can attend the king's ball. Ye Xian loses her shoe at the party, the king searches for the owner of the shoe, and when he discovers Ye Xian, he marries her. Then, the king stones to death Ye Xian's stepmother and stepsister, punishing them for their wickedness. So, although this Cinderella story contains the familiar wicked stepmother, evil stepsister, and magical transformation, it ends much more bloodily than the modern Cinderella story. **[PoB-B: The Chinese Cinderella]**

Compared to the Chinese version of the story, the first European version of the Cinderella tale differs noticeably from the modern story. The story, *La Gatta Cenerentola*, comes from the pen of the Italian author Giambattista Basile. Published in 1634, it tells the story of a girl named Zezolla. Curiosity.com describes the beginning of the story this way: "It starts with our heroine, known then as Zezolla, being convinced by her governess to kill her stepmother. She does, and the governess promptly moves in with her six daughters." At this point, Zezolla loses her status and rank, as her former governess sends her to the kitchen and renames her Cenerentola. Then, magic gives Zezolla beautiful clothes to wear to the king's ball, which she attends three times. The final time, she loses her shoe, the king searches for the owner of the shoe, the king finds her, and they get married. So, this story still resembles the modern Cinderella, but Cinderella herself commits murder in this tale, unlike the Greek, Chinese, or modern takes on this story. **[PoB-C: The Italian Cinderella]**

Charles Perrault wrote the version of Cinderella that provides the most direct source material for the modern Cinderella tale. He published his story, named *Cendrillon*, in France in 1697. In his tale, the main character first receives the name Cinderella (when her stepmother and stepsisters force her to serve them and do the worst tasks). She's given the name because cleaning the fireplaces covers her with cinders. Her fairy godmother then rescues Cinderella from her miserable position by giving the girl fine clothes and glass slippers. Then, she uses a pumpkin and animals to create a carriage

Box A-1 (continued on next page)

and servants for Cinderella. The story then finishes with the sequence of the ball, the lost shoe, the shoe-fitting, and the marriage to the prince. One of the few differences between the Perrault version and the modern Cinderella story comes when Cinderella forgives her stepsisters, gives them rooms in the palace, and arranges marriages for them with lords. **[PoB-D: The French Cinderella]**

Though Perrault's story most directly influenced the modern Cinderella tale, in the 19th century, another version of the tale appeared, with numerous variances from the Perrault story. In 1812, the Brothers Grimm published *Aschenputtel*, a German version of the Cinderella story. The main elements of the wicked stepmother and stepsisters exist in this story, as does the abuse Aschenputtel faces. However, Aschenputtel receives her clothes, not from a fairy godmother, but instead after she cries so much at her mother's grave that magical trees filled with doves appear and clothe her in a beautiful dress and gold shoes. As in the other Cinderella stories, she then attends the ball and loses her shoe, causing the prince to set out in search of the shoe's owner. The story's ending then reveals a number of differences from the Perrault version. The stepsisters both cut off pieces of their feet to fit into the shoe, and the prince only discovers the deception when he sees blood in their shoes. The prince then finds Aschenputtel and marries her, and then the story ends, according to *Refinery29*, when "birds peck out the stepsisters' eyes at the wedding, and they go blind forever." **[PoB-E: The German Cinderella]**

The modern American Cinderella story comes from the Perrault tale as interpreted by Walt Disney in the 1950 animated movie *Cinderella*. Disney added more parts for talking animals to capitalize off of his success with magic creatures in *Snow White* and *Sleeping Beauty*. The Grimm version of the Cinderella story seems like a more logical candidate for being the basis of Disney's *Cinderella* movie because of its more recent origin. However, Disney wanted to make the movie kid-friendly, so he had no desire to feature the violent foot-chopping or eye-pecking of the Grimm version. The modern America idea of Cinderella having blond hair, blue eyes, and a blue gown comes from Disney and his co-workers' imaginations. Disney, though, did choose the elements of Cinderella's dress carefully to both reference European ball gowns and contain features of the post-World War II New Look style. So, the American Cinderella descends from numerous stories of the same type, with the first arriving thousands of years ago. **[PoB-F: The American Cinderella]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

Most cultures possess a version of the Cinderella story, which means versions of this tale first appeared as early as the fifth century BC. Regardless of the culture, the Cinderella story always centers around the idea of a character rising from extreme misery to incredible success. The American Dream embodies a similar concept, and that likely explains the popularity of Cinderella comparisons in American culture. As Kenneth Branagh, the director of the most recent live-action adaptation of Disney's Cinderella, asks rhetorically, "How many times do you read about 'the Cinderella story,' the story of the underdog, the story of the ordinary human being, often subjected to cruelty and ignorance and neglect, who somehow triumphs?" In the NCAA Division I Men's Basketball Tournament, fans often use the term "Cinderella" to describe a team who upsets a much higher-ranked team. In the realm of superheroes, the Captain America and Spiderman tales are Cinderella stories with science fiction magic transforming ordinary people into extraordinary humans. Often, we describe successful entrepreneurs as going from "rags-to-riches," a quite Cinderella-like idea. The Cinderella story, though thousands of years old, still possesses an incredible influence in today's culture.

[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 (Continued)

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

(_____)
SS1: _____

(_____)
SS2: _____

(_____)
SS3: _____

(_____)
SS4: _____

(_____)
SS5: _____

(_____)
SS6: _____

(_____)
SS7: _____

(_____)
SS8: _____

(_____)
SS9: _____

(_____)
SS10: _____

(_____)

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

(_____)
SS1: _____

(_____)
SS2: _____

(_____)
SS3: _____

(_____)
SS4: _____

(_____)
SS5: _____

(_____)
SS6: _____

(_____)
SS7: _____

(_____)
SS8: _____

(_____)
SS9: _____

(_____)
SS10: _____

(_____)

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

Outlining Cards (Continued)

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

(_____)
SS1: _____

(_____)
SS2: _____

(_____)
SS3: _____

(_____)
SS4: _____

(_____)
SS5: _____

(_____)
SS6: _____

(_____)
SS7: _____

(_____)
SS8: _____

(_____)
SS9: _____

(_____)
SS10: _____

(_____)

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

(_____)
SS1: _____

(_____)
SS2: _____

(_____)
SS3: _____

(_____)
SS4: _____

(_____)
SS5: _____

(_____)
SS6: _____

(_____)
SS7: _____

(_____)
SS8: _____

(_____)
SS9: _____

(_____)
SS10: _____

(_____)

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

Extra Outlining Cards

PoB-G: _____
(Optional - 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 1 & 2: Original Informative Research Report

History of One Fairy Tale

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: **“Footwear, Fairies, and Fish Bones”**
- Something comical: **“Do you Go by Zezolla, Cinderella, or Ashenputtel?”**
- Something bold: **“The Shoes of Power”**
- A song title or line: **“Someday My Prince Will Come”**
- A quote: **“Rags to Riches”**
- Something about character: **“Beauty Always Shines Through”**
- Something informative: **“Six Cinderellas”**
- Other: **“Super Shoes”**

➡ 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.*

Tips 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 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.*

Tips 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.*

Tips 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.

E

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

Examples:

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

All	All	All	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.

All

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

Punctuate appropriately:

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

☞ Interjections include words from the following rhyme:

My, well, oh
Wow, yes, no

All

Start one or more of your sentences with an **adverb** (*ly* word or other) (or more than one, according to your level). **If you have already done this, you should still “code” the CC check box(es) and the adverb opener(s) in your paper as directed by your teacher.**

Examples:

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

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

All

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.

All

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.

Projects 3 & 4: Twice-Told Tale

Pinocchio

Overview of Twice-Told Tale

I. TOPIC OF ASSIGNMENT

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

In this assignment, you will use a rewrite of the famous *Pinocchio* tale as a model to design a story of your own. However, instead of using *Pinocchio*, you will choose another animal or object that comes alive, runs away, and becomes a person at the end. You may choose one from the list below or come up with something different altogether:

- A. A tree
- B. A dog
- C. A car
- D. A chair
- E. Other

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

A. **Basic** students will write 20-40 scenes for the body (P'soB) (with dialogue in some).

B. **Extension** students will write 30-50 scenes for the body (P'soB) (with dialogue in some).

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

III. SENTENCES PER PARAGRAPH

Since you will include dialogue in your story, you will likely have more paragraphs--with fewer sentences in each one. In that case, you will need to count total number of sentences rather than paragraphs:

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

IV. OPENING PARAGRAPH

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

V. CLOSING PARAGRAPH

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

VI. SOURCES

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

VII. QUOTATIONS WITHIN YOUR STORY

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

VIII. WRITE ON/ADDITIONAL SKILLS

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

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

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

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

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

Pinocchio Model

The most skilled carpenter in the town of Tuscany was a man known as Master Cherry. One morning, Master Cherry was rummaging through his pile of logs. Suddenly he pulled out the piece of wood he wanted. Setting it down in front of him, he raised his hatchet to strike it. "Don't hit me too hard!" a voice cried.

[Scene 1: The log speaks]

Shocked, Master Cherry stopped mid-swing and glanced around the room. That's funny, he thought to himself, I thought I heard a voice. Swinging his hatchet again he knocked off several pieces of bark with a powerful blow. "Ow! That hurt!" came a voice again. Startled and now frightened, Master Cherry squinted his eyes and stared at the piece of wood. At this moment, a man named Geppetto opened the door to the workshop. "Good morning, Master Cherry!" he declared. **[Scene 2: Master Cherry's adventures with log]**

Shaking his head as he turned around, Master Cherry replied, "Good morning, Geppetto! What can I do for you today?"

"Well, I have decided to make a marionette, and I wondered if you might have a suitable log on hand."

"Ah, you could not have come at a better time!" Master Cherry replied with unusual heartiness. "That piece of wood behind me will make a perfect marionette, and you are welcome to take it."

"You are too kind, Master Cherry! How can I thank you enough?" Geppetto exclaimed as he picked up the block of wood.

"The pleasure is all mine," declared the carpenter, barely containing his relief.

"Good-bye and thank you, sir!" Geppetto called as he strode grinning out of the shop. **[Scene 3: Master Cherry/Geppetto dialogue about log]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

Geppetto returned to his tiny house. Though he had what he needed, his furniture was worn, and his fireplace was a painted picture on the wall. However, this did not bother him, and he joyfully placed his piece of wood in the center of the room. Admiring it he declared, "I'm going to name my puppet Pinocchio!" He immediately set to carving and soon he had created two eyes and a nose. As soon as he completed the mouth, it began laughing at him. Surprised but also delighted, Geppetto carved faster than before. **[Scene 4: Geppetto discovers Pinocchio]**

Eventually he reached the feet. He finished the first foot and turned his head to carve the rest of the other foot. Suddenly, Pinocchio viciously kicked him in the head. "Ouch! Bad Pinocchio!" Geppetto exclaimed. Careful to stay out of the way of the legs, Geppetto finished the puppet. Then, he stood back and admired his beautiful creation. **[Scene 5: Geppetto completes Pinocchio]**

No sooner had Geppetto bent down to pick up his tools, then Pinocchio sprinted out the door and down the street. Pinocchio was eventually caught by a policeman. When Geppetto arrived he grabbed Pinocchio by the neck and turned to take him home. The policeman, however, informed Geppetto that he would be imprisoned for mistreating Pinocchio. Laughing, Pinocchio sped away as the policeman led Geppetto away. **[Scene 6: Pinocchio escapes/Geppetto arrested]**

Hunger forced Pinocchio to return home; however, before he had time to search for food, he heard a cricket. He quickly spotted it on the wall and demanded, "Who are you?"

"I am the Talking Cricket!"

"Well, scram!" Pinocchio rudely replied.

"Not so fast, Pinocchio. Listen to what I have to say. You are only going to hurt yourself by disobeying Geppetto," the cricket pleaded.

"Ha! I'll hurt myself alright. I won't be able to have fun."

"That's exactly why you will hurt yourself. Those who only look to have fun will end up in the prison or the hospital." **[Scene 7: Pinocchio dialogue with Talking Cricket]**

Box A-1 (continued on next page)

“You’re wrong!” shouted Pinocchio, picking up a hammer lying on the workbench.

“Mark my words, you will regret what you’re—“

With a crunch the hammer crushed the cricket. Pinocchio had not wanted to kill the insect, but he was glad for the peace and quiet. He immediately began rummaging around for some food. He was unable to discover anything, so he propped his feet up on the stove and fell asleep. **[Scene 8: Pinocchio dialogue with Talking Cricket (cont.)]**

Pinocchio was startled awake by the sound of Geppetto calling to him. He leapt up and fell over; his feet had burned off! Pinocchio told his father that his feet were gone, and eventually Geppetto believed him. So, he climbed in through a window and began tending to the puppet. He crafted a new pair of feet for him and gave him the breakfast he had just bought. **[Scene 9: Geppetto returns/fixes Pinocchio’s legs]**

Pinocchio was obedient to Geppetto until the next morning. He had promised that he would go to school in return for Geppetto giving him the new feet. So, he set out with every intention of attending school. However, as he trotted along, he met a Fox and a Cat. They convinced him that his dad would want him to sell his schoolbook. They declared that he could plant the money he earned in the Field of Miracles and grow a coin tree. **[Scene 10: Pinocchio follows Fox and Cat]**

On their way to the Field of Miracles, the Fox and Cat insisted that they stop at an inn and sleep for the night. They each had separate rooms, and while Pinocchio was sleeping, the Fox and Cat snuck away. They left a message with the innkeeper, instructing Pinocchio to meet them at the Field of Miracles. However, they disguised themselves as bandits and lay in wait for him at a tree near the path. When Pinocchio arrived they caught him, and hung him from a tree. When he did not die, they grew bored and slunk away. **[Scene 11: Fox and Cat attempt to kill Pinocchio]**

Meanwhile, a fairy, who lived in a nearby house, spotted Pinocchio and sent a falcon to rescue him. The falcon carried Pinocchio to the Fairy’s house, where she gave him medicine to revive him. Then, she questioned him about what he was doing with the gold coins. He lied to her, and immediately his nose grew so long that he could not turn around. The Fairy informed him that this had happened because he lied, and she called woodpeckers to come and shorten his nose. Then, she sent for Geppetto to come live with Pinocchio in her house. **[Scene 12: Fairy rescues Pinocchio]**

Box A-1 (continued from previous page)

While Pinocchio was waiting for his father outside the Fairy's house, the Fox and Cat appeared. They convinced him to continue his journey to the Field of Miracles with them. When the Fox, the Cat, and Pinocchio reached the Field of Miracles, the puppet buried the coins and began waiting for them to grow into trees. The Fox and Cat informed him that he had to walk out of sight of the spot and wait for twenty minutes in order for the coin trees to appear. As soon as Pinocchio could no longer see them, the Fox and Cat stole the coins and fled.

[Scene 13: Fox and Cat betray Pinocchio again]

On his return, Pinocchio was informed of the deception by a mocking parrot. Furious, Pinocchio marched into the courthouse in the nearby city of Catchfools and reported the robbery. Unfortunately, the judge instead imprisoned Pinocchio for foolishness. However, the Emperor of Catchfools then decided to free all prisoners to celebrate his victory in battle. **[Scene 14: Pinocchio arrested/released]**

Once he was outside the city, Pinocchio tried to return to the Fairy's house, but it had disappeared and been replaced by a gravestone. Pinocchio began crying, but a friendly pigeon spotted him and flew down. The bird informed Pinocchio that Geppetto was building a boat in order to search for him. Carried by the pigeon, Pinocchio arrived at the place only to see the Terrible Dogfish, a monster as massive as a mountain, swallow Geppetto. A dolphin then carried the distraught Pinocchio to the Island of Busy. **[Scene 15: Pinocchio discovers/loses Geppetto]**

On the Island of Busy, Pinocchio discovered that he had to work to receive food. He offered to carry a lady's water pitcher home for her, but when he reached her house, he realized it was the Fairy. She told him she would be his mother as long as he attended school. She informed him that if he was good for an entire year, he would be transformed into a human boy. Pinocchio applied himself and soon was the best student in his school. However, his jealous schoolmates tricked Pinocchio into skipping his classes when they pretended they had seen the Terrible Dogfish. Furious, the puppet started fighting with his classmates, and had to flee when the police arrived on the scene. However, when he returned to the Fairy's house, she agreed to give him one more chance. **[Scene 16: Fairy gives Pinocchio another chance]**

Pinocchio refused to be distracted from school again, and easily passed his exams at the end of the year. The Fairy then promised that at a party the next day she would transform him into a real boy. She told him to invite all his friends, so he trotted off to the first house. However, along the way, the puppet met a boy called Candlewick. This lad convinced Pinocchio to come with him to Toyland, a place where everyone played all day. So, Pinocchio arrived in Toyland and had a fabulous time for the next five months. **[Scene 17: Pinocchio goes to Toyland]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

Then, one morning, Pinocchio woke up and discovered, to his horror, that he had been transformed into a donkey. The owner of Toyland had known this would happen and had gained incredible wealth from selling enchanted boys. So, as soon as he spotted Pinocchio in his new shape, he sold him to a circus. The circus workers trained Pinocchio until he hurt his leg. Then, having no use for an injured animal, they sold him to a man who made donkey-skin drums. **[Scene 18: Pinocchio turned into donkey]**

Pinocchio's new owner tossed him into the ocean in an attempt to drown him. However, hungry fish bit off Pinocchio's skin, turning him back into a puppet. Then, Pinocchio began swimming out to sea to find the monster that had eaten his father. Eventually, Pinocchio discovered the Terrible Dogfish and was swallowed by him. Inside, he discovered the still-living Geppetto. The woodcarver survived on supplies from a ship that the Terrible Dogfish had consumed. **[Scene 19: Pinocchio finds Geppetto]**

Pinocchio immediately began wondering how they could escape. Geppetto informed him that the fish slept with its mouth open. Geppetto had never tried to leave, however, since he was too old to make it to shore. With Pinocchio to carry him, he was willing to attempt it, and they were able to slip out of the monster's mouth. Pinocchio easily swam to shore with his father on his back. Then, they set out search for a place to stay. **[Scene 20: Pinocchio helps Geppetto escape]**

As they searched, Pinocchio and Geppetto met the Fox and the Cat again. They tried to convince Pinocchio to help them, but he refused and told them it served them right for their wickedness. The puppet and his father continued down the road and eventually discovered a house. They were greeted at the door by the Ghost of the Talking Cricket who agreed to let them stay. Pinocchio then diligently worked for a local farmer to provide for the sick Geppetto. **[Scene 21: Pinocchio rejects Fox and Cat]**

One day, having carefully saved forty pennies, Pinocchio travelled to town to buy a new suit. Meeting a Snail sent by the fairy, Pinocchio learned that the Fairy was ill, so he gave all his money to the animal. That night, in a dream, the Fairy visited Pinocchio and kissed him. When he woke up, he realized that she had been inside the house, for he was a human boy! She had even left him a new suit of clothes and forty gold coins. Rejoicing he told Geppetto who, now having a real son, soon grew healthy again and returned to his love: woodcarving. **[Scene 22: Pinocchio turns into a boy]**

Box A-1

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

Your Setting _____

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

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

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

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

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

Lesson B. Introducing Dialogue Writing

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

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

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

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

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

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

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

Dialogue Box

“Well, scram!” Pinocchio rudely replied. **(Paragraph 1)**

“Not so fast, Pinocchio. Listen to what I have to say. You are only going to hurt yourself by disobeying Geppetto,” the cricket pleaded. **(Paragraph 2)**

“Ha! I’ll hurt myself alright. I won’t be able to have fun.” **(Paragraph 3)**

“That’s exactly why you will hurt yourself. Those who only look to have fun will end up in the prison or the hospital.” **(Paragraph 4)**

Picking up a hammer lying on the workbench, Pinocchio shouted, “You’re wrong!”
(Paragraph 5)

Box B-1

Did you find the following:

1. In **Paragraph 1**, the speaker is Pinocchio.
2. In **Paragraph 2**, the speaker is the cricket.
3. In **Paragraph 3**, no name is given (though we know it is Pinocchio, don't we?).
4. In **Paragraph 4**, no speaker is given, but we know it is the cricket.
5. In **Paragraph 5**, an angry Pinocchio is shouting.

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

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

Paragraph 1: Pinocchio rudely replied.

Paragraph 2: the cricket pleaded.

Paragraph 5: Picking up a hammer lying on the workbench, Pinocchio shouted,

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

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

You will be using dialogue sometime soon!

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

1. **Each time the speaker changes, a new paragraph is started.**
 - a. This means that the person switched.
 - b. Do not change paragraphs if the same person is saying more than one sentence.
 - c. **All of one person's words at that given movement go in one paragraph** (until another person begins speaking).
 - d. When a different speaker talks, a new paragraph is started (even if the "new speaker" spoke earlier).
2. **When a speech tag comes at the beginning of the sentence**, do the following:
 - a. **Start the speech tag with a capital letter** since it is the first word of your sentence.
 - b. **Put a comma after it**, then begin your quote with a quotation mark-capital letter:
Picking up a hammer lying on the workbench, Pinocchio shouted,
3. **When a speech tag comes at the end of the sentence** (following the words that were spoken), do the following:
 - a. **If your quote is a statement, put a comma then quotation mark** at the end of it:
"You are only going to hurt yourself by disobeying Geppetto," the cricket pleaded.
 - b. **If your quote is a question or exclamation sentence, put that end mark (? !)** inside the **quotation mark** (since it is part of your sentence): "Well scram!" Pinocchio rudely replied.
 - c. **Start the speech tag with a lower case letter** (since it is not a new sentence but part of the sentence you are now writing): the cricket pleaded.

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

1. _____

2. _____

3. _____

4. _____

5. **Extension--** _____

6. **Extension--** _____

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

<> **C-1.** Read the "The Stone Boy" (Box C-1) student sample provided.

"The Stone Boy"
Student Sample Twice-Told Tale Story

Master Giocchini was the most famous sculptor in the town of Florence. He had a small supply of stone blocks in his workshop, and on this day, he was searching for the one to use for a sculpture of a boy. Then, he spotted it, the perfect piece of marble. He pushed the other blocks away and lugged his chosen one over to his work area. He pulled out his hammer and chisel, but as soon as he raised his hammer he heard a voice shout, "Stop! Don't bash me on the head!" **[Scene 1: The block speaks]**

.....

Box C-1 (continued on next page)

Box C-1 (continued from previous page)

Master Giocchini stopped with a start and turned toward the door. Strange. I thought I heard someone shout at me, he thought. He shrugged and knocked off a piece of the block with his tools. "Ah! Watch what you're doing!" Letting his tools clatter to the ground, Master Giocchini glared at the rock. Just then, a man named Rossino peered in at the doorway and exclaimed, "Beautiful morning, is it not?" **[Scene 2: Master Giocchini's adventures with block]**

"It is indeed, Rossino," Master Giocchini replied. As his mind still attempted to process what had just happened, he continued, "How can I help you?"

"Ah, I was wondering if you would be willing to sell me one of your sculpture blocks. As you know, I'm something of a sculptor myself, but it's so hard to find the right stone!" Rossino explained, stepping into the shop.

"You could not have timed this better, Rossino!" Master Giocchini excitedly responded. "I was wondering what to do with this block here. It has one chip in it, but otherwise it's in perfect condition. If you wish, I will have it delivered to you this afternoon."

"I certainly would. How can I repay you for this?" Rossino gushed.

"Don't worry about it! Consider it an early birthday present," Master Giocchini laughed.

"Thank you so much, Giocchini! I had never imagined this in my wildest dreams!" Rossino remarked before slipping back out into the street. **[Scene 3: Master Giocchini/Rossino dialogue about block]**

That afternoon the block arrived at Rossino's house as promised. Rossino instructed the deliveryman to place it right in the middle of his main room. Though the space was large enough for Rossino's needs, it was certainly not of luxurious size. Rossino was oblivious to this, though, as he now had the stone piece he had been dreaming about all day. He had decided that the statue would be like a son to him, so he decided he would name it Antonelli. Then, he began carving, creating eyes, a nose, and a mouth which let out a ringing laugh when he completed it. In joy and disbelief, Rossino worked with renewed zeal. **[Scene 4: Rossino discovers Antonelli]**

Box C-1 (continued on next page)

Finally, Rossino only had the feet left to complete. As soon as he finished the first foot, though, Antonelli tried to kick him in the dead. "Whoa! Stop that, Antonelli!" Rossino exclaimed, before carefully finishing the other foot. His work now done, Rossino leaned back in his chair and gazed with love at his masterpiece. **[Scene 5: Rossino completes Antonelli]**

Suddenly, before Rossino had time to react, Antonelli dashed through the open doorway and down the sidewalk. Rossino sprinted after him, but Antonelli was quickly caught by several of the townspeople. They also seized Rossino when he arrived because they thought he must have stolen the statue from Giocchini. Rossino begged them to ask Giocchini, but convinced that he was a thief, they carried him off to the police. Not bothered by his father's arrest, Antonelli skipped away, smirking, down the street. **[Scene 6: Antonelli escapes/Rossino arrested]**

A few hours later, a hungry Antonelli plodded back to his house. He immediately began rummaging around for food, but before he had complete his search, he heard a bird chirping. Glaring at it, Antonelli snippily inquired, "Who do you think you are, sneaking into my house?"

"Actually, I'm the Talking Bird, and I've been living in this tree for a number of years."

"Do I care?" Antonelli sarcastically snarled. "No."

"Now wait just a minute, young fellow," the bird interjected. "I'm going to give you some friendly advice. Reconcile with Rossino. He only desires the best for you."

"Not in a million years, Talking Bird! With him out of the way, I can have so much more fun!" exclaimed Antonelli.

"Antonelli, I'm telling you this for your own good. If you follow your own path, it will only lead to your own destruction." **[Scene 7: Antonelli dialogue with Talking Bird]**

"I don't know why I even let you speak," Antonelli fumed, seizing a piece of stone lying in Rossino's work area.

"If you won't listen, you will—"

The bird's words were cut off as with a thud, the stone Antonelli had thrown hit the animal. Glad to be free of that annoyance, Antonelli pulled the shutters closed and continued his search for food. Finally, he gave up, propped his legs up on Rossino's workbench and fell asleep. **[Scene 8: Antonelli dialogue with Talking Bird (cont.)]**

Box C-1 (continued from previous page)

He was awakened by the sound of someone calling him. With a start, he realized it was Rossino. Leaping up, he knocked over the workbench which hit the stove which spilled burning coals onto the floor. As the wood floor caught fire, Antonelli was frozen in terror. Fortunately, Rossino was anxious to find out the cause of the crash and broke in through the window. He immediately doused the fire with the pot of water on the stove. Then, he gave Rossino a hot breakfast had procured on his way there. **[Scene 9: Rossino returns/saves Antonelli]**

The next morning Rossino gave Antonelli a slate and chalk pencil and sent him to school. The young statue had promised to do so, but he soon met a Wolf and a Ferret. They insisted that his dad actually wanted him to sell his slate and pencil. With the money, they pressed, he could grow a coin tree in the Orchard of Dreams-Come-True. **[Scene 10: Antonelli follows Wolf and Ferret]**

As they travelled down the road to the Orchard of Dreams-Come-True, Antonelli's companions insisted that they stop and sleep beside the road. As soon as Antonelli dozed off, the Wolf and the Ferret scratched a message on a nearby tree. Then, they snuck off, covered themselves in soot, and waited behind a hedge down the road some ways. As soon as Antonelli reached the part of the path near the hedge, they seized him and threw him in a hole they had dug and buried him with dirt. However, when they uncovered him later, he was still alive, so they gave up and left. **[Scene 11: Wolf and Ferret attempt to kill Antonelli]**

An enchantress lived nearby and sent an elephant to drag Antonelli back to her residence. Then, she provided him with food and drink. After that, she inquired what he planned to do with the money had with him. When he told her a false tale, his ears grew so massive that the weight knocked him over. Explaining to him that his ears expanded when he lied, the enchantress poured a potion on his head. After his appendages returned to normal size, the enchantress sent a letter to Rossino informing him that his son was at her house. **[Scene 12: Enchantress rescues Antonelli]**

As Antonelli waited outside for his father, the Wolf and the Ferret appeared again and persuaded him to continue on his way toward the Orchard of Dreams-Come-True. When they arrived at the Orchard of Dreams-Come-True, Antonelli planted the coins. He was then told by his untrustworthy comrades that he needed to return to the road and stare down at the ground for fifteen minutes to make the tree sprout. With Antonelli out of sight, the two criminals dug up the money and made their escape. **[Scene 13: Wolf and Ferret betray Antonelli again]**

Box C-1 (continued on next page)

Box C-1 (continued from previous page)

When Antonelli returned after fifteen minutes, he suddenly realized the deception. Eager to bring the tricksters to justice, he announced the crime to a judge in nearby Simple City. This magistrate, however, jailed Antonelli for being foolish. Luckily, the Sultan of Simple City was feeling especially gracious and freed every inmate in the prison. **[Scene 14: Antonelli arrested/released]**

Fleeing from Simple City, Antonelli assumed he could return to the enchantress's dwelling. Shockingly, it had disappeared and been replaced by a plaque commemorating the enchantress. Antonelli wept at the sight, but then a talkative dragonfly landed next to him. This insect explained that Rossino was about to begin search for Antonelli in an airplane he had constructed. Antonelli sprinted to the spot, but watched helplessly as a dragon seized Rossino and carried him away. An even more depressed Antonelli was led by the dragonfly to the town of Workton. **[Scene 15: Antonelli discovers/loses Rossino]**

In Workton, Antonelli was informed that he would not receive food unless he labored. Incredibly, the first person he offered to assist turned out to be the enchantress. She agreed to allow him to stay at her house in exchange for his attending school. She promised that he would transform into a human child if he behaved well for a full twelve months. Antonelli rose to be the top scholar in his class. His evil classmates, though, informed him that they had discovered the dragon's cave, and thus deceived him into being a truant. When the statue recognized their deception, he began throwing punches and had to run from the police. The enchantress consented to giving him one final opportunity when he returned, however. **[Scene 16: Enchantress gives Antonelli another chance]**

Antonelli applied himself even more to his studies and graduated the next year. The enchantress then promised to transform him into a boy at a party the next night. As Antonelli strutted through the streets, delivering invitations to the party, he met another talking stone statue named Triston. He explained his desire to move to Playplace, where no one had to work. Antonelli was so enthralled that he followed Triston to Playplace. There they enjoyed themselves tremendously for several months. **[Scene 17: Antonelli goes to Playplace]**

Then, one morning, Antonelli made a shocking discovery; he was now a horse. Playplace was magical and turned people who stay there long enough into these creatures. The owner of the town then profited by selling the enchanted boys to racing stables. It appeared that Antonelli would be a horse forever. **[Scene 18: Antonelli turned into horse]**

Box C-1 (continued on next page)

Box C-1 (continued from previous page)

When Antonelli broke his leg, however, he was left lying in a field to die. vultures tore off his horse body and freed his statue self. Antonelli then hiked into the mountains to search for the place where the dragon had carried his father. After much wandering in the mountains, the dragon ambushed Antonelli and carried to a cave. It was also where Rossino was held captive. His father had been kept alive by a friendly bird who carried food to him from the enchantress. **[Scene 19: Antonelli finds Rossino]**

Antonelli soon began plotting a way for he and his father to escape. Rossino had observed that the dragon slept quite deeply; however, he had never attempted to flee because he was too slow to leave the hills before the dragon woke up. He was willing to try it with Antonelli, and they snuck out of the cave. Antonelli speedily carried his father out of the mountains, and together they started searching for a home. **[Scene 20: Antonelli helps Rossino escape]**

During their travels, Antonelli and Rossino stumbled upon the Wolf and the Ferret once more. They begged for help from Antonelli, but he rebuffed them and told them they deserved their fate. Eventually, Antonelli and his father knocked at the door of a house where the door was answered by the Talking Bird who had received a dwelling from the enchantress. Antonelli then applied for a job at a quarry and carried stones in order to make enough money to care for Rossino. **[Scene 21: Antonelli rejects Wolf and Ferret]**

Months later, Antonelli trotted into town to buy some much-needed clothes for himself. Meeting a beaver who informed him that the enchantress was deathly sick, the statue generously donated all his money. After trudging back home, Antonelli fell asleep. He then dreamed that the enchantress visited him and removed the spell from him. He realized it was real when he awoke as a real boy. The enchantress had even left him new clothes and a huge amount of money. The joy of having a human son caused Rossino to regain his health and return to being a sculptor. **[Scene 22: Antonelli turns into a boy]**

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

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

OR

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

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

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

The most skilled carpenter in the town of Tuscany was a man known as Master Cherry. One morning, Master Cherry was rummaging through his pile of logs. Suddenly he pulled out the piece of wood he wanted. Setting it down in front of him, he raised his hatchet to strike it. “Don’t hit me too hard!” a voice cried.

Scene One: Example--*The block speaks* _____

YOUR Scene One: _____

Shocked, Master Cherry stopped mid-swing and glanced around the room. That’s funny, he thought to himself, I thought I heard a voice. Swinging his hatchet again he knocked off several pieces of bark with a powerful blow. “Ow! That hurt!” came a voice again. Startled and now frightened, Master Cherry squinted his eyes and stared at the piece of wood. At this moment, a man named Geppetto opened the door to the workshop. “Good morning, Master Cherry!” he declared.

Scene Two: Example--*Master Giocchini's adventures with block* _____

YOUR Scene Two: _____

C-2: Box A

Box A (continued)

Shaking his head as he turned around, Master Cherry replied, “Good morning, Geppetto! What can I do for you today?”

“Well, I have decided to make a marionette, and I wondered if you might have a suitable log on hand.”

“Ah, you could not have come at a better time!” Master Cherry replied with unusual heartiness. “That piece of wood behind me will make a perfect marionette, and you are welcome to take it.”

“You are too kind, Master Cherry! How can I thank you enough?” Geppetto exclaimed as he picked up the block of wood.

“The pleasure is all mine,” declared the carpenter, barely containing his relief.

“Good-bye and thank you, sir!” Geppetto called as he strode grinning out of the shop.

Scene Three: Example--Master Giocchini/Rossino dialogue about block

YOUR Scene Three: _____

Geppetto returned to his tiny house. Though he had what he needed, his furniture was worn, and his fireplace was a painted picture on the wall. However, this did not bother him, and he joyfully placed his piece of wood in the center of the room. Admiring it he declared, “I’m going to name my puppet Pinocchio!” He immediately set to carving and soon he had created two eyes and a nose. As soon as he completed the mouth, it began laughing at him. Surprised but also delighted, Geppetto carved faster than before.

Scene Four: Example--Rossino discovers Antonelli

YOUR Scene Four: _____

Eventually he reached the feet. He finished the first foot and turned his head to carve the rest of the other foot. Suddenly, Pinocchio viciously kicked him in the head. “Ouch! Bad Pinocchio!” Geppetto exclaimed. Careful to stay out of the way of the legs, Geppetto finished the puppet. Then, he stood back and admired his beautiful creation.

Scene Five: Example--Rossino completes Antonelli

YOUR Scene Five: _____

Box A (continued)

No sooner had Geppetto bent down to pick up his tools, then Pinocchio sprinted out the door and down the street. Pinocchio was eventually caught by a policeman. When Geppetto arrived he grabbed Pinocchio by the neck and turned to take him home. The policeman, however, informed Geppetto that he would be imprisoned for mistreating Pinocchio. Laughing, Pinocchio sped away as the policeman led Geppetto away.

Scene Six: Example--Antonelli escapes/Rossino arrested

YOUR Scene Six: _____

Hunger forced Pinocchio to return home; however, before he had time to search for food, he heard a cricket. He quickly spotted it on the wall and demanded, "Who are you?"

"I am the Talking Cricket!"

"Well, scram!" Pinocchio rudely replied.

"Not so fast, Pinocchio. Listen to what I have to say. You are only going to hurt yourself by disobeying Geppetto," the cricket pleaded.

"Ha! I'll hurt myself alright. I won't be able to have fun."

"That's exactly why you will hurt yourself. Those who only look to have fun will end up in the prison or the hospital."

Scene Seven: Example--Antonelli dialogue with Talking Bird

YOUR Scene Seven: _____

"You're wrong!" shouted Pinocchio, picking up a hammer lying on the workbench.

"Mark my words, you will regret what you're—"

With a crunch the hammer crushed the cricket. Pinocchio had not wanted to kill the insect, but he was glad for the peace and quiet. He immediately began rummaging around for some food. He was unable to discover anything, so he propped his feet up on the stove and fell asleep.

Scene Eight: Example--Antonelli dialogue with Talking Bird (cont.)

YOUR Scene Eight: _____

Box A (continued)

Pinocchio was startled awake by the sound of Geppetto calling to him. He leapt up and fell over; his feet had burned off! Pinocchio told his father that his feet were gone, and eventually Geppetto believed him. So, he climbed in through a window and began tending to the puppet. He crafted a new pair of feet for him and gave him the breakfast he had just bought.

Scene Nine: Example--Rossino returns/saves Antonelli

YOUR Scene Nine: _____

Pinocchio was obedient to Geppetto until the next morning. He had promised that he would go to school in return for Geppetto giving him the new feet. So, he set out with every intention of attending school. However, as he trotted along, he met a Fox and a Cat. They convinced him that his dad would want him to sell his schoolbook. They declared that he could plant the money he earned in the Field of Miracles and grow a coin tree.

Scene Ten: Example--Antonelli follows Wolf and Ferret

YOUR Scene Ten: _____

On their way to the Field of Miracles, the Fox and Cat insisted that they stop at an inn and sleep for the night. They each had separate rooms, and while Pinocchio was sleeping, the Fox and Cat snuck away. They left a message with the innkeeper, instructing Pinocchio to meet them at the Field of Miracles. However, they disguised themselves as bandits and lay in wait for him at a tree near the path. When Pinocchio arrived they caught him, and hung him from a tree. When he did not die, they grew bored and slunk away.

Scene Eleven: Example--Wolf and Ferret attempt to kill Antonelli

YOUR Scene Eleven: _____

Meanwhile, a fairy, who lived in a nearby house, spotted Pinocchio and sent a falcon to rescue him. The falcon carried Pinocchio to the Fairy's house, where she gave him medicine to revive him. Then, she questioned him about what he was doing with the gold coins. He lied to her, and immediately his nose grew so long that he could not turn around. The Fairy informed him that this had happened because he lied, and she called woodpeckers to come and shorten his nose. Then, she sent for Geppetto to come live with Pinocchio in her house.

Scene Twelve: Example--Enchantress rescues Antonelli

YOUR Scene Twelve: _____

Box A (continued)

While Pinocchio was waiting for his father outside the Fairy's house, the Fox and Cat appeared. They convinced him to continue his journey to the Field of Miracles with them. When the Fox, the Cat, and Pinocchio reached the Field of Miracles, the puppet buried the coins and began waiting for them to grow into trees. The Fox and Cat informed him that he had to walk out of sight of the spot and wait for twenty minutes in order for the coin trees to appear. As soon as Pinocchio could no longer see them, the Fox and Cat stole the coins and fled.

Scene Thirteen: Example--Wolf and Ferret betray Antonelli again

YOUR Scene Thirteen: _____

On his return, Pinocchio was informed of the deception by a mocking parrot. Furious, Pinocchio marched into the courthouse in the nearby city of Catchfools and reported the robbery. Unfortunately, the judge instead imprisoned Pinocchio for foolishness. However, the Emperor of Catchfools then decided to free all prisoners to celebrate his victory in battle.

Scene Fourteen: Example--Antonelli arrested/released

YOUR Scene Fourteen: _____

Once he was outside the city, Pinocchio tried to return to the Fairy's house, but it had disappeared and been replaced by a gravestone. Pinocchio began crying, but a friendly pigeon spotted him and flew down. The bird informed Pinocchio that Geppetto was building a boat in order to search for him. Carried by the pigeon, Pinocchio arrived at the place only to see the Terrible Dogfish, a monster as massive as a mountain, swallow Geppetto. A dolphin then carried the distraught Pinocchio to the Island of Busy.

Scene Fifteen: Example--Antonelli discovers/loses Rossino

YOUR Scene Fifteen: _____

On the Island of Busy, Pinocchio discovered that he had to work to receive food. He offered to carry a lady's water pitcher home for her, but when he reached her house, he realized it was the Fairy. She told him she would be his mother as long as he attended school. She informed him that if he was good for an entire year, he would be transformed into a human boy. Pinocchio applied himself and soon was the best student in his school. However, his jealous schoolmates tricked Pinocchio into skipping his classes when they pretended they had seen the Terrible Dogfish. Furious, the puppet started fighting with his classmates, and had to flee when the police arrived on the scene. However, when he returned to the Fairy's house, she agreed to give him one more chance.

Scene Sixteen: Example--Enchantress gives Antonelli another chance

YOUR Scene Sixteen: _____

Box A (continued)

Pinocchio refused to be distracted from school again, and easily passed his exams at the end of the year. The Fairy then promised that at a party the next day she would transform him into a real boy. She told him to invite all his friends, so he trotted off to the first house. However, along the way, the puppet met a boy called Candlewick. This lad convinced Pinocchio to come with him to Toyland, a place where everyone played all day. So, Pinocchio arrived in Toyland and had a fabulous time for the next five months.

Scene Seventeen: Example--Antonelli goes to Playplace

YOUR Scene Seventeen: _____

Then, one morning, Pinocchio woke up and discovered, to his horror, that he had been transformed into a donkey. The owner of Toyland had known this would happen and had gained incredible wealth from selling enchanted boys. So, as soon as he spotted Pinocchio in his new shape, he sold him to a circus. The circus workers trained Pinocchio until he hurt his leg. Then, having no use for an injured animal, they sold him to a man who made donkey-skin drums.

Scene Eighteen: Example--Antonelli turned into horse

YOUR Scene Eighteen: _____

Pinocchio's new owner tossed him into the ocean in an attempt to drown him. However, hungry fish bit off Pinocchio's skin, turning him back into a puppet. Then, Pinocchio began swimming out to sea to find the monster that had eaten his father. Eventually, Pinocchio discovered the Terrible Dogfish and was swallowed by him. Inside, he discovered the still-living Geppetto. The woodcarver survived on supplies from a ship that the Terrible Dogfish had consumed.

Scene Nineteen: Example--Antonelli finds Rossino

YOUR Scene Nineteen: _____

Pinocchio immediately began wondering how they could escape. Geppetto informed him that the fish slept with its mouth open. Geppetto had never tried to leave, however, since he was too old to make it to shore. With Pinocchio to carry him, he was willing to attempt it, and they were able to slip out of the monster's mouth. Pinocchio easily swam to shore with his father on his back. Then, they set out search for a place to stay.

Scene Twenty: Example--Antonelli helps Rossino escape

YOUR Scene Twenty: _____

C-2: Box A

Box A (continued)

As they searched, Pinocchio and Geppetto met the Fox and the Cat again. They tried to convince Pinocchio to help them, but he refused and told them it served them right for their wickedness. The puppet and his father continued down the road and eventually discovered a house. They were greeted at the door by the Ghost of the Talking Cricket who agreed to let them stay. Pinocchio then diligently worked for a local farmer to provide for the sick Geppetto.

Scene Twenty-One: Example--Antonelli rejects Wolf and Ferret

YOUR Scene Twenty-One: _____

One day, having carefully saved forty pennies, Pinocchio travelled to town to buy a new suit. Meeting a Snail sent by the fairy, Pinocchio learned that the Fairy was ill, so he gave all his money to the animal. That night, in a dream, the Fairy visited Pinocchio and kissed him. When he woke up, he realized that she had been inside the house, for he was a human boy! She had even left him a new suit of clothes and forty gold coins. Rejoicing he told Geppetto who, now having a real son, soon grew healthy again and returned to his love: woodcarving.

Scene Twenty-Two: Example--Antonelli turns into a boy

YOUR Scene Twenty-Two: _____

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

- My Scene One:** Pete buys rusty old car
My Scene Two: Spends money/time fixing
My Scene Three: Finishes with beautiful orange car
My Scene Four: Car speaks/Pete thinks just horn
My Scene Five: Pete takes car for test drive/crashes
My Scene Six: Fixes car/drives it again
My Scene Seven: Wheel turns itself/car hits tree
My Scene Eight: Pete takes car 2 mechanic
My Scene Nine: Car escapes from repair shop
My Scene Ten: Car drives wildly/crashes into anything in path
My Scene Eleven: Car drives into forest/runs out of gas
My Scene Twelve: Hunter finds it/drags it into shed
My Scene Thirteen: Repairs car/car drives away
My Scene Fourteen: Car goes off-roading
My Scene Fifteen: Car becomes dirty/trapped in swamp
My Scene Sixteen: Person falls into swamp/clings to car
My Scene Seventeen: Person rescued/car towed away
My Scene Eighteen: Car remains dirty/rusts in salvage yard
My Scene Nineteen: Pete buys another car/goes to salvage yard for parts
My Scene Twenty: Buys car for its parts/doesn't realize it's his old one
My Scene Twenty-One: Starts taking parts/realizes it's his old car
My Scene Twenty-Two: Decides to give it another chance/fixes it
My Scene Twenty-Three: Car drives perfectly from then on

C-2: Box B

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

My Scene One: _____

My Scene Two: _____

My Scene Three: _____

My Scene Four: _____

My Scene Five: _____

My Scene Six: _____

My Scene Seven: _____

My Scene Eight: _____

Method B Box

My Scene Nine: _____

My Scene Ten: _____

My Scene Eleven: _____

My Scene Twelve: _____

My Scene Thirteen: _____

My Scene Fourteen: _____

My Scene Fifteen: _____

My Scene Sixteen: _____

My Scene Seventeen: _____

My Scene Eighteen: _____

Method B Box (continued)

My Scene Nineteen: _____

My Scene Twenty: _____

My Scene Twenty-One: _____

My Scene Twenty-Two: _____

My Scene Twenty-Three: _____

My Scene Twenty-Four: _____

Method B Box (continued)

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

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

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

Partial Sample Outline From Model Story

Topic Scene 1: The log speaks

- s1 +++ carpenter > Tuscany = Master Cherry
- s2 Master Cherry rummaging > log pile
- s3 Suddenly pulled out wood piece
- s4 Set down > front him/raised hatchet 2 strike
- s5 Voice: "Don't hit me too hard!"

Topic Scene 2: Master Cherry's adventures with log

- s1 Shocked Master Cherry stopped/glanced around room
- s2 Funny he thought 2 himself thought heard voice
- s3 Swung hatchet again/knocked off some bark w/ +++ blow
- s4 Voice: "Ow! That hurt!"
- s5 Startled/frightened Master Cherry squinted/stared > wood
- s6 Man named Geppetto opened door
- s6 Geppetto: "Good morning Master Cherry!"

Topic Scene 3: Master Cherry/Geppetto dialogue about log

- s1 Master Cherry: "Good morning Geppetto!"
- s2 Master Cherry: "What can I do 4 you today?"
- s3 Geppetto: "Decided 2 make marionette/wondered if you have log"
- s4 Master Cherry: "Could not have come at better time!"
- s5 Master Cherry: "Piece behind me > perfect/you welcome 2 take"
- s6 Geppetto: "You are too kind Master Cherry!"
- s7 Geppetto: "How can I thank you enough?"
- s8 Master Cherry: "The pleasure is all mine"
- s9 Geppetto: "Good-bye and thank you sir!"

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

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

Sample Box D-1

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

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

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

Sample Sentence Outline and Sentence

For example:

Opening Sentence: +++ carpenter > Tuscany = Master Cherry

In your story, it might say: The most skilled carpenter in the town of Tuscany was a man known as Master Cherry.

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

A. Scene One of Body

Topic of Scene 1 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

B. Scene Two of Body

Topic of Scene 2 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

C. Scene Three of Body

Topic of Scene 3 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

D. Scene Four of Body

Topic of Scene 4 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

E. Scene Five of Body

Topic of Scene 5 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

F. Scene Six of Body

Topic of Scene 6 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

G. Scene Seven of Body

Topic of Scene 7 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

H. Scene Eight of Body

Topic of Scene 8 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

I. Scene Nine of Body

Topic of Scene 9 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

J. Scene Ten of Body

Topic of Scene 10 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

K. Scene Eleven of Body

Topic of Scene 11 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

L. Scene Twelve of Body

Topic of Scene 12 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

M. Scene Thirteen of Body

Topic of Scene 13 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

N. Scene Fourteen of Body

Topic of Scene 14 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

O. Scene Fifteen of Body

Topic of Scene 15 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

P. Scene Sixteen of Body

Topic of Scene 16 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Q. Scene Seventeen of Body

Topic of Scene 17 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

R. Scene Eighteen of Body

Topic of Scene 18 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

S. Scene Nineteen of Body

Topic of Scene 19 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

T. Scene Twenty of Body

Topic of Scene 20 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

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

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

<> E-1. In Scene 15 of the *Pinocchio* model, highlight the words “...the Terrible Dogfish, a monster as massive as a mountain...”

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

Example:

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

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

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

Example:

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

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

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Similes and metaphors are some of the most powerful tools you have as a writer. These types of imagery are when the writer compares two things like in a sentence in Scene 15 of the *Pinocchio* Model Story.

“...the Terrible Dogfish, a monster as massive as a mountain...”

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

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

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

a
s i m i l e
i
k
e

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

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

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

It was **cold as ice**.

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

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

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

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

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

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

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

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

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

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

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

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

- 15. _____

- 16. _____

- 17. _____

- 18. _____

- 19. _____

- 20. _____

Lesson F. Write On: Learn About Onomatopoeia

<> **F-1.** In Scene 8 of the *Pinocchio* model, highlight the sound that the hammer made when it hit the cricket.

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

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

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

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

Examples:

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

1. _____

2. _____

3. _____

4. **Extension**-- _____

5. **Extension**-- _____

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

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

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

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

<> H. Use the Checklist Challenge located after this week’s lesson to edit your story.

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

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

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

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 Twice-Told Tale

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

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

Advanced Checklist Challenge Coding

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

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

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

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

Box H

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

Pinocchio

Complete the Checklist Challenge by using these guides:

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

All ALL LEVELS

B BASIC LEVEL only

E EXTENSION only

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

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

All All All
 E E E

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


 Focus on content errors at this time.

All All All
 E E E

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

Be sure to circle all of the following verbs:

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

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

All All All
 E E E

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

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

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

All	All	All
E	E	E

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

Examples:

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

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

All	All	All
E	E	E

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

Examples:

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

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

All	All	All
E	E	E

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

Banned Word List

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

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

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

All

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

Consider the following ideas:

- Something catchy: **"Don't Be a Blockhead"**
- Something comical: **"As Hard-Headed as a Rock"**
- Something bold: **"Be Wise!"**
- A song title or line: **"We Don't Need No Education"**
- A Scripture: **"Fools Despise Wisdom"**
- Something biblical: **"Foolishness Leads to Destruction"**
- Something about character: **"Do Not Be Deceived"**
- Something informative: **"The Talking Sculpture"**
- Other: **"Liar"**

👉 Tips:

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

All All All

E E E

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

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

All All All

E E E

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

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

All

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

Examples:

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

All

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

Examples:

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

All	All	All
E	E	E

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

Instead of:

tree
kind
grass

Use:

maple
compassionate
blades

Instead of:

deep
turn
loud

Use:

bottomless
swerve
obnoxious

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

All	All	All
E	E	E

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

Examples:

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

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

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

All	E
-----	---

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

Examples:

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

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

All

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

Examples:

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

E

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

Examples:

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

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

E

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

Examples:

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

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

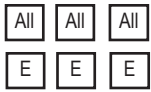
E

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

Examples:

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

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



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

Examples:

• **Appositive:**

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

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

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

• **Compound verbs:**

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

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

☞ **Subject + verb + verb**

• **Subordinate clause placement:**

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

Then it constructs a frame.

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

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

• **Another non-essential opener:**

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

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

☞ **Phrase + CS**

• **Subordinate clause placement mid sentence:**

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

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

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

• **Conjunctive adverb:**

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

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

☞ **CS; CA, CS**

• **Conjunctive adverb within a sentence:**

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

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

☞ **CS, CA, CS**

• **Dash preceding clause or phrase:**

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

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

☞ **CS--CS**

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

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

Orb webs are the ones most often seen by people.

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

🔑 CS , cc CS

• **Semicolon between two complete sentences:**

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

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

🔑 CS ; CS

• **Colon usage:**

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

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

🔑 CS : CS

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

All	All	All
E	E	E

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

Appendix A: Editing and Revising

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

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

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

Proofreader's Marks

Symbol

Meaning



Capitalize a letter



Make a capital letter into a lowercase letter.



Delete (take out)

He went to town.

When he left, he went to town.

Insert punctuation


He went town.

Insert


He to went town.

Reverse


He went totown.

Insert space


He went to town.

Leave as it was before the mark was added.


He town went to.

Move



Make a new paragraph

Teacher Tips & Free Resources

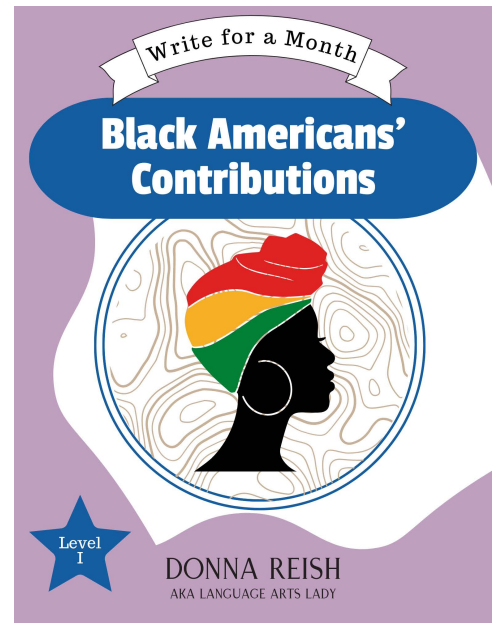
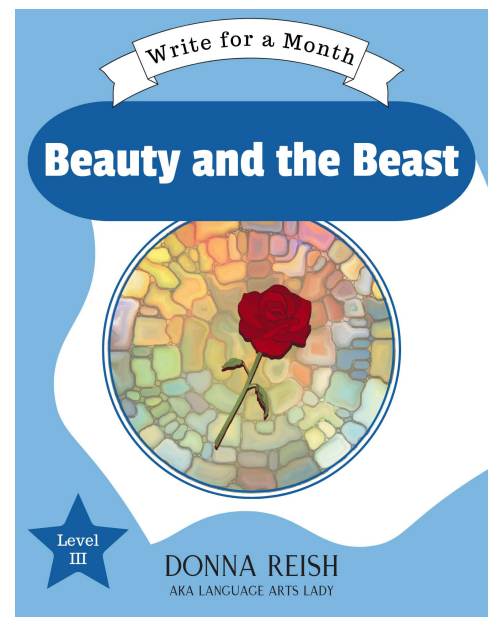
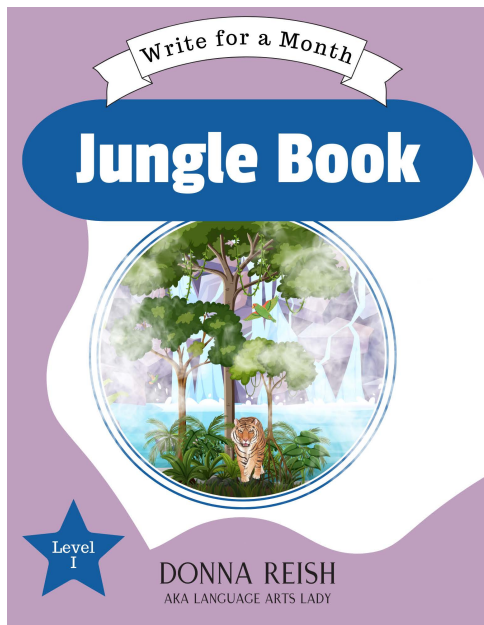


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Write-for-a-Month Series Titles



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

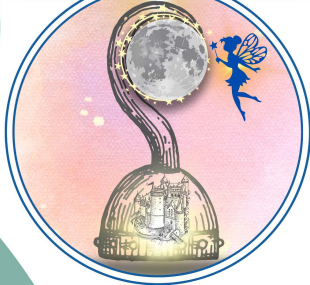


Level III

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

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Bug on a Log
Preposition practice

Ladybug Dan™ Preposition Sentences

in blanks with prepositions:

from over above
within behind below

Student Sheets and Answer Keys

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

Tricky Tricks to Help II Stick
Posters

5 Parts of a
Sentence
TO HELP IT
STICK

Reference Ring

Beauty and the Beast

Preposition Practice

8 Parts of Speech Posters

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

Articles

Articles: Indefinite
an a the

Articles: Definite
the

Using a or an

Using an

Using an

Articles Poster Set

Fairy Tale Writing

Little Red Riding Hood
Level I

Sentence and Paragraph Writing
for Beginning Writers

Christmas Writing
Twice - Told Tale

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The Elves and The
Shoemaker

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Quiz

Grammar Quiz and Answer Key

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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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