

Write for a Month

Jungle Book



Level
IV

DONNA REISH
AKA LANGUAGE ARTS LADY

Write-for-a-Month

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

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

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

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

Each series contains five books*

Level I = Grade 2nd & 3rd – Purple

Level II = Grade 4th & 5th – Red

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

Level IV = Grade 9th & 10th – Green

Level V = Grade 11th & 12th – Yellow



Projects:

- Original Expository Essay– Three Ways to Survive in the Jungle
- Twice-Told Tale– *The Jungle Book*

Skills:

- 1-3-1 Essay Approach/"Five-Paragraph Approach"
- Quotations, Punctuation, and Capitalization
- Transitions
- Thesis and Thesis "Reloaded"
- Characters Development
- Hindrance Development
- Time Period Study
- Direct Paragraph Development
- Scene Development
- Dialogue Inclusion

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

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

TABLE OF CONTENTS

Projects 1 & 2: Original Expository Essay--Three Ways to Survive in a Jungle.....	page 3
Projects 3 & 4: Twice-Told Tale-- <i>The Jungle Book</i>	page 29
Appendix A: Editing and Revising	page 85
Appendix B: Other Language Arts Lady Products.....	page 87

Projects 1 & 2: Original Expository Essay--Three Ways to Survive in a Jungle

3 P'soB Plus Opening Paragraph and Closing Paragraph

Overview of Original Expository Essay Using 1-3-1 Approach

Expository essay writing explains to the reader (or “exposes” him to information)—but without all of the statistics and data that more research-based informative writing contains.

I. TOPIC OF ESSAY

You will be writing an **Expository Essay** about **three ways to survive in a jungle**. You may choose one given below or others.

- A. Fire
- B. Salt
- C. The mind
- D. Water
- E. Shelter
- F. Direction
- G. Weapons
- H. Food
- I. Other

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY

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

*P'soB of--Paragraphs of Body

III. SENTENCES PER PARAGRAPH

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

*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.

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).

*LAL--Language Arts Lady

IV. OPENING PARAGRAPH

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

V. CLOSING PARAGRAPH

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

VI. SOURCES

Students will not cite sources, but will use sources to find information about their chosen ways.

VII. QUOTATIONS WITHIN YOUR ESSAY

Students **are** assigned the addition of at least one quote. Any added quotes will **not** have to be formally cited; you may just include the author of the quote and other needed author information.

VIII. WRITE ON/ADDITIONAL SKILLS

Students will learn various ways to **open and close an essay**.

- A. **1-3-1 Essay Approach (“Five Paragraph” Approach)**
- B. **Quotation Punctuation and Capitalization**
- C. **Transitions**
- D. **Thesis Statement**
- E. **Thesis Statement “Reloaded”**

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

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

Three Topics—One-Topic-Per-Paragraph

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

This will create your three paragraphs of body (P'soB)--three ways to survive in the jungle.

<> **A-1.** Read the student sample, "Three Ways to Survive in the Jungle" (Box A-1), paying close attention to:

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

Student Sample - Three Ways to Survival in the Jungle

Being lost anywhere is a terrible feeling that no one wants to experience. Yet, unfortunately, some find themselves in such a situation. Thus, knowledge is a great way to start preparing for such a time. **There are three things that one needs to be knowledgeable about in order to survive in a jungle: use of salt, benefits and how to's of fire, and the ability to tap into the power of the mind.** [Opening Paragraph]

One vital key to survival that almost no one thinks about is salt. Now, most people don't think salt can be useful for anything beyond simple flavoring food. Although a good salty salmon can be a great morale booster, there are many other uses. While in the wilderness, one is bound to receive their fair share of scrapes and cuts. Salt (when used properly) is a great cleaner and disinfectant; this can be vital to fighting infections, and, in the long run, preventing disease. Not to mention that your body (completely lost in the jungle or not) requires salt to function properly. Another great use is "pest control." Salt scattered around one's bed makes for a decent protection against pests--ants especially. Less insect-induced rashes, proves to be a great morale booster. [PoB: A]

A rather obvious, but extremely important piece to the puzzle of survival is fire. Heat is an often plainly overlooked blessing in everyday life, but it is absolutely necessary for survival. Heat provides comfort and rejuvenation. Fire also gives light. Light is invaluable in the wilderness; it provides awareness and warns off predators. Fire is also the stove of the jungle. Several foods would not be edible (or at least much less palatable) without fire. Not only does it help in cooking food, but boiling water with fire is a life saver! Fire also produces smoke. Smoke has been used for centuries as a method for communication. It is especially useful for flagging down a nearby rescue vehicle and can sometimes determine between death and rescue! [PoB: B]

Finally, one key component that is almost always overlooked is the mind. No matter what one may have in their "emergency pack," keeping the mind in check is absolutely dire. When the realization first comes; "Well, I am lost!" Remaining calm and collected is one of the main deciders between life and death. Ask any person that has survived such an ordeal and they will tell you that the mind desires to live, and it will do everything in its power to do so. It is a God gifted trait. When faced with trials such as unusual meals, apparent hopelessness, and an unwelcome midnight "camper," it is the mind that calmly pushes forward. Without the God-gifted mind, there is not reason to live. [PoB: C]

Salt, fire, and the mind--so many simple materials that aid greatly with keeping oneself intact! Although ancient, these tools could keep even the most seasoned adventurer from certain death. [Closing Paragraph]

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

Box A-1

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

1. Do a quick online search of the ways to survive in the jungle
2. Choose the three you would like to write about and list them in the Directed Brainstorming Box (Box A-2) provided
3. Research those three and write down facts, quotes, etc., under each one. See facts from the sample written below to see some types of info you might need:

**First Way to Survive
in the Jungle**

- Salt is needed for survival
- Most people think salt only good for flavoring food
- Salty salmon is a great morale booster
- Salt a good cleaner & disinfectant when used properly
- Can prevent infection and fight disease
- Body requires salt
- Great pest control especially against ants

**Second Way to Survive
in the Jungle**

- Fire provides heat which provides rejuvenation
- Fire gives light; & provides awareness, warns off predators
- Fire needed to cook food and boil water
- Fire provides smoke which helps with communication

**Third Way to Survive
in the Jungle**

- Keeping mind in check very important
- Remaining calm and collected can decide between life or death
- Mind wants to live and will do anything in power to make that happen
- Mind--God gifted trait
- The mind can push a person towards life when things get difficult

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

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

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

For instance, if you were writing an opening sentence about one of your paragraphs about needing salt to survive in a jungle, you might say *One vital key to survival that almost no one thinks of is salt.*

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

For example, *There are three things that one needs to be knowledgeable about in order to survive in a jungle: use of salt, benefits and how to's of fire, and the ability to tap into the power of the mind.*

◁> **B.** Now that you have thought about your three ways to survive in a jungle and possibly researched them, you are probably ready to write a "Working" Thesis Statement about them.

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

Sample "Working" Thesis Statement

There are three things that one needs to be knowledgeable about in order to survive in a jungle: use of salt, benefits and how to's of fire, and the ability to tap into the power of the mind.

My "Working" Thesis Statement for this essay: _____

Lesson C. Write On: Inserting Quotes in Outline

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

General Quote Inclusion in Outline

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

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

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

Box C-1

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

Citation Examples for "People" Quotes in Outline

(Already Quoted in the Source)

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

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

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

Box C "People"

Citation Examples for "Book" Quotes in Outline

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

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

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

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

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

Box C "Book"

Lesson D. Study Skills and Prewriting: Outline Original Paragraphs

<> D. Outline each paragraph of your ways to survive in a jungle essay on the outlining lines provided:

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

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

All--Paragraph A of Body

Topic of PoB-A--First Way to Survive: _____

LINK/Transition (+) _____

LINK/Transition (+) _____

Support Sentence 1 (SS-1) _____

SS-2 _____

SS-3 _____

SS-4 _____

SS-5 _____

SS-6 _____

SS-7 _____

SS-8 _____

SS-9 _____

SS-10 _____

All--Paragraph B of Body

Topic of PoB-B--**Second Way to Survive:** _____

LINK/Transition (+) _____

LINK/Transition (+) _____

Support Sentence 1 (SS-1) _____

SS-2 _____

SS-3 _____

SS-4 _____

SS-5 _____

SS-6 _____

SS-7 _____

SS-8 _____

SS-9 _____

SS-10 _____

All--Paragraph C of Body

Topic of PoB-C--**Third Way to Survive:** _____

LINK/Transition (+) _____

LINK/Transition (+) _____

Support Sentence 1 (SS-1) _____

SS-2 _____

SS-3 _____

SS-4 _____

- SS-5 _____
- SS-6 _____
- SS-7 _____
- SS-8 _____
- SS-9 _____
- SS-10 _____

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

Lesson E. Write On: Quote Rules and Samples

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

Punctuation Rules

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

Speech Tag Rules

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

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

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

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

Details of Quote Rule -- With Beginning Speech Tag:

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

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

Details of Quote Rule -- With Ending Speech Tag:

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

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

Lesson F. Composition: Writing Original “Expository” Essay

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

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

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

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

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

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

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

- (1) Read the body of your essay aloud to yourself, and consider these options for opening your essay.
 - a. Scripture passage or other “words of wisdom”
 - b. Song
 - c. Story
 - d. Definition
 - e. Statistic
 - f. Quote that you want to include in your essay
 - g. Rhyme
 - h. Something you want to use to open and close your essay (a continuing poem, verse, story, etc.)
- (2) In your notes, plan on what you will include in your Thesis Statement.* (You may tweak your original Thesis Statement to fit in your Opening Paragraph however you see fit.)
 - a. Remember, a **Thesis Statement is a statement that tells the “thesis” of your paper**--what your entire paper is about.
 - b. It should be a sentence or two in length and should introduce your reader to your topic.
 - c. **It may be at the very beginning of your Opening Paragraph or at the end of your Opening Paragraph.**
 - d. **It should bridge the gap between your catchy Opening Paragraph and the body of your paper.**
- (3) Write enough notes for 6-8 sentences on the lines provided.
- (4) You may just jot down some thoughts, references, etc., for your Opening Paragraph notes, or you may create a “Sentence-by-Sentence” Outline like you did for the body of your essay.

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

Notes for Opening Paragraph

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

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

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

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

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

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

Notes for Closing Paragraph

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

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

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

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

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

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

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

Lesson J. Composition: Final Copy Original Expository Essay

<> J-1. **Write the final copy of your essay** in your notebook, writing on every line. If you prefer, you may type it on the computer.

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

Optional--Checklist Challenge Coding

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

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

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

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

Box 1

Checklist Challenge for Projects 1 & 2: Original Expository Essay

3 P'soB--Three Ways to Survive in the Jungle

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

Read your composition 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.

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.**

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 box(es) 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	wrote	pen	lie	deceive
look	examine	answered	responded	play	frolic
walk	saunter	lie	stretch out	talk	proclaim
list	enumerate	become	develop	work	toil
look	scan	see	determine	add	enhance
help	assist	teach	instruct		

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

All All All All All

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

Examples:

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

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

All All All All All

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

Examples:

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

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

All

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: **“Jungle Survival 101”**
- Something comical: **“Jungle survival for Dummies”**
- Something bold: **“Be Prepared!”**
- A song title or line: **“Who’s The King of the Jungle”**
- A Scripture: **“A Voice Crying in the Wilderness”**
- Something biblical: **“How to Survive Without Manna”**
- Something about character: **“Success Through Preparation”**
- Something informative: **“Surviving in the Jungle”**
- Other: **“Lost”**

☞ **Tips:**

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

All All All All All

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

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

Examples:

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

☞ **Tips**

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

All

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

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

All All All All All

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

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

All All

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

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

All

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

Examples:

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

All All All All All

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

Instead of:

tree
kind
grass

Use:

maple
compassionate
blades

Instead of:

deep
turn
loud

Use:

bottomless
swerve
obnoxious

☞ 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*.

E

Add an **adverb** (*ly* word or other) that does **not modify a verb**. **If you have already done this, you should still “code” the CC check box and the adverb in your paper as directed by your teacher.**

Example

- **Modifies an adjective:** Some **uncharacteristically** *sneaky* predators use subtle methods.
- **Modifies an adverb:** Some predators are **actually** *more* subtle

☞ An adverb will modify an adjective or another adverb and will usually answer the question *To what extent?*

All All All All All

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

Examples:

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

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

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

All All All All All

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

Examples:

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

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

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).

E

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

Examples:

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

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

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 All All All All

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

Projects 3 & 4: Twice-Told Tale

The Jungle Book

Overview of Twice-Told Tale--The Jungle Book

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 *Jungle Book* tale as a model to design a story of your own. However, instead of using Mowgli and a wolfpack, you will choose another person, animal, or object that seems to not fit in but, in reality, is better because of the differences. You may choose one from the list below or come up with something different altogether:

- A. Alien on earth or other planet
- B. Human on alien planet
- C. Under the seas characters
- D. Polar bears and seals

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

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

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

*Note: The number of sentences you will have per paragraph will vary and will be dependent upon how much dialogue you include.

*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).

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 flows better.

VI. SOURCES

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

VII. QUOTATIONS WITHIN YOUR STORY

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

VIII. WRITE ON/ADDITIONAL SKILLS

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

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

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

The Jungle Book Model Story

A tiger, a panther, a bear, and a pack of wolves had gathered for a council. They were there to discuss who would take care of a young boy named Mowgli. No one had witnessed his arrival in the jungle, but Mother Wolf had discovered him. She had cared for him until the council could be called, and now she had brought him to the gathering. Shere Khan, the tiger, was the first to speak. "I am best fit to look after the man-cub," he declared. "I am the strongest animal in the jungle, so I deserve to have the boy." **[Scene 1: Animal council discusses Mowgli]**

"You snake!" growled Bagheera, the panther. "You're going to kill the man-cub if you get your paws on him!"

"Are you challenging me?" snarled Shere Khan, taking a step toward Bagheera.

"Stop, we will have no fighting here," stated Akela, the wise old leader of the wolf pack. "We will not give him to Shere Khan, but who will take care of him?"

At this point, Baloo, the bear, spoke up, "Why can't you wolves take him? Mother Wolf has cared for him this long, and he would be safest with you."

"We would," responded Akela, "but we are already struggling to feed everyone. We can't afford to add a new member to our pack."

"I can help you with that," volunteered Bagheera. "If you accept him into your pack, I will do the hunting for him."

"It has been settled," declared Akela. "We will raise him, and Bagheera will bring him food." **[Scene 2: Wolves, Bagheera, Shere Khan, & Baloo dialogue about Mowgli]**

No one dared to question the decision of the head wolf, and so the council ended. Mother Wolf carried Mowgli back to her cave while the other animals melted back into the foliage. However, Shere Khan was angry. He had not only failed to get the man-cub, but he had been insulted by Bagheera as well. "The man-cub will not always be protected," he muttered under his breath as he slunk away, "and when that happens, I'll have my chance." **[Scene 3: Shere Khan angry]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

The years passed, and Mowgli grew and learned everything a young wolf-cub would learn. He became quite adventurous, exploring every part of the jungle. He was frequently accompanied by Baloo, who taught him everything he needed to know about the jungle. Mowgli learned all the languages of the animals from the old bear. Baloo also taught the boy how to survive and how to act politely toward other creatures. Finally, he warned Mowgli to avoid the monkeys, the only animals in the jungle who refused to obey any laws.

[Scene 4: Mowgli's training]

However, one day as Mowgli ran through the jungle, he was suddenly grabbed by several monkeys. He struggled to escape their grip, but it was useless. He was caught. As the monkeys carried him through the tree tops, though, a bird spotted him and carried the news of his predicament to Bagheera and Baloo. Both of them stopped what they were doing and rushed toward Monkey City. They were certain the monkeys would carry their captive there. Bagheera arrived first and charged into the mob of monkeys around Mowgli. Scratching and biting, he attempted to rescue his friend, but soon his enemies began to overwhelm him.

[Scene 5: Monkeys capture Mowgli]

As Bagheera was about to be defeated by the monkeys, Baloo lumbered into the fray. At first, he drove their enemies back, but he too was unable to rescue Mowgli. Just in time, Kaa, the snake, slithered into the scuffle. Striking at several of the primates, Kaa quickly sent them leaping and swinging away from the city. Kaa had his own plan, however, and he began a hypnotizing snake dance. While realizing what he was doing, the other animals were unable to avoid the captivity of his dance. Bagheera and Baloo were even caught in it, but Mowgli realized he had to do something. Shaking his friends, he broke the spell of the snake, and they all sprinted away to safety. **[Scene 6: Mowgli & friends escape]**

Mowgli and his friends enjoyed numerous adventures, but soon Akela began to weaken with age. Other wolves, who were not willing to tolerate Mowgli, began to plot to kill Akela. One night, the evil wolves gathered together in a clearing.

“How are we going to get rid of Akela?” barked one wolf.

“Quiet! I’ll tell you the plan,” replied the leader of the plot. “All we have to do is let me challenge Akela to a fight. His honor won’t let him refuse a challenger. When I win, the pack will have to accept me along with you as leaders. Then, we can also throw out that stinking man-cub.”

The evil wolves began to cackle. **[Scene 7: Evil wolves gather]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

“We’ll have both of them for sure,” declared one of larger wolves.

“How do we know that the boy will allow you to fight Akela alone? He won’t care whether Akela must do it for his honor or not,” challenged a doubtful one.

The cackling stopped.

“I hadn’t thought of that,” the leader slowly replied.

“But I had.”

The wolves turned and saw Shere Khan, sliding out of the underbrush.

“Listen to me,” growled Shere Khan. “I will help you as long as you let me handle the man-cub.”

“It’s a deal,” responded the leader of the evil wolves.

“Next full moon, when the pack gathers together, I’ll be there to help,” smiled Shere Khan, revealing his huge teeth. And with that, he sauntered back into the dark shadows of the jungle. **[Scene 8: Evil wolves and Shere dialogue about plot to kill Akela]**

Bagheera had been listening from the branch of a tree on the edge of the clearing. As soon as the meeting ended, he leapt as fast as he could through the treetops to warn Mowgli. He discovered the boy sleeping in the cave with Mother Wolf and her now grown cubs. Waking Mowgli, he brought him away from the cave and into the foliage. **[Scene 9: Bagheera goes to Mowgli]**

“Mowgli,” he whispered, “Shere Khan is planning to kill you. He’ll wait for the next full moon when the pack gathers together. Then he’ll strike”

“If he wants to kill me, why would he wait until then? Why not now?” questioned Mowgli.

“He thinks he has a perfect opportunity now, but I am going to foil his plans,” replied Bagheera, trying to avoid Mowgli’s question.

“You didn’t answer my question,” insisted Mowgli.

“Alright,” sighed Bagheera, “some of the wolves who don’t like Akela are plotting to kill him. At the next meeting of the pack, on the night of the next full moon, their leader will challenge Akela. He understands that the good wolf won’t be able to refuse him since that would be against his honor. They expect Akela will be killed, and they will become leaders of the pack.”

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

“That’s awful!” exclaimed Mowgli, “But how would that be a reason for Shere Khan to kill me that same night?”

“The wolves realize that you’ll be there, and they’re afraid you will stop them from fighting Akela. Shere Khan agreed to kill you then so that they don’t have to worry about you.”

“Oh,” replied Mowgli, and then he dropped onto a rock. He remained there for a minute or so, staring at his feet and contemplating what he had just heard.

Still staring at his feet, he spoke, “Well, it would be easiest for me to stay away from the meeting that night, but then Akela would certainly die. But if I go, Shere Khan will kill me.”

Raising his head and eyeing the wise panther, he asked, “What would you have me do, Bagheera?”

[Scene 10: (continued from previous page) Mowgli & Bagheera dialogue about wolves plot]

“Akela will die either way,” began Bagheera, “and Shere Khan will still chase you if you stay away from the meeting. However, I have a weapon that everyone, even Shere Khan fears.

“What is it?” Mowgli questioned, leaning forward eagerly.

“The Red Flower, or as men call it, fire.”

“The Red Flower! No creature except man will go near it, but how would I get it and carry it here?”

“In the village, by every house, rests some of the Red Flower,” replied Bagheera. “As far as carrying it, you are one of them. You do not need to fear it.”

“Oh Bagheera! I’m not sure I can do it,” Mowgli cried out.

“I’m confident in you,” replied Bagheera. “Now get some sleep.” **[Scene 11: Mowgli & Bagheera dialogue about Red Flower]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

The days leading up to the meeting of the pack quickly passed. Just before the gathering, Mowgli hurried through the jungle. He had often spotted the Red Flower as he watched the village from the shelter of the underbrush. This time he would come within inches of its power. Creeping up to the nearest hut, he quietly removed the lighted torch from its holder. He reached his hand toward the flame. With a yelp, he pulled it back. That hurts, he thought. **[Scene 12: Mowgli gets Red Flower]**

As speedily as he could, Mowgli carried the Red Flower back through the jungle. Soon, he reached the clearing where the wolves always met. Most of them were already there, and the rest were arriving. Crouching in the shelter of the trees, Mowgli waited for the meeting to begin. On the rock in the middle sat Akela. Next to him, Mowgli spotted the leader of the evil wolves. Then, Mowgli noticed two gleaming eyes peering out of the underbrush on the other side of the clearing. It was Shere Khan. **[Scene 13: Mowgli goes to wolf meeting]**

Akela started the meeting as tradition demanded which meant challenging anyone to fight him. The other wolves were shocked when the leader of the evil wolves sauntered toward the rock. Akela prepared to face the challenger in the desperate fight. With a leap, the evil wolf knocked Akela off the rock. The old leader was up in an instant, and soon he and the younger wolf were in a life-and-death struggle. Mowgli, filled with passion at the sight of the evil wolf knocking Akela off the rock, stepped out of the shadows. At the same moment, Shere Khan's huge body emerged from the other side of the clearing. The time for the fight between Mowgli and Shere Khan had arrived. **[Scene 14: Evil wolves challenge Akela]**

Shere Khan bounded across the clearing toward Mowgli. Fearless, Mowgli stood ready with the torch in his outstretched hand. Shere Khan stopped short at the sight of the Red Flower in the boy's hand. Staring at the flame, he began to pace back and forth. **[Scene 15: Shere Khan sees Red Flower]**

"Too scared to fight me?" Mowgli challenged.

"No!" growled the tiger, and he sprang at the Mowgli. Shere Khan missed as Mowgli anticipated his spring and leapt away. His jaws "snapped" shut on air. Shere Khan rolled into the underbrush, leaped onto his feet, and turned to face Mowgli. As he did so, Mowgli threw the torch. It struck Shere Khan in the face. Roaring in pain, he bounded back into the jungle. **[Scene 16: Mowgli defeats Shere Khan]**

Box A-1 (continued on next page)

Box A-1 (continued from previous page)

As soon as Shere Khan was out of sight, Mowgli turned to watch the fight between Akela and the evil wolf. What he witnessed caused him pain. Akela was lying unmoving on the ground, and the evil wolf occupied the rock. Tears began to cloud Mowgli's eyes. Not only was Akela dead, but Mowgli's days in the pack were also ended. His eyes blinded by tears, Mowgli stumbled into the darkness of the jungle. **[Scene 17: Akela die/ Mowgli leave wolves]**

Bagheera had witnessed both battles from a nearby tree, and he spotted Mowgli leaving the clearing. Softly leaping to the ground, the old panther padded up beside the boy. Comforted by the presence of his friend, Mowgli lifted his head up as he ambled along the path. Bagheera realized the pain the boy was feeling and remained quiet. Mowgli, accepting the new life he would now begin, turned his steps to-ward the village. Soon, they were at the edge of the jungle. Turning to Bagheera with tears in his eyes, Mowgli hugged him and whispered goodbye. Then, leaving the shelter of the trees, he trotted toward the village. He would miss the jungle, but he was headed for the place he truly belonged. **[Scene 18: Mowgli leave Bagheera and jungle]**

Based on Original Story by Rudyard Kipling

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

Your Setting _____

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

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

1. _____

2. _____

3. _____

4. _____

5. _____

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

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

Directed Brainstorming Box

Setting Details

Obstacles/Hindrances

Solutions

Other

Box A-4

Lesson B. Introducing Dialogue Writing

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

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

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

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

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

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

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

Dialogue Box

Bagheera declared, "I know of a weapon that everyone, even Shere Khan fears." **(Paragraph 1)**

"What is it?" an eager Mowgli questioned. **(Paragraph 2)**

"The Red Flower, or as men call it, fire," replied Bagheera **(Paragraph 3)**

"The Red Flower! No creature except man will go near it, so how can I?" **(Paragraph 4)**

"You are one of them. You do not need to fear it." **(Paragraph 5)**

Box B-1

Did you find the following:

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

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: Bagheera declared,
Paragraph 2: an eager Mowgli questioned.
Paragraph 3: replied Bagheera.

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:
Bagheera declared,
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:
"The Red Flower, or as men call it, fire," replied Bagheera.
 - 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): "What is it?" an eager Mowgli questioned.
 - 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): replied Bagheera

<> **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 Arctic Book" (Box C-1) student sample provided.

"The Arctic Book"
Student Sample Twice-Told Tale Story

A meeting of the animals had been called. A killer whale, a lynx, a caribou, and a pod of seals were all there. The object of their discussion was a tiny polar bear cub. Up to this time, he had been taken care of by one of the seals who had discovered him. She had now shown him to the council. The killer whale spoke first. "Let me have the polar bear cub," he announced. "I am the strongest creature in the sea, so I deserve to have him." **[Scene 1: Animals meet to discuss polar bear cub]**

Box C-1 (continued on next page)

Box C-1 (continued from previous page)

"You won't take care of him!" exclaimed the lynx. "You just want him for dinner!"

"How dare you insult me!" spat the killer whale, lunging onto the ice.

"Calm down, you two," announced the leader of the seals. "We will not allow the killer whale to seize him, but what other options do we have?"

"Why can't you seals take him?" the caribou remarked. "You have taken wonderful care of him so far."

"That would be our first choice, too," replied the leader of the seals, "but he eats huge numbers of fish each day. We can't spare someone to hunt for him."

"If that's the only reason you can't accept him into your pod, then I can help you," offered the lynx. "I'll provide food for him."

Everyone was quiet, mulling over the offer.

"It's a deal," asserted the leader of the seals, breaking the silence. "My pod will protect and tend to the cub, and the lynx will feed him." **[Scene 2: Animals dialogue about cub]**

The leader's word was the law of the pod, so the meeting ended. The seals led the young one to their nesting grounds while the other animals dispersed throughout the land. The killer whale was fuming, though. His attempt to gain possession of the cub had failed, and his motives had been questioned. "That bear cub better watch his back," he hissed as he glided through the water towards the ocean. "Someday, I'll be back." **[Scene 3: Killer whale furious]**

The young polar bear quickly learned all a seal pup was normally taught in order to thrive in the Arctic. He rapidly revealed his love for exploration, as he roamed far inland from the nesting grounds. The caribou often journeyed along with him, giving him wise advice. The cub could soon communicate with the animals of the Arctic by following the advice of his hooved friend. His companion also discussed survival and etiquette with him. The most important thing he told the polar bear was to avoid associating with the albatrosses who were an unruly bunch.

[Scene 4: Cub's training]

Box C-1 (continued on next page)

Unfortunately, the young bear was unable to avoid the albatrosses. One day, several of them seized him and carried him through the air. The cub squirmed and tried to escape, but it was no use. He was firmly in the grip of the birds. As this was happening, a puffin noticed his predicament and sped off to tell the lynx and the caribou. They both rushed to the colony where they knew the albatrosses would carry him. Arriving first, the lynx charged into the colony and sent the birds flapping and squawking. But, he couldn't reach his friend who was being held high above him.

[Scene 5: Albatrosses capture cub]

The caribou scared more of the birds, but he was also unable to reach the cub. Suddenly, a falcon dove into the fray. As the predator seized several albatrosses, the rest rapidly fluttered to safety. They dropped the young polar bear in their fright. Luckily, the lynx was there to catch him. Then, they all dashed away across the ice to safety. **[Scene 6: Cub & friends escape]**

A number of times the polar bear and his friends had adventures, but eventually the leader of the seals began to weaken. A group of evil seals plotted to usurp his position. In a secret bay they gathered to discuss their plan.

"What's the plan?" growled one seal.

"Be patient," responded the evil leader, "I'll tell you. One moon from now, I'll challenge our leader to a fight. He'll have to battle for his position. When I defeat him, we will become the rulers of the pod. After that, we can toss out that disgusting cub." **[Scene 7: Billy falls asleep in his room]**

"He has no chance," gloated a larger seal.

"What if the cub decides to interfere? He won't allow you to fight the leader," piped up a smaller one.

"Hmmm...", was the puzzled response.

"I can answer that for you," declared a sudden voice from the water. "I'll take care of the young one," asserted the killer whale.

"Excellent," replied the evil leader.

"Just make sure you fight by the water, so I can grab that cub when he tries to help."

"Agreed," voiced the seals in unison.

"See you then," smirked the whale as he disappeared into the depths. **[Scene 8: Evil seals and killer whale dialogue about killing seal leader]**

Box C-1 (continued from previous page)

From behind a rock, the lynx had been spying on the conversation. Leaping through the snow, he rushed to warn the young bear. He reached the nesting grounds and spotted the cub sleeping with his seal friends. Tapping him on the shoulder, he woke him and helped him crawl out of earshot from the nesting grounds. **[Scene 9: Lynx brings news to cub]**

"I have something important to tell you," were the first words the lynx spoke. "The killer whale is plotting to kill you one moon from tonight.

"Why?" questioned the confused cub.

"He has discovered the perfect time to attack you, but he does not realize that I overheard him."

"But why is a month from now the perfect time," insisted the young bear.

"If you insist," sighed the lynx, "here it is. Some of the seals who don't like the leader are planning to kill him. One moon from now their evil leader will issue a challenge. Our honorable leader will have to accept it. When he does, they expect to defeat him and lead the pod themselves.

"That's horrible!" the cub cried out, "But that does not give the killer whale a better opportunity to kill me."

"Yes, it does. The evil seals are nervous you will interfere in their plot. They have "hired" the killer whale to erase you from the picture," explained the lynx.

"Oh..." remarked the cub, staring at the white snow beneath his feet. How long will that stay white, he wondered, before it turns red with the blood of those killed by the plot?

After a short moment of silence, the young polar bear raised his gaze to stare into the wise eyes of the lynx. "If I stay away from the nesting grounds, our leader will die. If I try to fight, though, I will be killed by the killer whale. What should I do?" **[Scene 10: Lynx & cub dialogue about seal plot]**

"Your leader will die either way. The killer whale will also eventually attack you if you stay away," remarked the lynx. "I have a weapon, though, that all animals fear, including the killer whale."

"You do?" the cub eagerly inquired.

"Yes, it's called a harpoon," the lynx replied.

"A harpoon, but the men have it. No one dares to go near them! Who would be brave enough to get one?" the polar bear exclaimed.

Box C-1 (continued on next page)

"Down by their settlement, they dock their boats. In those, they leave their harpoons. At night, when no one is around, you can steal one. If anyone sees you, they will be too scared to attempt to fight you," explained the lynx.

"I don't know...," doubted the cub. "I'm not sure I'm brave enough...."

"Sure you are!" encouraged the lynx. "I wouldn't have asked you if I didn't think you could do it. Anyway, get some sleep. I've kept you up much too long as it is." **[Scene 11: Lynx & cub dialogue about harpoon]**

The next moon sailed by, and soon the time arrived for the cub to steal the harpoon. Creeping through the snow, hoping no one had noticed him, the polar bear neared the village. Quickly, he climbed into a boat and searched for a harpoon. He grabbed the weapon in his mouth, and scampered back onto land. He had it! **[Scene 12: Cub steals harpoon]**

Speedily, he transported his cargo back to some rocks behind the nesting grounds. Dropping the harpoon on the snow next to him, he turned and peered out at his surroundings. Nearly all the seals in the pod were present. The cub knew the dreaded moment had arrived. **[Scene 13: Cub arrives at seal meeting]**

Sure enough, he could spot some of the seals conversing with the leader. Soon, he heard one of them issue a challenge. The other seals cleared a space for the fight. "Whump!" the two seals slammed into each other, sending the old leader sliding backward. The fight was on. **[Scene 14: Evil seals challenge the leader]**

Suddenly, he spotted the killer whale, sliding through the water toward him. Placing his paws on the harpoon, the polar bear awaited his foe. Spotting the harpoon, the orca slowed his pace and then stopped. Steam billowed from the whale's blowhole. **[Scene 15: Killer whale sees harpoon]**

"Are you scared?" the polar bear challenged.

Infuriated, the killer whale leaped out of the water at his prey. Sliding across the ice, the polar bear dodged his leap. The killer whale crashed through the ice, turned, and prepared to jump again. As he pierced through the water, the polar bear spied his chance. Picking up the harpoon in his teeth, he whipped his head toward his enemy. The harpoon flew through the air and struck the whale. In pain, the orca collapsed into the water and rapidly swam away. **[Scene 16: Cub defeats killer whale]**

Breathless, the cub turned toward the seals. The old leader lay dead, while the evil leader gloated over him. The polar bear had the sinking realization that his days with pod were done. Turning away with tears in his eyes, he sadly plodded inland. **[Scene 17: Seal leader dies/cub leaves seals]**

The lynx, emerging from another group of rocks, padded up to his friend. Realizing the pain the cub was feeling, he remained quiet. Comforted by the lynx, the cub looked up and suddenly spotted several other polar bears far in the distance. At that moment, he realized that he would never return to the pod. He also realized that he was headed to join the group where he truly belonged. **[Scene 18: Cub leaves lynx and joins other polar bears]**

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

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

OR

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

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

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

A tiger, a panther, a bear, and a pack of wolves had gathered for a council. They were there to discuss who would take care of a young boy named Mowgli. No one had witnessed his arrival in the jungle, but Mother Wolf had discovered him. She had cared for him until the council could be called, and now she had brought him to the gathering. Shere Khan, the tiger, was the first to speak. “I am best fit to look after the man-cub,” he declared. “I am the strongest animal in the jungle, so I deserve to have the boy.”

Scene One: Example--*Animals meet to discuss polar bear cub* _____

YOUR Scene One: _____

C-2: Box A

Box A (continued)

“You snake!” growled Bagheera, the panther, “You’re going to kill the man-cub if you get your paws on him!

“Are you challenging me?” snarled Shere Khan, taking a step toward Bagheera.

“Stop, we will have no fighting here,” stated Akela, the wise old leader of the wolf pack. “We will not give him to Shere Khan, but who will take care of him?”

At this point, Baloo, the bear, spoke up, “Why can’t you wolves take him? Mother Wolf has cared for him this long, and he would be safest with you.”

“We would,” responded Akela, “but we are already struggling to feed everyone. We can’t afford to add a new member to our pack.”

“I can help you with that,” volunteered Bagheera, “If you accept him into your pack, I will do the hunting for him.

“It has been settled,” declared Akela, “We will raise him, and Bagheera will bring him food.”

Scene Two: Example--*Animals dialogue about cub*

YOUR Scene Two:

No one dared to question the decision of the head wolf, and so the council ended. Mother Wolf carried Mowgli back to her cave while the other animals melted back into the foliage. However, Shere Khan was angry. He had not only failed to get the man-cub, but he had been insulted by Bagheera as well. “The man-cub will not always be protected,” he muttered under his breath as he slunk away, “and when that happens, I’ll have my chance.”

Scene Three: Example--*Killer whale furious*

YOUR Scene Three:

The years passed, and Mowgli grew and learned everything a young wolf-cub would learn. He became quite adventurous, exploring every part of the jungle. He was frequently accompanied by Baloo, who taught him everything he needed to know about the jungle. Mowgli learned all the languages of the animals from the old bear. Baloo also taught the boy how to survive and how to act politely toward other creatures. Finally, he warned Mowgli to avoid the monkeys, the only animals in the jungle who refused to obey any laws.

Scene Four: Example--*Cub’s training*

YOUR Scene Four:

Box A (continued)

However, one day as Mowgli ran through the jungle, he was suddenly grabbed by several monkeys. He struggled to escape their grip, but it was useless. He was caught. As the monkeys carried him through the tree tops, though, a bird spotted him and carried the news of his predicament to Bagheera and Baloo. Both of them stopped what they were doing and rushed toward Monkey City. They were certain the monkeys would carry their captive there. Bagheera arrived first and charged into the mob of monkeys around Mowgli. Scratching and biting, he attempted to rescue his friend, but soon his enemies began to overwhelm him.

Scene Five: Example--*Albatrosses capture cub*

YOUR Scene Five: _____

As Bagheera was about to be defeated by the monkeys, Baloo lumbered into the fray. At first, he drove their enemies back, but he too was unable to rescue Mowgli. Just in time, Kaa, the snake, slithered into the scuffle. Striking at several of the primates, Kaa quickly sent them leaping and swinging away from the city. Kaa had his own plan, however, and he began a hypnotizing snake dance. While realizing what he was doing, the other animals were unable to avoid the captivity of his dance. Bagheera and Baloo were even caught in it, but Mowgli realized he had to do something. Shaking his friends, he broke the spell of the snake, and they all sprinted away to safety.

Scene Six: Example--*Cub & friends escape*

YOUR Scene Six: _____

Mowgli and his friends enjoyed numerous adventures, but soon Akela began to weaken with age. Other wolves, who were not willing to tolerate Mowgli, began to plot to kill Akela. One night, the evil wolves gathered together in a clearing.

“How are we going to get rid of Akela?” barked one wolf.

“Quiet! I’ll tell you the plan,” replied the leader of the plot, “All we have to do is let me challenge Akela to a fight. His honor won’t let him refuse a challenger. When I win, the pack will have to accept me along with you as leaders. Then, we can also throw out that stinking man-cub.”

The evil wolves began to cackle.

Scene Seven: Example--*Evil seals meet*

YOUR Scene Seven: _____

Box A (continued)

“We’ll have both of them for sure,” declared one of larger wolves.

“How do we know that the boy will allow you to fight Akela alone? He won’t care whether Akela must do it for his honor or not,” challenged a doubtful one.

The cackling stopped.

“I hadn’t thought of that,” the leader slowly replied.

“But I had.”

The wolves turned and saw Shere Khan, sliding out of the underbrush

“Listen to me,” growled Shere Khan, “I will help you as long as you let me handle the man-cub.”

“It’s a deal,” responded the leader of the evil wolves.

“Next full moon, when the pack gathers together, I’ll be there to help,” smiled Shere Khan, revealing his huge teeth. And with that, he sauntered back into the dark shadows of the jungle.

Scene Eight: Example--*Evil seals and killer whale dialogue about killing seal leader*

YOUR Scene Eight: _____

Bagheera had been listening from the branch of a tree on the edge of the clearing. As soon as the meeting ended, he leapt as fast as he could through the treetops to warn Mowgli. He discovered the boy sleeping in the cave with Mother Wolf and her now grown cubs. Waking Mowgli, he brought him away from the cave and into the foliage.

Scene Nine: Example--*Lynx brings news to cub*

YOUR Scene Nine: _____

Box A (continued)

“Mowgli,” he whispered, “Shere Khan is planning to kill you. He’ll wait for the next full moon when the pack gathers together. Then he’ll strike”

“If he wants to kill me, why would he wait until then? Why not now?” questioned Mowgli.

“He thinks he has a perfect opportunity now, but I am going to foil his plans,” replied Bagheera, trying to avoid Mowgli’s question.

“You didn’t answer my question,” insisted Mowgli.

“Alright, “ sighed Bagheera, “some of the wolves who don’t like Akela are plotting to kill him. At the next meeting of the pack, on the night of the next full moon, their leader will challenge Akela. He understands that the good wolf won’t be able to refuse him since that would be against his honor. They expect Akela will be killed, and they will become leaders of the pack.”

“That’s awful!” exclaimed Mowgli, “But how would that be a reason for Shere Khan to kill me that same night?”

“The wolves realize that you’ll be there, and they’re afraid you will stop them from fighting Akela. Shere Khan agreed to kill you then so that they don’t have to worry about you.”

“Oh,” replied Mowgli, and then he dropped onto a rock. He remained there for a minute or so, staring at his feet and contemplating what he had just heard.

Still staring at his feet, he spoke, “Well, it would be easiest for me to stay away from the meeting that night, but then Akela would certainly die. But if I go, Shere Khan will kill me.”

Raising his head and eyeing the wise panther, he asked, “What would you have me do, Bagheera?”

Scene Ten: Example--*Lynx & cub dialogue about seal plot*

YOUR Scene Ten:

Box A (continued)

“Akela will die either way,” began Bagheera, “and Shere Khan will still chase you if you stay away from the meeting. However, I have a weapon that everyone, even Shere Khan fears.

“What is it?” Mowgli questioned, leaning forward eagerly.

“The Red Flower, or as men call it, fire.”

“The Red Flower! No creature except man will go near it, but how would I get it and carry it here?”

“In the village, by every house, rests some of the Red Flower,” replied Bagheera, “As far as carrying it, you are one of them. You do not need to fear it.”

“Oh Bagheera! I’m not sure I can do it,” Mowgli cried out.

“I’m confident in you,” replied Bagheera, “Now get some sleep.”

Scene Eleven: Example--*Lynx & cub dialogue about harpoon*

YOUR Scene Eleven: _____

The days leading up to the meeting of the pack quickly passed. Just before the gathering, Mowgli hurried through the jungle. He had often spotted the Red Flower as he watched the village from the shelter of the underbrush. This time he would come within inches of its power. Creeping up to the nearest hut, he quietly removed the lighted torch from its holder. He reached his hand toward the flame. With a yelp, he pulled it back. That hurts, he thought.

Scene Twelve: Example--*Cub steals harpoon*

YOUR Scene Twelve: _____

As speedily as he could, Mowgli carried the Red Flower back through the jungle. Soon, he reached the clearing where the wolves always met. Most of them were already there, and the rest were arriving. Crouching in the shelter of the trees, Mowgli waited for the meeting to begin. On the rock in the middle sat Akela. Next to him, Mowgli spotted the leader of the evil wolves. Then, Mowgli noticed two gleaming eyes peering out of the underbrush on the other side of the clearing. It was Shere Khan.

Scene Thirteen: Example--*Cub arrives at seal meeting*

YOUR Scene Thirteen: _____

Box A (continued)

Akela started the meeting as tradition demanded which meant challenging anyone to fight him. The other wolves were shocked when the leader of the evil wolves sauntered toward the rock. Akela prepared to face the challenger in the desperate fight. With a leap, the evil wolf knocked Akela off the rock. The old leader was up in an instant, and soon he and the younger wolf were in a life-and-death struggle. Mowgli, filled with passion at the sight of the evil wolf knocking Akela off the rock, stepped out of the shadows. At the same moment, Shere Khan's huge body emerged from the other side of the clearing. The time for the fight between Mowgli and Shere Khan had arrived.

Scene Fourteen: Example--*Evil seals challenge the leader*

YOUR Scene Fourteen: _____

Shere Khan bounded across the clearing toward Mowgli. Fearless, Mowgli stood ready with the torch in his outstretched hand. Shere Khan stopped short at the sight of the Red Flower in the boy's hand. Staring at the flame, he began to pace back and forth.

Scene Fifteen: Example--*Killer whale sees harpoon*

YOUR Scene Fifteen: _____

"Too scared to fight me?" Mowgli challenged.

"No!" growled the tiger, and he sprang at the Mowgli. Shere Khan missed as Mowgli anticipated his spring and leapt away. His jaws "snapped" shut on air. Shere Khan rolled into the underbrush, leaped onto his feet, and turned to face Mowgli. As he did so, Mowgli threw the torch. It struck Shere Khan in the face. Roaring in pain, he bounded back into the jungle.

Scene Sixteen: Example--*Cub defeats killer whale*

YOUR Scene Sixteen: _____

Box A (continued)

As soon as Shere Khan was out of sight, Mowgli turned to watch the fight between Akela and the evil wolf. What he witnessed caused him pain. Akela was lying unmoving on the ground, and the evil wolf occupied the rock. Tears began to cloud Mowgli's eyes. Not only was Akela dead, but Mowgli's days in the pack were also ended. His eyes blinded by tears, Mowgli stumbled into the darkness of the jungle..

Scene Seventeen: Example--Seal leader dies/cub leaves seals

YOUR Scene Seventeen _____

Bagheera had witnessed both battles from a nearby tree, and he spotted Mowgli leaving the clearing. Softly leaping to the ground, the old panther padded up beside the boy. Comforted by the presence of his friend, Mowgli lifted his head up as he ambled along the path. Bagheera realized the pain the boy was feeling and remained quiet. Mowgli, accepting the new life he would now begin, turned his steps toward the village. Soon, they were at the edge of the jungle. Turning to Bagheera with tears in his eyes, Mowgli hugged him and whispered goodbye. Then, leaving the shelter of the trees, he trotted toward the village. He would miss the jungle, but he was headed for the place he truly belonged.

Scene Eighteen: Example--Cub leaves lynx and joins other polar bears

YOUR Scene Eighteen: _____

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

- My Scene One:** Alien accidentally lost on Earth
- My Scene Two:** Looks like humans but only has one eye
- My Scene Three:** Alien adopted by human family
- My Scene Four:** Alien normal except for ability to read minds
- My Scene Five:** Neighbors scared by alien's strange appearance
- My Scene Six:** Other kids mock him at school
- My Scene Seven:** Bullies beat him up constantly
- My Scene Eight:** Alien uses mind-reading to help other kids
- My Scene Nine:** Alien loves escaping through family vacation
- My Scene Ten:** Often scares people with eye and superpower
- My Scene Eleven:** Alien uses mind-reading to attract animals
- My Scene Twelve:** Alien accidentally causes bear attack
- My Scene Thirteen:** Brother survives but becomes scared of him
- My Scene Fourteen:** Alien sad/wonders if from Earth or not
- My Scene Fifteen:** Alien's parents encourage him to persevere
- My Scene Sixteen:** Alien uses mind-reading to help with school
- My Scene Seventeen:** Alien becomes police officer
- My Scene Eighteen:** Uses powers to discover criminals' plots
- My Scene Nineteen:** Colleagues amazed by him
- My Scene Twenty:** Stops terrorist plot through reading minds
- My Scene Twenty-One:** Awarded medal by President/praised
- My Scene Twenty-Two:** Still feels like an outsider
- My Scene Twenty-Three:** Aliens return/alien reunited with real family

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: Animal council discusses Mowgli

- s1 Animals gather 4 council
- s2 Discuss care of Mowgli
- s3 Mother Wolf discover
- s4 Brings Mowgli 2 council
- s5 Shere Khan speaks

Topic Scene 2: Wolves, Bagheera, Shere Khan, & Baloo dialogue about Mowgli

- s1 Bagheera: "You're going 2 kill man-cub!"
- s2 Shere Khan: "Challenging me?"
- s3 Akela: "No fighting"
- s4 Akela: "Not give 2 Shere Khan but who will care?"
- s5 Baloo: "Why can't wolves take?"
- s6 Baloo: "Safest with you"
- s7 Akela: "Already struggling 2 feed everyone"
- s8 Akela: "Can't afford new member"
- s9 Bagheera: "I can help"
- s10 Bagheera: "Hunt for him"
- s11 Akela: "It has been settled"
- s12 Akela: "We raise him & Bagheera bring food"

*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 (Bagheera: "I can help"). Each time you change speakers, you will change paragraphs even within one scene.

Sample Box D-1

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

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

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

Sample Sentence Outline and Sentence

For example:

Opening Sentence: Animals gather 4 council

In your story, it might say: A tiger, a panther, a bear, and a pack of wolves had gathered for a council.

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

A. Scene One of Body

Topic of Scene 1 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

B. Scene Two of Body

Topic of Scene 2 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

C. Scene Three of Body

Topic of Scene 3 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

D. Scene Four of Body

Topic of Scene 4 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

E. Scene Five of Body

Topic of Scene 5 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

F. Scene Six of Body

Topic of Scene 6 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

G. Scene Seven of Body

Topic of Scene 7 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

H. Scene Eight of Body

Topic of Scene 8 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

I. Scene Nine of Body

Topic of Scene 9 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

J. Scene Ten of Body

Topic of Scene 10 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

K. Scene Eleven of Body

Topic of Scene 11 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

L. Scene Twelve of Body

Topic of Scene 12 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

M. Scene Thirteen of Body

Topic of Scene 13 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

N. Scene Fourteen of Body

Topic of Scene 14 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

O. Scene Fifteen of Body

Topic of Scene 15 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

P. Scene Sixteen of Body

Topic of Scene 16 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

Q. Scene Seventeen of Body

Topic of Scene 17 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

R. Scene Eighteen of Body

Topic of Scene 18 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

S. Scene Nineteen of Body

Topic of Scene 19 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

T. Scene Twenty of Body

Topic of Scene 20 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Sentence 8 _____

Sentence 9 _____

Sentence 10 _____

Sentence 11 _____

Sentence 12 _____

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

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

<> E-1. In Scene 17 of the *Jungle Book* model, highlight the words “Tears began to cloud Mowgli's eyes.”

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

Example:

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

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

12

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

Example:

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

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

13

Similes and metaphors are some of the most powerful tools you have as a writer. These types of imagery are when the writer compares two things like in Scene 17 of the model *Jungle Book* story.

“Tears began to cloud Mowgli's eyes.”

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 *Jungle Book* example, the author is describing how the tears affected Mowgli's vision. But rather than just saying, "Tears started to interfere with Mowgli's vision," he uses a metaphor to get the message across with more precision.

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

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

It was **cold as ice**.

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

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

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

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

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

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

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

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

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

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

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

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____

16. _____

17. _____

18. _____

19. _____

20. _____

Lesson F. Write On: Learn About Onomatopoeia

<> **F-1.** In the *Jungle Book* model story given at the beginning of this lesson (Box A-1), highlight the sound that the jaws of Shere Khan made in Scene Twelve.

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

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

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

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

Examples:

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

1. _____

2. _____

3. _____

4. **Extension**--_____

5. **Extension**--_____

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

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

- (1) If needed, **read the sample *Jungle Book* 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: If you are not familiar with CI’s Checklist Challenge, and you feel that you need more help on it than this upper level book provides, you may desire to secure a first semester MC book for levels four through nine or the *Character Quality Language Arts Teacher’s Guide*--all of which contain detailed lessons on the How To’s of the Checklist Challenge. Also, see the Checklist Challenge Coding box provided.

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

Lesson I. Composition: Final Copy Original Twice-Told Tale

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

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

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

The Jungle Book

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: "Arctic Adventures"
- Something comical: "Bearly Making It"
- Something bold: "Polar Bear vs. Killer Whale"
- A song title or line: "Walkin' in a Winter Wonderland"
- A Scripture: "Animals According to Their Kinds"
- Something biblical: "Wise Council Wins Out"
- Something about character: "Good Deeds Bring a Good Reward"
- Something informative: "The Arctic Book"
- Other: "There's No Place Like Home"

☞ Tips:

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

All All All
E E E

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

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

All All All
E E E

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

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

All

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

Examples:

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

All

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

Examples:

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

All

All

All

E

E

E

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

Instead of:

tree
kind
grass

Use:

maple
compassionate
blades

Instead of:

deep
turn
loud

Use:

bottomless
swerve
obnoxious

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

All

All

All

E

E

E

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

Examples:

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

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

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

All

E

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

Examples:

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

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

All

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

Examples:

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

E

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

Examples:

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

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

E

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

Examples:

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

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

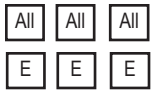
E

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

Examples:

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

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



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

Examples:

• **Appositive:**

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

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

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

• **Compound verbs:**

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

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

☞ **Subject + verb + verb**

• **Subordinate clause placement:**

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

Then it constructs a frame.

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

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

• **Another non-essential opener:**

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

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

☞ **Phrase + CS**

• **Subordinate clause placement mid sentence:**

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

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

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

• **Conjunctive adverb:**

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

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

☞ **CS; CA, CS**

• **Conjunctive adverb within a sentence:**

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

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

☞ **CS, CA, CS**

• **Dash preceding clause or phrase:**

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

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

☞ **CS--CS**

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

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

Orb webs are the ones most often seen by people.

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

☞ **CS , cc CS**

• **Semicolon between two complete sentences:**

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

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

☞ **CS ; CS**

• **Colon usage:**

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

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

☞ **CS : CS**

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



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












Appendix A: Editing and Revising

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

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

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

Proofreader's Marks

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

Teacher Tips & Free Resources

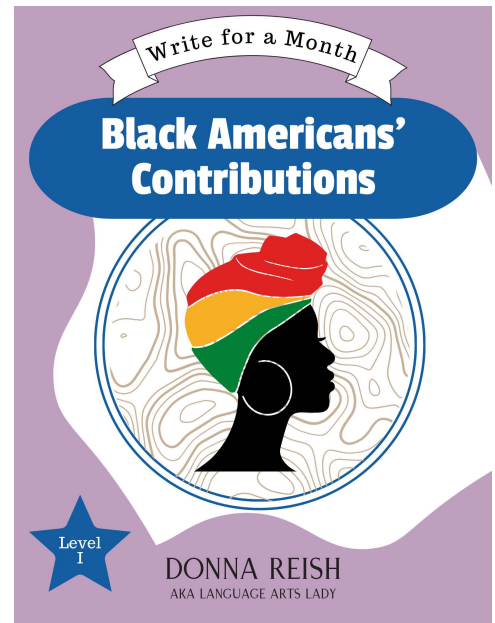
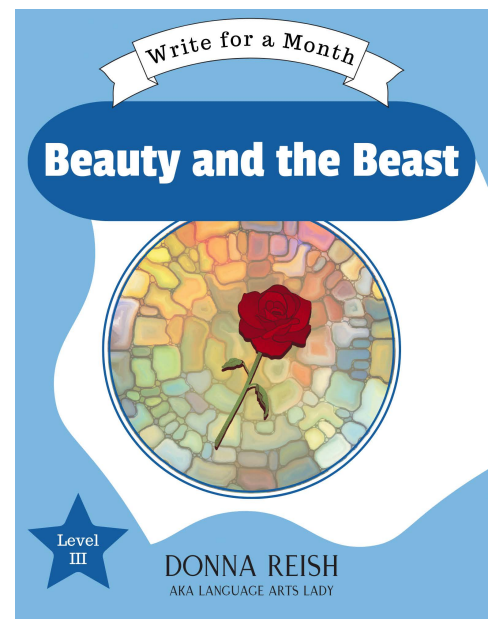
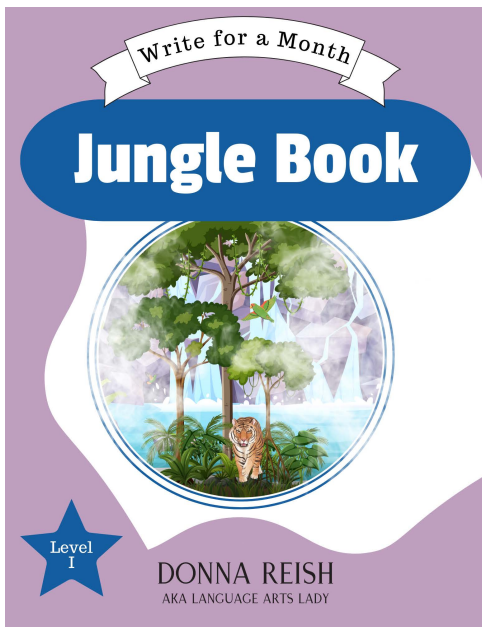


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Toy Room



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

Article =
NOUN MARKER
an a the

Articles: Definite
the

Using a or an

Using an

Using an

Articles Poster Set

Fairy Tale Writing

Fairy Tales:
How to Create and Write Using
Writing Boxes

Little Red Riding Hood
Level I

Sentence and Paragraph Writing
for Beginning Writers

Christmas Writing
Twice - Told Tale

Grades
6th, 7th
& 8th

Christmas: Original Creative Writing - Twice-Told Tale

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

TABLE OF CONTENTS

The Elves and The Shoemaker

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

Beginning Think Fast Grammar Quiz

Grammar Quiz and Answer Key

Christmas Writing

Grades
6th, 7th
& 8th

Three Holiday Traditions Essay -
Level III

TABLE OF CONTENTS

Three Holiday Traditions

Color and Read,
Mowgli!

the
ABC
Sounds Song
Packet

Aa Bb Cc

Baby Shark Plays
by Donna Reish

Twice-Told Tales

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

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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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