

# Week 5: Sentence-by-Sentence Essay Over Given Passage

Creative Color Outline and Essay Over Given Material

## Overview of Informative Essay Over Given Material

So far you have learned about the very short story and the dialogue essay. Both of these use what experts call **narrative writing**. This means that **they are not research in nature, but rather are more like a “narration” or story but without all the story writing aspects one would expect in a true (longer) story** and with “lessons” or “informative” aspects added to them.

This week we will learn about non-persuasive essay writing over given material (using the Sentence-by-Sentence Outline) with CI’s 1-3-1<sup>+</sup> paragraph approach. However, this week we will switch gears to more “informative” type of essay writing. Again, informative essay writing explains to the reader—but without all of the statistics and data that more research-based informative writing contains. Of course, **“creative essay” means that your essay will include creative elements, such as imagery, color, alliteration, comparisons, contrasts, etc.**

### I. TOPIC OF ESSAY

You will be writing an **informative essay about the colors red, orange, and yellow** based on given material.

### II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR ESSAY

**All students will write 3 paragraphs** for the body (P’soB).

### III. SENTENCES PER PARAGRAPH

**All students will write the number of sentences that each paragraph contains in the given passage.**

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

### IV. OPENING PARAGRAPH

**All students will write an Opening Paragraph that ties the three colors together or introduces them.**

### V. CLOSING PARAGRAPH

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

### VI. WRITE ON / ADDITIONAL SKILLS

A. Students will learn about **different types of Opening Paragraphs** including suggested contents and formatting of the Opening Paragraph:

1. One **introducing characteristics** described in an essay
2. One with a **definition and definition material**
3. One with a **song or poem**
4. One with a **story**

B. Students will learn about **different types of Closing Paragraphs** including suggested contents and formatting of the Closing Paragraph:

1. **Summarizing body** of essay
2. Discussion of **colors in general**
3. **Continuation of Definition Paragraph**
4. **Continuation of Story Paragraph**

### C. Color Words and Description

**<sup>+</sup>Note: CI’s 1-3-1 Essay refers to a three paragraph body with a 1 at the beginning--Opening Paragraph or opening sentence--and a 1 at the end--Closing Paragraph or closing sentence. This approach is used extensively in all of our essay assignments and books, including our *SAT Essay and Other Timed Writings (an MC Bonus Book)*.**

**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).**

## Sample Creative Color Essay/Given Material to Write From

PoB-A	Paragraph 1	<p>Red is one of the strongest colors in nature. It stands out with almost any background. During the late seventeen hundreds, it was worn by the British during their wars against the Indians, the French, and the American colonies. Because of red's unavoidable hue, the English soldiers were easy targets for their opponents as they stood out clearly against the forests and fields. Red is found in many songs, such as "Red Roses for a Blue Lady" and "Three Cheers for the Red, White, and Blue." Red is repeatedly found in stories, novels, and films, including "Little Red Riding Hood," <i>The Red Badge of Courage</i>, and <i>The Hunt for Red October</i>. Since red is the color of blood, it is often associated with war or violence; however, it is also the color of sunsets and many beautiful flowers such as roses.</p>
PoB-B	Paragraph 2	<p>Closely related to red is orange, which is made from mixing red and yellow. There are many hues of orange, from the dry desert sands to the neon oranges worn by "hippies" in the sixties. Orange is often considered more soothing than red, especially in its deep hue. Orange is a color rarely used in official slogans or flags, but it is associated with African art. Orange is not found in many songs, but is included in the title by R.E.M.--"Orange Crush." Likewise, orange is not popular in literature or film--unless a poem or rhyme contains the phrase "orange juice." The homes of early Native Americans in the southern United States were often orange because the adobe mud bricks (used to build them) would turn orange as they dried in the sun.</p>
PoB-C	Paragraph 3	<p>One step over from orange on the color wheel is yellow. Yellow is most strongly associated with the sun in nature as it rarely appears in plants or animals. A notable exception is a bird such as a canary, which is known for its bright yellow feathers. Due to its close association with the sun, yellow has often been used in religious artwork and ceremonies among primitive cultures. Yellow has been made popular in the title and lyrics of two well-known songs--"Yellow Submarine" by the Beatles and "Follow the Yellow Brick Road" from the famed <i>Wizard of Oz</i> movie. The word <i>yellow</i> is not found in many literary works. Yellow is also the color of gold, so it is used by and for royals in many parts of the world. While yellow is not found in film and fiction very often, gold definitely is: <i>Fool's Gold</i>, <i>Golden Girl</i>, "the golden ticket" (in <i>Willy Wonka</i>), <i>The Golden Goblet</i>, <i>The Golden Compass</i>, <i>The Goose That Laid Golden Eggs</i>, and <i>The Golden Years</i>, to name a few.</p>

# Lesson A. Study Skills/Prewriting: Sentence-by-Sentence (S-by-S) Outline

<> **A-1.** Follow these steps to write a Sentence-by-Sentence (S-by-S) Outline for this week's passage:

- (1) Read the first paragraph to yourself.
  - a. **Determine the topic of the entire paragraph.**
  - b. Write the topic of that paragraph on the **Topic of Paragraph line.**
- (2) Read the first sentence of the first paragraph and think about what it means.
  - a. Highlight **4–6 words** that would most help you remember the content of the sentence.
  - b. Write those **4–6 words** on the line provided for Sentence One.
  - c. **Repeat these steps** for all of the sentences in the first paragraph.
  - d. Be sure to use **as few words** as you need--for each sentence in order to be able to write from your notes later.
- (3) **Repeat these steps** for all of the paragraphs and sentences in the passage.
- (4) **Optional:** Study the sample S-by-S Outline and sample paragraph (Boxes A-1-(4)) provided for you to see how to re-write source material in your own words.

## All--PoB-A

Topic of Paragraph 1 \_\_\_\_\_

Sentence 1 \_\_\_\_\_

Sentence 2 \_\_\_\_\_

Sentence 3 \_\_\_\_\_

Sentence 4 \_\_\_\_\_

Sentence 5 \_\_\_\_\_

(Pay close attention to the capitalization and punctuation of any titles.\*)

Sentence 6 \_\_\_\_\_

(Pay close attention to the capitalization and punctuation of any titles.\*)

Sentence 7 \_\_\_\_\_

(You may use up to eight words for Sentence Seven.)

## All--PoB-B

Topic of Paragraph 2 \_\_\_\_\_

Sentence 1 \_\_\_\_\_

Sentence 2 \_\_\_\_\_

Sentence 3 \_\_\_\_\_

Sentence 4 \_\_\_\_\_

Sentence 5 \_\_\_\_\_

Sentence 6 \_\_\_\_\_

Sentence 7 \_\_\_\_\_

(You may use up to eight words for Sentence Seven.)

### All--PoB-C

Topic of Paragraph 3 \_\_\_\_\_

Sentence 1 \_\_\_\_\_

Sentence 2 \_\_\_\_\_

Sentence 3 \_\_\_\_\_

Sentence 4 \_\_\_\_\_

Sentence 5 \_\_\_\_\_

(You may use up to eight words for Sentence Five. Pay close attention to the capitalization and punctuation of any titles.\*)

Sentence 6 \_\_\_\_\_

Sentence 7 \_\_\_\_\_

Sentence 8 \_\_\_\_\_

(You may use up to eight words for Sentence Eight.)

**\*Note:** Be sure you use what you have learned earlier about Major Works and Minor Works when writing from this passage. Can you locate the two kinds of works found therein?

#### Major Works

- *The Red Badge of Courage*
- *The Hunt for Red October*
- *Fool's Gold*
- *Golden Girl*
- *The Golden Goblet*
- *The Golden Compass*
- *The Goose With the Golden Egg*
- *The Golden Years*

#### Minor Works

- "Red Roses for a Blue Lady" (song title)
- "Three Cheers for the Red, White, and Blue" (song title)
- "Orange Crush" (song title)
- "Yellow Submarine" (song title)
- "Little Red Riding Hood" (minor work when it is a short story in a collection; major work when it is a book or a movie title)

### Sample S-by-S Outline

[PoB-A]

Topic of Paragraph 1: Red is a widely used color such as uniforms, songs, stores, novels, etc.

Sentence 1: Red > color → nature

Sentence 2: Worn → British → war late 1700s

Sentence 3: English easy targets = color visible

Sentence 4: Red → +++ songs

Sentence 5: Red → stories, novels, & films

Sentence 6: color/blood = war/violence also sunsets & flowers

Box A-1-(4)

### Sample Paragraph From S-by-S Outline

[PoB-A]

One of the most distinguished colors among all is red. It is clearly set apart on any back-drop. When the British were at war with the Indians, the French, and the American colonies, this was the color of their uniforms. Unfortunately for the English soldiers, this color made them highly visible so they were a clear mark for their enemy. "Red Roses for a Blue Lady" and "Three Cheers for the Red, White, and Blue" are just two examples of the many songs that contain the color red. Red can also be found in countless stories, novels, and films such as "Little Red Riding Hood," The Red Badge of Courage, and The Hunt for Red October. This color is usually identified with war or violence because it is the same color as blood; but this color is also visible in nature such as fascinating flowers like the rose and in stunning sunsets.

Box A-1-(4)

<> A-2. Review the Major Works and Minor Works box provided (Box A-2).

## Major Works and Minor Works

### Major Works/Minor Works Overview

- **Major works** are the **names of big works**, like books, magazines, movies, CD's, etc.
- **Minor works** are the **sub-works within major works**.
- **Words of three letters or fewer** not found at the beginning or end of the title and not verbs are **not capitalized** if they are not important to the title. Example:  
"Home **on the** Range" but "Climb, Climb **Up** Sunshine Mountain"
- Usually **when a preposition is used as an adverb** (up, down, etc.) in a title, **it is capitalized** even if it is a short word ("Climb, Climb **Up** Sunshine Mountain").

### Minor works are found within major works:

- (1) The article title is the minor work; the magazine title is the major work.
- (2) The chapter title is the minor work; the book title is the major work.
- (3) The song title is the minor work; the cd title is the major work, etc.

If you always think of the "minor" being within the "major," you will grasp these concepts better.

- **Minor works** are names of any of the following and are written **surrounded by quotation marks**:
  - Chapters of books**: "Overcoming Anger"      –**Magazine articles**: "Speech and Debate in Indiana"
  - Encyclopedia entries**: "Mammals"      –**Song titles**: "My Country Tis of Thee"

☞ Ask yourself if it is within a bigger work. If so, it is probably a minor work.

- **Major works** are names of any of the following and are **italicized** when keyed and **underlined** when written by hand:

- Books**: *The Well-Trained Heart*      –**Magazines**: *Taste of Home*
- Encyclopedias**: *World Book*      –**Movie titles**: *Treasures in the Snow*
- Music collection titles\***: *America, the Beautiful*

\* **Music collection titles may be the names of CD's, cassettes, DVD's, song books, instrumental music books, hymnals, etc.**

☞ Ask yourself if your source has smaller works within it. If it does, your source is probably a major work.

☞ Ask yourself if your source is found inside another (bigger) work. If it is, your source is probably a minor work.

Box A-2

## Lesson B. Write On: Color Words

When your writing feels like it is getting lost in a world of white pages and black letters, why not add a splash of color? Not literally, of course, but **you can add color words to convey emotion and to infuse a dash of excitement, blandness, deliciousness, or just about anything else. Colors used in story writing can give a “color-less” story new life!**

Writing with color is about so much more than just red, blue, green, and yellow. There are hundreds of colors to choose from. **Each one brings its own meaning.**

While you have red, you also have *cardinal red*, *cherry red*, *blood red*, *crimson*, *auburn*, and many more. Notice how they are all red, but each one gives a unique feeling to your writing. This is why we have provided the Color Words box (Box B-1). We want you to see just some of the possibilities.

**Each time you use a color word, you want it to carry an emotional meaning, or connotation, with it.**

Think about some of the greens for a minute. *Leafy green* usually indicates life. *Army green*, on the other hand, carries with it the image of a soldier in uniform. On the other end of the spectrum, *emerald* makes us think of a bright, shiny gem, so it implies wealth and royalty. Whenever you are trying to describe with color, do not limit yourself to the basic color wheel.

**Try to think of the perfect color word to get your meaning across.**

**Another trick to writing with colors is to add adjectives to your colors to really make them pop.** When describing a ruby, don't just say it was red, say it was **fiery red**. When describing a green tent, don't just say it was green, say it was a **drab green**. You can even get creative in using unusual adjectives to describe your colors.

**Active verbs like splashed** (blue splashed on the wall), **flickered** (orange flickered), **shone** (her emerald eyes shone), and **shimmered** (the orange sun shimmered off of the waves) **not only describe the colors, but make them come alive.**

**<> B-1. Read through the Color Words box** provided (Box B-1).

**<> B-2. On the lines provided, write five sentence containing five color words** from Box B-1 that you have never used in writing before. Be sure to use them to describe very specific places and things.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

4. \_\_\_\_\_

\_\_\_\_\_

5. \_\_\_\_\_

\_\_\_\_\_

## Color Words

<b>African violet</b>	medium purple	<b>cordovan</b>	rich shade of burgundy
<b>Air Force blue</b>	midnight blue	<b>corn</b>	lemon yellow
<b>almond</b>	pale tan	<b>cornflower</b>	azure; mid blue
<b>amaranth</b>	reddish rose	<b>blue</b>	
<b>amazon</b>	dark green	<b>cotton candy</b>	pastel pink
<b>aquamarine</b>	turquoise; light blue green	<b>cramoisy</b>	crimson
<b>argent</b>	heraldic colour silver or white	<b>crimson</b>	medium red
<b>Army green</b>	dark olive green	<b>daffodil</b>	clear yellow; buttercup
<b>arsenic</b>	dark blue	<b>dandelion</b>	golden yellow
<b>auburn</b>	reddish brown	<b>deer</b>	tan
<b>aurulent</b>	gold-coloured	<b>denim</b>	indigo; dusk blue
<b>azure</b>	light or sky blue, heraldic colour blue	<b>desert</b>	fawn; medium tan
<b>banana yellow</b>	true yellow	<b>diamond</b>	summer sky blue
<b>battleship grey</b>	slate grey	<b>dirt</b>	dark sand
<b>beige</b>	light creamy white-brown	<b>dollar bill</b>	leaf green
<b>bisque</b>	pinkish-tan	<b>donkey brown</b>	chocolate brown
<b>blond</b>	pale flaxen; pale yellowish colour	<b>drab</b>	greenish brown
<b>boysenberry</b>	deep violet	<b>ebony</b>	deep lustrous black
<b>brass</b>	metallic yellow	<b>ecru</b>	grayish-pale yellow; beige
<b>brick red</b>	burnt red	<b>eggplant</b>	blackish purple
<b>bronze</b>	dark gold; metallic brown	<b>eggshell</b>	pale yellowish white
<b>burgundy</b>	brownish-red	<b>emerald</b>	clear, deep green; shamrock green
<b>burnt sienna</b>	cinnamon brown	<b>fallow</b>	pale brown; dark beige
<b>camel</b>	yellowish tan to yellowish brown	<b>fawn</b>	light yellowish tan
<b>canary yellow</b>	lemon yellow	<b>fern green</b>	medium green
<b>cardinal</b>	deep scarlet red colour	<b>fire engine red</b>	intense bright red; cherry red
<b>cedar chest</b>	burnt amber; yellowish brown	<b>flame</b>	burnt red orange
<b>celadon</b>	pale green, pale green glazed pottery	<b>flamingo pink</b>	bubble gum; dull pink
<b>celeste</b>	sky blue	<b>flammeous</b>	flame-coloured
<b>celestial blue</b>	baby blue	<b>flirt</b>	raspberry; light plum
<b>cerutian</b>	sky-blue; dark blue; sea-green	<b>French blue</b>	dark sky blue; deep azure
<b>champagne</b>	very pale yellow	<b>fresh air</b>	light blue green
<b>charcoal</b>	dark grey	<b>fuchsia</b>	magenta; hot pink
<b>chartreuse</b>	yellow-greenish colour	<b>fuzzy wuzzy</b>	rose pink
<b>cherry blossom</b>	light pink	<b>ginger</b>	golden brown
<b>pink</b>		<b>glitter</b>	silver, gray
<b>chestnut</b>	auburn; reddish brown	<b>gold (metallic)</b>	mustard
<b>cinnabar</b>	deep red or scarlet colour	<b>goldenrod</b>	dark golden yellow
<b>cinnamon</b>	burnt umber; dark reddish brown	<b>Granny Smith</b>	bold green, slime green
<b>coal</b>	licorice	<b>apple</b>	
<b>cobalt</b>	royal blue	<b>grape</b>	dark purplish red; plum
<b>coconut</b>	medium brown	<b>greige</b>	of a grey-beige colour
<b>coffee</b>	cocoa; dark brown	<b>harvest gold</b>	dull orange; pumpkin
<b>columbine</b>	of or like a dove; dove-coloured	<b>heliotrope</b>	purplish hue; purplish-flowered plant
<b>copper</b>	sienna; medium brown	<b>hollywood</b>	bright pink
<b>copper penny</b>	reddish brown	<b>cerise</b>	
<b>coral</b>	grapefruit; pinkish		

**Box B-1 (continued on next page)**

**Box B-1 (continued from previous page)****Color Words (continued)**

<b>Honolulu blue</b>	deep sea blue	<b>platinum</b>	metallic tint of pale grayish-white
<b>hot pink</b>	bright pink	<b>primrose</b>	pale yellow
<b>ibis</b>	large stork-like bird; a pale apricot colour	<b>prune</b>	dark maroon
<b>iceberg</b>	sea blue	<b>quartz</b>	smokey black
<b>imperial</b>	deep purple	<b>raspberry</b>	ligh crimson, deep pink
<b>inchworm</b>	lemon lime	<b>rose</b>	pinkish, light burgundy
<b>independence</b>	midnight blue	<b>rosewood</b>	red-brown
<b>Indian red</b>	burgundy; brownish red	<b>ruby</b>	cherry, deep red
<b>indigo</b>	deep blue-violet colour, blue-violet dye	<b>ruddy</b>	red-rosey crimson
<b>iris</b>	blue violet	<b>russet</b>	reddish brown
<b>irresistible</b>	purplish pink	<b>rust</b>	red-orange brown
<b>ivory</b>	off white	<b>sable</b>	black; dark; of a black colour in heraldry
<b>jade</b>	dull green	<b>saffron</b>	orange-yellow
<b>jasmine</b>	pale yellow	<b>salmon</b>	pinkish orange
<b>jelly bean</b>	orangish red	<b>sage</b>	grey-green colour
<b>jet</b>	onyx black	<b>sapphire</b>	deep pure blue
<b>Kelly green</b>	shamrock green	<b>sepia</b>	fine brown
<b>khaki</b>	light brown or tan	<b>sienna</b>	cinnamon brown
<b>lava</b>	ruby red	<b>silver</b>	light to medium gray
<b>lavender</b>	pale bluish purple	<b>slate</b>	dull dark blue-grey
<b>lemon</b>	hot yellow	<b>smitten</b>	violet red
<b>lemon lime</b>	yellow-green	<b>smoke</b>	medium gray
<b>liberty</b>	deep blue	<b>snow</b>	white with a touch of pink
<b>licorice</b>	black	<b>sorrel</b>	reddish-brown; light chestnut
<b>lilac</b>	pale violet	<b>straw</b>	pale yellow
<b>lime</b>	bright, light green	<b>suede</b>	light beige
<b>linen</b>	very pale pink	<b>sunray</b>	tan
<b>lion</b>	dark tan	<b>tan</b>	tawny brown
<b>liver</b>	mud brown	<b>tangerine</b>	orange jouice, burnt orange
<b>magenta</b>	reddish purple	<b>taupe</b>	brownish-grey
<b>mahogany</b>	reddish brown	<b>tawny</b>	brownish-yellow
<b>maize</b>	marigold; butter scotch	<b>teal</b>	greenish-blue
<b>maroon</b>	brownish crimson	<b>terracotta</b>	reddish-brown
<b>mauve</b>	light bluish purple	<b>topaz</b>	dark yellow
<b>melon</b>	pinkish orange	<b>turquoise</b>	blue-green
<b>mint</b>	mint green; seafoam green	<b>umber</b>	muddy brown
<b>moccasin</b>	very pale peach	<b>vanilla</b>	off-white with a tint of medium yellow
<b>moss green</b>	dark yellow green	<b>violet</b>	bluish purple
<b>ochre</b>	yellowish or yellow-brown colour	<b>virid</b>	green
<b>olive</b>	grayish green	<b>wallflower</b>	yellowish-red
<b>onyx</b>	jet black	<b>wheaten</b>	golden colour of ripe wheat
<b>orchid</b>	purplish pink	<b>whey</b>	off-white
<b>peach</b>	plae, light yellowish pink	<b>willowish</b>	the colour of willow leaves
<b>pear</b>	yellow green	<b>wine</b>	dark red
<b>pearl</b>	pale tint of off-white	<b>wisteria</b>	light lavender
<b>periwinkle</b>	bluish or azure colour		
<b>pistachio</b>	kiwi green		

**Box B-1**

## Lesson C. Composition/Creative Writing: Write a Rough Draft From an S-by-S Outline Over Given Material

<> C-1. Follow these steps for writing your rough draft essay from your S-by-S Outline:

- (1) **Re-read the entire passage** to recall its content.
- (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 essay on the computer.
- (5) Be sure to **double space** your essay 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.

**Note: Since there are many titles provided in the given source this week, you may look back in the passage at those titles in order to write their spellings and punctuation correctly only.**

<> C-2. Read your essay aloud. Do you like the way it sounds?

## Lesson D. Write On: Various Types of Opening Paragraphs/Outline and Write Opening Paragraph

You have learned about writing Opening Paragraphs in this book (as well as other Character Ink books if this is not your first one).

The **Opening Paragraph is an opportunity to excite and engage your readers.** It is a **chance to make your readers want to read your entire essay** by “hooking” them.

There are various ways to do this, some of which you have probably already used.

<> D-1. Read the various types of Opening Paragraph samples that could be used with this week’s color passage.

1. One introducing that **scheme's characteristics as a group:**

*One of the most beautiful sights in nature is a sunrise. As the yellow sun peaks its head over the horizon, the sky and land are bathed in beautiful reds, oranges, and yellows. These colors are often considered warm colors because of their associations with things that are warm: sunrises, fires, and deserts. These colors are beautiful together or apart, and have long been linked to amazing things in history and nature.*

2. One with the **definition of color**:

*Colors are simply refractions of light as they bounce off surfaces and bend in certain ways. As simplistic as that sounds, this bending of light gives us all the vibrant shades that we enjoy in our world around us. The length of the light waves determines what the color will be as the light bends. Red, orange, and yellow all have similar wavelengths, which is why they are often linked together.*

3. One with a **song or poem about color**:

*“Jesus loves the little children, all the children of the world, red and yellow, black and white...” This simple Sunday school song celebrates the various skin colors that help make humanity so diverse. Colors add variety to the world and people in ways nothing else could. Warm colors, such as red, yellow, and orange, are part of that variety that makes the world so beautiful.*

4. One with a **story**--someone painting a room or piece of furniture; a new baby's room in pastels...etc. (See the sample Closing Paragraph that finishes this story in the **Extension**: Closing Paragraph assignment.)

*They were a young couple trying to figure out how to make their home warm and inviting on a very limited budget. They could use his grandmother's old red couch and her aunt's used yellow rug. But what could they use to tie these strong colors together?*

<> **D-2.** 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: **“The earth is the Lord’s and the beauty therein...”**
- b. Song: **Colors of the rainbow**
- c. Definition: **Warm colors**
- d. Statistic: **People’s favorite colors**
- e. Quote: **About the yellows, reds, and oranges in the fall**
- f. Informative material: **Color wheel**
- g. Poem or Rhyme
- h. Story
- i. 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

- a. Remember, a Thesis Statement is a statement that tells the “thesis” of your paper--what your entire paper is about.
- b. It should be a sentence or two in length and should introduce your reader to your topic.
- c. It may be at the very beginning of your Opening Paragraph or at the end of your Opening Paragraph.
- d. It should bridge the gap between your catchy Opening Paragraph and the body of your essay.

(3) Write enough notes for **6-10 sentences** on the lines provided, again not worrying about the order, having too much information, etc.



# Lesson E. Write On: Designing Various Closing Paragraphs

You have learned about writing Closing Paragraphs in this book (as well as other Character Ink books if this is not your first one).

**The Closing Paragraph is an opportunity to excite your readers and close your essay.** It is a chance to make your readers feel satisfied that they read your essay.

There are various ways to do this, some of which you have probably already used.

↔ **E-1.** Read the various types of Closing Paragraph samples that could be used with the “Red, Orange, Yellow” essay in the sample.

a. **Summarize your scheme/colors as a group as** described in the essay

*The warm colors, red, yellow, and orange, make up one of the strongest and most inviting color schemes in all of nature. They are powerful, yet gentle, and are able to provoke all kinds of human emotions. They form one of the most natural partnerships among colors, yet each can stand on its own as well.*

b. Informative about **colors in general**--rainbow, give hope, etc.

*Colors play an important role in making the world the vibrant, beautiful place it is. Whether being observed in nature or used in man-made products, colors add a depth and diversity to things that no other medium could communicate. People often take the colors around them for granted, but they would not want to live in a world devoid of them.*

c. Continue **song, poem, or definition**

*Colors may be explained in scientific terms of light wavelengths, but their significance to people goes far beyond that. Most people have a favorite color or memories associated with certain colors. These are so much more significant to the people than a scientific explanation could communicate. Colors are ways of communicating feelings or causing feelings within people.*

d. **Continue story** from Opening Paragraph

*The couple knew just how to bring their red couch and yellow rug together. They would paint the room orange. After all, the warm colors of orange, red, and yellow are found together so often in sunsets, fires, and deserts. Their home would fit right in and be an inviting place for others to come and visit.*

<> **E-2.** List ideas that you could use with this week's color essay for the various types of Closing Paragraphs described above. (You may or may not desire to use one of these for your Closing Paragraph.)

(1) Summary: \_\_\_\_\_

(2) Colors in general: \_\_\_\_\_

(3) Song: \_\_\_\_\_

(4) Poem: \_\_\_\_\_

(5) Definition: \_\_\_\_\_

(6) Story: \_\_\_\_\_

(7) Your category's general characteristics: \_\_\_\_\_

<> **E-3.** 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 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."**

## Closing Paragraph Type

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

**Type of Closing Paragraph:** \_\_\_\_\_

### Notes for Closing Paragraph

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<> **E-4.** 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) Using each set of notes for one sentence:
  - a. Read a line of notes.
  - b. Think about what you want to say about those notes.
  - c. Say a sentence aloud that you want to use.

- d. Write that sentence down.
- e. Repeat these steps for all of your notes.
- f. You may leave out some information that you do not want to include or add more information if you remember something you forgot.
- g. Write this paragraph in your notebook (on every other line) or key it on the computer (double spaced), after the report you just wrote.

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

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

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

**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 check boxes of the CC Chart.

## 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 the Suggested CC Coding Chart in the back of this *Meaningful Composition* book.

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 F

# Lesson G. Composition: Final Copy Creative Informative Essay From Given Material

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

<> **G-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?



# Checklist Challenge for Week 5: Sentence-by-Sentence Essay Over Given Passage

## Creative Color Essay Over Given Material

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 LEVELS

BASIC LEVEL only

EXTENSION only

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

All  All  All  All  
 All

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

☞ Focus on content errors at this time.

All  All  All  All  
 All

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

Be sure to circle all of the following verbs:

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

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

All  All  All  All  
 All

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

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

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

All All All All  
All

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

Examples:

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

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

All

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

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

**Banned Word List**

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

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

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

All E

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).**

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

Consider the following ideas:

- Something catchy: “**Red, Yellow, Black, and White**”
- Something comical: “**Wheel of Color!**”
- Something bold: “**Warm!**”
- A song title or line: “**For the Beauty of the Earth**”
- A Scripture: “**The Earth Is the Lord’s**”
- Something biblical: “**From the Rising of the Sun**”
- Something about character: “**Creative Colors**”
- Something Informative: “**Warm Colors**”
- Something Informative: “**Army, Navy, Air Force, Marines--Protective Colors**”
- Something Informative: “**Helpful Hues: Colors That Heal**”
- Other: “**Red, Orange, and Yellow**”

☞ **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.**

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.**

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

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

Instead of:

tree  
kind  
grass

Use:

maple  
compassionate  
blades

Instead of:

deep  
turn  
loud

Use:

bottomless  
swerve  
obnoxious

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

All All All All

All

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

Examples:

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

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

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

B

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

Examples:

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

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

B

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

Examples:

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

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

B

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

Punctuate appropriately:

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

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

My, well, oh  
Wow, yes, no

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).**

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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

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**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.**