

Sample “Get Away From a Villain in Peter Pan” Story

I ran nimbly across the rope that stretched from the mast to Hook’s office; a daring route I know, but it was the only choice I had. My injured wing hung uselessly at my side, more of a nuisance than anything. I waited patiently for the door to open, timing my entrance just before the door closed. I knew Hook was on the other side of the ship, yelling at a sailor for one stupid reason or another. **[Paragraph 1]**

“Okay Tink, you got this,” I muttered to myself as the Mr. Smee came out. Without both wings, I would be unable to fly in and would have to jump, which could cause a lot of noise if I wasn’t careful. Now! I jumped right through the opening just before the door clicked shut. I quickly somersaulted behind the curtain to my right, listening for any signs that someone was inside. I couldn’t hear anything over my rather obnoxious breathing, and if there was someone inside, there wasn’t any way on God’s green earth they could have missed me. **[Paragraph 2]**

“Well, part one accomplished.” My words seemed to bounce off the walls. I really should stop talking to myself but it was one way to keep my fear off. As long as I had someone to talk to or was able to talk to myself, I was good. **[Paragraph 3]**

I walked toward the desk; the bottom of it was way over my head. How the heck was I going to get to the top of it? I looked around for a convenient fairy sized ladder or small chair. **[Paragraph 4]**

The cabin was definitely extravagant, blowing all the ideas I had about Hook’s “pirate lair” out the window. The draperies were something you would see in a princess’s dressing room, long, silky and sparkly. Flowing beautifully every time a breeze came through the open window. I wouldn’t mind owning them myself! The walls were filled with what I assumed were stolen artifacts: maps, animal skins, jewelry, and some items that were a mystery to me! From what I could see of the desk, it was delicately carved, something else I didn’t expect from Hook. Flowers and vines were entwined and then spiraled up the legs; even the underside of the desk chair had the same exquisite delicate design. Now that I think about it the whole room looked like a ladies office, not a bloodthirsty captain of a pirate ship. **[Paragraph 5]**

“Papers, Tink now!” I prodded myself, dragging my thoughts away from the layout of the room and back to the mission at hand, the papers that showed where Hook was planning on looking for Peter next. I needed to make sure our location, or anywhere near it, wasn’t on the map. Would have been a really simple assignment if not for my blasted wing. **[Paragraph 6]**

I got down on my hands and knees to look around, searching for something to climb up... There! A string about two feet long was in front of the far window. I scurried over and picked it up, it looked like a decent enough string, as long as it held my weight long enough to get up on the chair I was good. **[Paragraph 7]**

Back at the chair, I tied the rope around a small stone hidden under the desk. I twirled it around like a slingshot and let it go. Clunk! It landed right in the middle of the wooden chair. I tested the rope and darted up it. I repeated it and I was on the desk, exactly where I needed to be. **[Paragraph 8]**

Box C-1 (continued on next page)

"Papers, papers, papers. Map!" I pulled a map out of the pile of junk, a ton of Xs were written in random spots on the map. The pond, the docks, the forest, the- Right there! Several Xs were on our underground house! I needed to go! I have to warn him. I grabbed my handy rock and string, then I froze. Voices. People were talking outside the door. I panicked and sprang in the air, momentarily forgetting about my injury. I landed with a loud thud just as the door opened and in walked Hook himself. He stared straight at me. His face had a look of pure shock. I took his moment of confusion to spring into action. I ran under the desk and pressed myself into the leg of the desk. Breathing hard I glanced up and noticed a handy hole. **[Paragraph 9]**

"Wow, Tink, you really should pay more attention to these things." I hoisted myself up. I was behind the far left drawer, close to the door yet so far away. **[Paragraph 10]**

"Where are you, darling? Come out, come out wherever you are." Chills ran down my spine at Hook's condescending voice. I pressed myself to the back of the desk, hoping my raspy breathing wouldn't give me away. I wouldn't be able to hide here for much longer. I refused to be put in a jar, the common prison for fairies. "Now, there isn't many places you can go, dearie. Don't think I didn't take notice of your poor pitiful looking wing. Without them you fairies are useless." **[Paragraph 11]**

Those words made my blood boil. I braced my back against the desk and placed my feet on the drawer. I pushed with all my strength and the drawer flew out of its place, hitting Hook right on the kneecap. He fell to the ground in pain, and I scuttled out of the door. **[Paragraph 12]**

"useless huh? We'll talk about that later." I jumped out the open window and Bella caught me. **[Paragraph 13]**

"I was about ready to come and get you." She looked at me disapprovingly. I gave her a big smile. **[Paragraph 14]**

"Nah, it was easy peasy. Let's go talk to Peter now." We flew away from the ship, hopefully for the last time. **[Paragraph 15]**

Two Gutters--Lack of Description and Over-Description

Descriptive writing is like bowling in that there are two gutters. The **first gutter is the lack of description**. This type of writing projects **no pictures into the imagination** of the reader.

The **second gutter is over-description**. This is when every aspect of the scene is described in too much detail. When this happens, the whole scene grinds to a stop while an entire paragraph is spent describing a chair, for example.

Two Keys--Use Action and Be Picky

The **first key to avoiding either of these pitfalls is to describe using action as much as possible**. For example, instead of writing, *The spindly antique chair sat in the corner*, write, *The antique chair wobbled precariously as the man sat down*. By doing this, **you keep the scene moving while describing the things in the scene**.

You can be assured of having more action-driven descriptions if you **use action verbs as much as possible and avoid using being and linking verbs**.

For example, instead of saying, *The window pane was glossy*, say *The window pane glistened in the rain*.

You will avoid using being and linking verbs better if you learn to recognize this category of verbs by learning CI's BHL (Be a Helper, Link) verb song/rhyme.

<> **C-2**. Optional: Memorize the Be, a Helper, Link (BHL) verbs song (to the tune of the Alphabet Song):

BHL Verb Song

ABCDEFG

Be, a Helper, Link verbs,

HIJKLMN

Is, Are, Am, Was, & Were.

QRSTU

Be, & Being, Been, Become,

WXYZ

Has, & Had, & Have are ones.

Now I said my ABC's

Can, Could, Shall, Should—they are fun

Next time won't you sing with me?

Will, Would, Do, Did, Does, & Done

ABCDEFG

May, Might, Must—they are some as well,

HIJKLMN

Appear, Look, Seem, Remain, Taste, Feel, & Smell

Box for C-2

The second key is to **be picky about what you spend time describing** and what you do not.

The point of descriptive fictional writing is to put images into the mind of the reader and put emotions into his or her heart. Some things need to be described in more detail than others.

<> **C-3.** Write a new sentence beneath each sentence given below, changing the description to action-verb-generated description rather than adjective-generated description.

Hint: Go through the sentences and highlight all of the BHL verbs in them. Then consider if each of these can be removed/replaced.

Example: Several symbols were on our underground house!

I spotted several symbols on our underground house!

1. Hook was on the other side of the ship.

2. I was running nimbly across the rope that stretched from the mast to Hook's office.

3. My injured wing was hanging uselessly at my side.

4. The cabin was definitely extravagant.

5. The walls were filled with stolen artifacts.

6. I was grabbing my handy rock and string.

7. He was staring straight at me.

8. His face had a look of pure shock.

9. It was flowing beautifully every time a breeze came through the open window.

10. She was looking at me disapprovingly.

<> **C-4.** Choose five objects in the room you are sitting in right now. Write a sentence using action describing each one.

1. _____

2. _____

3. _____

4. _____

5. _____

Sample Action Descriptions for <> C-3

1. Hook yelled from the other side of the ship.
2. I ran nimbly across the rope that stretched from the mast to Hook's office
3. My injured wing hung uselessly at my side.
4. Extravagant decorations filled the cabin.

Sample Action Descriptions for <> C-4

1. He slammed the drawer shut, trapping Tinkerbell.
2. Carrying their captives to the boats, the pirates rowed their prisoners back out to the ship.
3. With a cry, he turned and leaped overboard, into the jaws of the crocodile.

Lesson D. Dialogue Writing: Quotation Review

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 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.**
4. **Plan for a new paragraph each time the speaker changes**, just like the sample did.

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

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

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

Dialogue Box

“Peter Pan?” asked Wendy in wonder. **(Paragraph 1)**

“That’s me,” Peter Pan answered, looking behind himself at his shadow. **(Paragraph 2)**

“But why are you here?” **(Paragraph 3)**

“I’m here to get my shadow back.” **(Paragraph 4)**

Curious Wendy was still not satisfied and inquired, “Why don’t you have a family?” **(Paragraph 5)**

Box D-1

Did you find the following:

1. In **Paragraph 1**, the speaker is Wendy.
2. In **Paragraph 2**, the speaker is Peter Pan.
3. In **Paragraph 3**, no name is given (though we know it is Wendy, don’t we?).
4. In **Paragraph 4**, no speaker is given, but we know it is Peter Pan.
5. In **Paragraph 5**, curious Wendy is talking.

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: asked Wendy in wonder.
- Paragraph 2: Peter Pan answered, looking behind himself at his shadow.
- Paragraph 5: Curious Wendy was still not satisfied and inquired,

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

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 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 moment 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:
Curious Wendy was still not satisfied and inquired, “Why don’t you have a family?”

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: “That’s me,”
Peter Pan answered, looking behind himself at his shadow.*
 - b. If your quote is a question or exclamatory sentence, put that end mark (? !) inside the quotation mark (since it is part of your sentence): “Peter Pan?” asked Wendy in wonder.
 - 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): asked Wendy in wonder.

* Note: A sentence may only contain one period used as an end mark. Thus, when you have a beginning speech tag, follow it with a comma--not a period. The entire sentence will end with a period--one period as an end mark for the entire sentence.

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

1. _____

2. _____

3. _____

4. _____

5. Extension-- _____

6. Extension-- _____

Lesson E. Write On: Story Action

This week you will be writing a short story about someone attempting to escape from a villain.

There are some elements that your story should contain. We will look at last week's example to see some of those elements.

Stories are more than just an assortment of description. A story must, well, tell a story. While there are many types of stories, most, from mysteries to romances to action to an animal escaping from another, follow a similar pattern.

Opening → *Calm*

Most stories begin with an opening. This is when the author gives background and introduces the characters. **In the sample story, this is when it describes** Tinkerbell sneaking into Hook's office, climbing onto his desk, and discovering a map showing where he is going to look for Peter.

The opening is when you can give lots of details that help the reader feel like they are really in your world. It should not be very long, however, since nothing exciting really happens.

Inciting Incident → *Less Calm/Beginning Action*

The inciting incident is when the story really begins. It is when your character's world is turned upside down. In the sample story, and in the story you will write this week, this is **when the villain attacks**.

Progressive Complications → *Fast/Even Less Calm*

This step is the biggest difference between a short story like the example and a four hundred page novel. Long stories have lots and lots of complications while you will just have a few.

This is an important step though. If the villain just attacks and the pursued runs away, it isn't much of a story.

The main character, your victim, must face obstacles. **In the story example, those complications (or obstacles) are when Tink falls off the desk and when Tink is underneath the desk looking for a way up.**

When you are writing your own story this week, try to think of any things that could make escaping more difficult for your pursued character.

Climax→*Edge of Seat/No Calmness*

The climax is the last obstacle your main character will face. It is the moment of greatest danger. Obviously, **in the sample, this is when Tink is pressed against the back of the desk as Hook looks for her.** This moment should be more important and more dangerous than anything that has gone on before.

Resolution→*Calm Again/ Solution*

This is the end of the story after the victim (if he does) escapes. It is usually very short. In fact, **in the sample story, it is only a couple of sentences in length.**

<> E-1. What person will be the victim (the one who is trying to escape from the villain) in your story?

<> E-2. What person will be the villain (the one who hunts/chases)?

<> E-3. What is the setting (the pirate ship, the forest, the cove, etc.)?

<> E-4. What will you include in your opening? How will you set the stage for your story?

<> E-5. What will be your inciting incident? (How and when will the villain start the initial chase?)

<> E-6. What progressive complications will the victim have?

- a. What obstacles will make it harder for the victim to escape?
- b. Choose at least three
- c. Examples: Person is trapped in a small space, person is up on rigging, the villain is faster than victim, villain catches victim by surprise, etc.

<> E-7. What will be the climax?

- a. How will the victim finally escape?
- b. Or will he or she escape?

<> E-8. How will your story be resolved?

Lesson F. Write On: SSS5

<> F. In the ninth paragraph of the passage, highlight the sentence *I needed to go!*

Short sentences are probably the first type of sentences you learned to read and write. Many of you may have learned to read using a beginning reader containing sentences like *Matt sat*. As you learned more and more about writing, your sentences got longer and more complex. By the time you reach high school, the vast majority of the sentences you write should be longer and more complex than *Matt sat*.

But that doesn't mean you should never use short sentences. In fact, in Character Ink's Checklist Challenge, we often assign writers to include what we call SSS5 (Super Short Sentence of Five Words or Fewer).

You don't want to just randomly have SSS5s anywhere in your story. You want to use them to make your story more interesting. Using an SSS5 at the right time can add a lot of drama to your story. Here, we will show you how.

Using SSS5 for Emphasis

The first way to use an SSS5 is to emphasize something that is really important. You don't use a highlighter to tell the reader what the important parts are, and you shouldn't use all capital letters in most types of writing.

Imagine you have ten Skittles. Nine of them are red and one is yellow. If you lay them on a table, which Skittle would stand out? Probably not any of the red ones. You would notice the yellow one first. It is different.

The same thing happens when you write. If most of your sentences are long and complex, then you have one that is super short, which sentence will stand out to the reader? You guessed it: the short one. It is different.

If you put the most important information in short sentences (and if most of your sentences are long and complex), you will emphasize whatever is in the SSS5.

Using SSS5 for Excitement

The second use for an SSS5 is to create excitement. This use for SSS5 will really help you this week.

Long sentences take longer to read. They are great for providing lots of information and details, but all that information can slow the reader down.

Short sentences, on the other hand, have only a minimal amount of information (and a few words!). But **you can read a short sentence really quickly. This gives the impression that the action is speeding up.**

Your story this week will be about someone trying to escape from a villain. That is about as exciting as it gets. As a general rule, **when the excitement level rises, sentences should get shorter.**

Using SSS5 as a Change of Pace

A great way to keep a reader interested in whatever you are writing is to mix up your sentence structures. This is why you want to use a lot of different types of sentence openers and different types of compound sentences.

But **the most obvious way to make your sentences sound different from one another is simply to vary the length.** Instead of a paragraph with five sentences that are **long, long, long, very long, long**, you can have **medium, long, long, super short, very long**. You still want more long sentences since they contain more information, but mixing it up helps the reader stay engaged no matter what you are writing.

Lesson G. Sentence Structure/Advanced Checklist Challenge: Adverb Openers

All Start one or more of your sentences with an **adverb** (*ly* word or other adverb) (or more than one, according to your level). **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.**

Examples

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

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

One common sentence opener is that of the adverb opener. As the box above indicates, there are two ways to handle adverb openers:

1. **One word adverb opener:** *Coincidentally*, the two of them were both buying the same gift for the same person.
2. **Adverb phrase or clause opener:** *Coincidentally buying the same gift for the same person*, the two of them laughed at the check out counter.

It is important to pay close attention when you are using an adverb opener. **You must read the entire sentence and “listen” carefully for where the opener ends and the real sentence begins.**

If you remember your grammar lessons, you will likely recall that **a sentence is a sentence even without a sentence opener**. That is one of the interesting things about **sentence openers: they are attached to the front of real sentences**. And—you can remove the sentence opener and a complete sentence would still stand.

With the adverb opener, if you are not careful, you can end up with a phrase or clause rather than a real sentence.

For example, in the sample above (#2), if you do not read the whole sentence as you write, you could write a clause rather than a real sentence after the opener: *Coincidentally, buying the same gift for the same person*.

Do you see what happens if you do not read it slowly and listen for the “realness” of the sentence? **That entire “sentence” is really just an adverb clause opener—you still need a real sentence**. And you need the comma following the adverb clause: *Coincidentally buying the same gift for the same person,*...

<> G. Write four sentences with adverb openers. Write two with one word adverb openers and two with adverb phrase or clause openers.

1. _____

2. _____

3. _____

4. _____

Lesson H. Write On: Research For Your Story

If you have done reports in the past, you are familiar with researching. Researching for a story is similar. You will look up the people you will be writing about in an encyclopedia or the *Peter Pan* book or an online source.

Instead of writing a generic report, however, you will be looking for information you can weave into your story. **Using facts is another way to keep your reader interested without slowing down your story.**

For example, if I were writing a story about the Lost Boys, and I opened with the Lost Boys marching, I could say, *The Lost Boys were marching in a line through the forest.*

But, with a little research, I learned that the Lost Boys' names are Tootles, Nibs, Slightly, Curly, and the Twins. I also learned that they always march in that order.

Now my sentence would read *The Lost Boys marched through the forest with Tootles leading, followed by Nibs, Slightly, Curly, and the Twins.* **It is the same basic action, but with more real-life detail.** This allows the reader to both enjoy the plot of the story and enjoy learning new things.

You would not want to take an entire paragraph to describe each Lost Boy's personality; all you need is little details in a story of this length.

In addition to these little details, you want to **pay close attention to the types of things you will be describing in your story**, such as the following:

1. How does the victim **act**?
2. What **unique abilities or characteristics** (speed, trickery, keen eyesight, small size, ability to fly, etc.) does the victim have?
3. How would the villain most likely **search** for the victim?
4. Where would the chase you are describing most likely take place?

This may be your own story, but you want the readers to feel like they are witnessing it happening in the world of Peter Pan.

<> **H-1.** Look up information on your villain in the *Peter Pan* book or an online source and write ten facts you may be able to include in your story on the lines provided. You won't have to use all of the facts, but you want to have them available.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

<> H-2. Look up information on your victim in the *Peter Pan* book or an online source and write ten facts you may be able to include in your story on the lines provided. You won't have to use all of the facts, but you want to have them available.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Lesson I: Showing Off With “Structure”

All Use one set of **sequencing words** (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 set of sequencing words in your paper as directed by your teacher.*

Examples:

- **First things:** First, initially, originally, at first, primarily, to begin with, in the beginning
- **Second or middle things:** Second, next, then, secondarily, progressing, progressively, following that
- **Third and final things:** Eventually, thirdly, ultimately, finally, consequently, lastly, in the end
- **General:** Then, next, later, after, sometime, etc.

Sequencing words are words that show the sequence, or order, of something. They are words like *first, secondly, after that, consequently, ultimately, finally, etc.*

The point of sequencing words is to show progression. They are usually used in stories (to show the order in which events happened) and instructional writing (to show the order in which a person should take actions).

However, sequencing words can also be used in stories. This is because **sequencing words can be used to show a logical progression.**

Most sequencing words need to be set off with commas. Usually, sequencing words are at the beginning of a sentence. Always listen carefully to where you hear the pause, but normally, it will come right after the sequencing word.

First, he went downtown.

After that, we sent to the store.

Finally, she ate the cream pie.

Sometimes the only way your arguments work together in a story is in order (first, second, third, etc.) This makes choosing the right sequencing words relatively easy. However, if your three arguments build on each other, you will want to use a sequencing word that shows that dependence. For example, when one thing leads to another, the word *consequently* works well.

She scored a perfect ten on the balance beam; consequently, she won the gold medal.

Always pay close attention to make sure you choose the right sequencing word.

<> I-1. Study the list of sequencing words provided.

Sequencing words to show first things:

1. First
2. Initially
3. Originally
4. At first
5. Primarily
6. To begin with
7. In the beginning

Sequencing words to show second or middle things:

1. Second
2. Next
3. Then
4. Secondly
5. Progressing
6. Progressively
7. Following that