

Week 1: Short Story With Sentence-by-Sentence Outline Over Given Material

Queen Ryanne Escapes

Overview of Short Story From Given Material

You will be writing a Short Story (Narrative) Over Given Material this week. That is, you will not find your own material to write from, but you will use material provided for you in this weekly lesson and take a Sentence-by-Sentence (S-by-S) Outline. A narrative is a type of re-telling, that is, telling events in a story format (in this case).

I. TOPIC OF STORY

Sentence-by-Sentence Outline Over Given Material about **someone who needed to escape from a “villain.”**

V. CLOSING PARAGRAPH

Students will **not** write a **Closing Paragraph**. The Closing Paragraph is usually woven into a story.

II. NUMBER OF PARAGRAPHS IN THE BODY OF YOUR STORY

All students will write **5 paragraphs** for your re-telling.

VI. QUOTES

All levels **will** include **quotes** in the form of **short snippets of dialogue** similar to what the original story had.

III. SENTENCES PER PARAGRAPH

All students will write the same or almost the same number of sentences per paragraph as the given passage had (or more, but not fewer).

***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.

VII. WRITE ON/ADDITIONAL SKILLS

You will learn/further develop the following additional skills:

- A. **Sentence-by-Sentence (S-by-S) Outline Over Given Material**
- B. **Quotation Use**
- C. **Descriptive Words**
- D. **Series of Three Words**
- E. **Ways to Say Went/Go**
- F. **Dialogue Writing**

IV. OPENING PARAGRAPH

Students will **not** write an **Opening Paragraph**. An Opening Paragraph is usually woven into a story.

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

Lesson A. Study Skills and Comprehension: Sample Story and Vocabulary

PoB-A	Paragraph 1	Foreign dignitaries and diplomats flowed and eddied around the floor; their masquerade costumes and ornate masks captured the light and transformed the palace into a living kaleidoscope of color. Shimmering illuminaries of every hue gleamed and glittered brightly. Ryanne, the queen of the realm, hovered on her golden throne, elevated above the sparkling, adoring, animated crowd. Yet even through the radiant celebration, she could feel a definitive tension pulsing through her land.
PoB-B	Paragraph 2	“My Queen,” a man said. Ryanne glanced down at the guard addressing her. “You must not attract attention, but you must flee the palace immediately; there is one here who desires to end your reign.” Ryanne’s eyes questioned the guard’s face as bitter fear and stark terror coursed through her veins.
PoB-C	Paragraph 3	Rising from the throne, her majesty carefully descended into the masked crowd. The queen, in her detailed robe, stood out distinctly, even amongst the other flashy outfits, making her a perfect target for the would-be assassin. Outwardly, Ryanne was poised and serene, but inwardly her heart raced, and apprehension gripped her soul. As she wandered through and between her subjects, a towering man stepped into her path. He bowed exaggeratedly, and his robe swept around, thus revealing a small silver blade in his belt. As he straightened again, the assassin squinted through the mask, which obscured his face, and chilled Ryanne’s heart as she realized she was staring her executioner in the face. Repossessing her serenity, the queen curtsied and nodded to this diplomat of evil, therefore, preventing him from realizing that she had perceived his intention.
PoB-D	Paragraph 4	Ryanne was conscious of the fact that she would not be able to escape as long as she was attired in her loud, showy costume. The queen noticed palace attendants freely moving among the guests, and she pulled one aside and behind the curtains. The young woman’s simple, dusky uniform and dark mask were not attention-getting. Ryanne had found a maid with loyalty to her crown, and this maid agreed to switch costumes with the royal. A few moments later, a lavishly-clad queen and modest servant emerged from behind the drapes again. The “queen” worked her way through the crowd and ascended to the throne once more. As the decoy queen took her place, Ryanne discreetly stole along the outside edge of the room.
PoB-E	Paragraph 5	When Queen Ryanne arrived at the doors opposite the throne, she noted dozens of guards milling through the hallway outside. She was trapped, for she could not know if one of these guards would betray her if he chanced to recognize her. Turning to face the fake “queen,” Ryanne saw the assassin lurking by the steps to the throne. The maid on the throne suddenly stood. She had seen the villain, and so, according to the plan formulated behind the curtain, she unmasked. A shocked gasp ran through the stupefied observers. The authentic queen crept to the palace window and out on the balcony, then swiftly slipped over the edge and fled to safety.

A-1 Boxes

↔ A-1. Read this week’s passage aloud (A-1 Boxes).

This passage is a story--a **short story about someone who needed to escape**. Later in this book, you will be writing your own story about an escape. The passage is a “sample story” written by one of Character Ink’s test students, Sarah Prater.

<> **A-2.** In the passage story (A-1 Boxes), highlight the following words:

Paragraph 1:

- (1) masquerade (2) kaleidoscope
(3) definitive

Paragraph 3:

- (1) obscured (2) serenity

<> **A-3.** Look up two (**Extension:** four) of the words from <> A-2. and write their definitions in your own words.

1. _____

2. _____

3. **Extension:** _____

4. **Extension:** _____

<> **A-4.** Look up and write two synonyms for each of the words you defined above. Be sure each synonym you write actually fits in the story in place of the original word.

1. Original word: _____

a. _____

b. _____

2. Original word: _____

a. _____

b. _____

3. **Extension** - Original word: _____

a. _____

b. _____

4. **Extension** - Original word: _____

a. _____

b. _____

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

<> **B.** 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 provided for you to see how to re-write source material in your own words.

Note: You may want to put quotation marks around the outlining lines that will contain someone speaking. You may change the spoken words however you desire since this is a story.

All--PoB-A

Topic of Paragraph 1 _____

Sentence 1 _____
(You may use up to seven words for Sentence One. You may write a sentence that is compound [like the passage--with a semicolon] or some other sentence type [or types].)

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

All--PoB-B

Topic of Paragraph 2 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____
(You may write a sentence that is compound [like the passage--with a semicolon] or some other sentence type [or types].)

Sentence 4 _____

All--PoB-C

Topic of Paragraph 3 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

(You may use up to seven words for Sentence Six.)

Sentence 7 _____

All--PoB-D

Topic of Paragraph 4 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

All--PoB-E

Topic of Paragraph 5 _____

Sentence 1 _____

Sentence 2 _____

Sentence 3 _____

Sentence 4 _____

Sentence 5 _____

Sentence 6 _____

Sentence 7 _____

Note 2: If you feel that you need more help on this outline and rewrite, flip over to the complete Sample Rewritten Story provided before Lesson D.

Sample S-by-S Outline

[PoB-A]

Topic of Paragraph 1: A guard approaches Queen Ryanne and tells her of the plan to kill her

Sentence 1: Dignitaries & diplomats costumes & masks = captured light → kaleidoscope

Sentence 2: illuminaries + + + colors gleamed & glittered brightly

Sentence 3: Queen Ryanne → throne elevated ↑ adoring crowd

Sentence 4: Amid celebration feel tension pulsing → land

Box B-(4)

Sample Paragraph From S-by-S Outline

[PoB-A]

Officials and ambassadors from various countries mingled on the palatial floor; the palace was converted into a rainbow of color because of their vibrant attire and elaborate masks. Dazzling lights of color sparkled and shined. Above the admiring and spirited multitude lingered Queen Ryanne on her pearly throne. Though this was a time of celebration, she could sense that something was awry.

Box B-(4)

Lesson C. Write On: Series of Three Descriptive Words

<> **C-1.** In the first paragraph of the story passage (A-1 Boxes), highlight the series of three adjectives.

Help Box for C-1.

You should have highlighted the following words:

sparkling, adoring, animated → crowd

In this *Write On* lesson, you will learn about using two grammar skills together to improve your writing--**punctuating a series of three or more descriptive adjectives and choosing strong words.**

First, a note about punctuating three or more descriptive adjectives:

sparkling, adoring, animated crowd

Notice the commas between the describers:

(1) Place a comma between each DESCRIPTIVE adjective (the truly describing ones--not *that*, *this*, *five*, *Donna's*, *the*, etc.).

(2) To test your adjectives to see if they are truly descriptive, **see if you could trade places with them and still have clarity:**

animated, sparkling, adoring crowd

(3) Do **NOT** place a comma between the final adjective and the word that is being described.

You would not put a comma between one adjective and its noun

beautiful girl

kind man

The same thing is true with a series of describers--no comma between the final one and the noun.

(4) When you have a series of three or more describers with an *and* or an *or* between the final two adjectives, **place the final comma before the *and/or*.**

sparkling, adoring, **and** animated crowd

Once you know how to punctuate descriptive words, you must choose the right words for each sentence. The problem most students have with using descriptive adjectives is that the ones they use are not specific enough--they do not paint a vivid enough picture for the reader.

The first step to giving your reader deep, rich descriptions is for you to know what you are describing. This may seem obvious, but it is often overlooked.

The reader shouldn't just know *The writer is describing a castle*. **He should be able to close his eyes and picture the castle.** How big is it? What is it made of? Are there any lights in the windows? Are there people on the walls? Is there ivy growing up the side of the castle? Is it new or crumbling?

In your mind, you should be able to see what you are describing like a photograph—or better yet, a movie (and so should your reader!).

Once you know, choose the three aspects you want to describe. In this case I'll pick *stone*, *no one visible*, and *ivy on the side*. You could describe the castle in greater detail, even spending several pages describing it. However, **choosing three aspects and putting them into a list gives the reader lots of detail without making him read tons and tons of descriptions.**

Once you have your three aspects, move on to choosing your words. The key to choosing words is to choose descriptive words. This means that **you should choose words that the reader sees and immediately knows their meanings.**

Words like **big**, **small**, **scary**, and **tall** aren't descriptive. How big? As big as a breadbox, four stories tall, fifty stories tall. Because **the reader doesn't know what "big" means to you**, he or she can't picture the "big" castle.

While *scary* sound ominous, **why is it scary?** Dark shadows, strange noises, darkness?

Let's take a look at that castle again. I want to tell the reader that it is made of stone. I can use the word *stone*—which is a strong word—or *granite* or another synonym.

I want to tell the reader there is no one around, so I choose the word *abandoned*.

Then I want to describe the ivy. I could say "There was ivy," but that is passive. I could say "Ivy grew along the walls." This is better, but I want it to sound a little scarier. Instead I choose *ivy snaking up the walls*.

My final sentence reads *He looked at the **granite, abandoned*** castle that had **ivy snaking up the walls**.*

*Notice the comma in the example. **When you have two or more describers together, place a comma in between them if either ONE of the following two benchmarks are met:**

- (1) You could **put an AND in place of the comma**: granite and abandoned. OR
- (2) You **could trade places with the describers**⁺
 - a. granite, abandoned castle
 - b. abandoned, granite castle

⁺The "trade places" method is the more reliable one. Note also that if you could put a comma in, you could use the word *and* in the sentence instead: *The awesome and creative and sneaky spider crawled.*

You will be told to add these types of words in this week's Checklist Challenge, so you might want to include them as you write rather than adding them later.

Checklist Challenge Task

All

Add a **double** or **triple adjective**. *If you have already done this, you should still "code" the CC check box(es) and the double or triple adjectives in your paper as directed by your teacher.*

Examples:

- Double: The **intricate, amazing** web does its job well. (Or **amazing, intricate** web.)
- Triple: The **creative, awesome, and sneaky** spider is quite the predator. (Or **awesome, creative, and sneaky** spider.)

- ☞ **Separate items in a series with commas, placing the final comma before the *and*.**
- ☞ **Double and triple adjectives need *and* or a comma between them if they can be placed in reverse order and still sound correct.**

<> **C-2.** Write a series of three descriptions of the following things.

1. A cottage in the woods

2. A 757 airplane

3. Something in the room you are sitting in

4. An NFL linebacker

5. An old man sitting on his porch

6. A table

7. A farmer's hands

8. A window

9. Your closet

10. A light fixture in your house

<> **C-3.** On the lines provided, write five sentences (**Extension:** write eight) describing the palace in the passage story (as you see it in your mind). Use three descriptive words in each one (punctuated correctly!).

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

Sample Sentence-by-Sentence Rewrite

The rulers, leaders, movers, and shakers of a hundred vast countries filled the grand hall. Their glistening, glittering, and glamorous costumes threw diverse splashes of color around the ballroom. The queen of the land and gracious host of the fancy-dress ball, RYANNE of KYRIOLA, presided over the guests from her lofty seat of golden splendor. But even as a witty comment from a popular chevalier below sent the crowd into gales of laughter, RYANNE felt an unsettled undertone of unease and fear. So great was her nervousness that she startled when a whisper from her left caught her ear. "Your Highness..." She turned to see the royal guard that had spoken. "Your Highness," he repeated, "there is a killer nearby: a man who seeks to destroy you. You must leave secretly, and at once." RYANNE, stricken by shock, scanned the attendees with gnawing anxiety.

Standing quickly, RYANNE promenaded down the gilded stairs. Even amid the sea of light and color around her, she could perceive that her elaborate costume stood out like a lantern in a dark wood. She could feel her pulse hammering in her chest, but kept up a smiling facade as she sashayed through the crowd. For some strange reason, her eyes caught those of a man standing near. He was tall, young, and dark, and he bowed politely as she proceeded. The movement caused his somber tunic to slip back from his belt, and RYANNE glimpsed a bright stiletto, gleaming wickedly in the light. She almost lost her nerve as the stranger appeared to smile behind his mask, but she held her composure, curtsying demurely as she passed.

RYANNE knew that her ostentatious garb prevented her from retiring from the ball without comment, and that the multi-hued dress and sequined mask made her a susceptible target to any assailant. A serving-girl offered her a choice of refreshments off a gilded tray, and the former's nondescript attire and half-face mask gave the queen an idea. She beckoned the maid to follow her and disappeared behind the gauzy drapes near the throne. After a few minutes, the two young women emerged, and the elaborate figure in court dress made her way to the throne once more. The maid, however, turned and glided towards the door.

RYANNE, feeling insecure and exposed in the unfamiliar servant-girl costume, saw the uniformed guards blocking the inlaid doors of the room. She suddenly realized that servants never used the main doors but entered and exited through the kitchen door, which was far across the dance floor. Time was running out. She turned back towards the throne, trying to stay in character as she tripped lightly past the patrons, carrying a silver platter somewhat awkwardly. In accordance with her orders, the phony queen on the throne stood suddenly, ripping off her mask as the assembly watched in confusion. A massive outburst of surprise rippled through them, and RYANNE darted to a balcony, swung out over the railing, and dropped into the river below.

Lesson D. Write On: Ways to Say Went (and Go)

When you are writing fiction, you can either write in present tense or past tense. **Present tense tells the story as if it is happening right now:** *He steps in the street.*

Past tense tells what happened in the past: *He stepped into the street.*

Either way is acceptable. Present tense is more immediate, but **past tense is easier to write in and usually sounds better.** Most publishers prefer to receive story manuscripts written in past tense (for those of you planning to get a novel published some day!).

The one rule that is essential is that **once you pick a tense, you have to stay in the same tense throughout the story.** Do not switch back and forth from past tense words like *ran*, *went*, and *charged* and present tense words like *runs*, *goes*, and *charge*.

<> **D-1.** In the passage (A-1 Boxes), highlight the following words:

PoB-A:

(1) flowed

(2) eddied

PoB-B:

(3) flee

PoB-C:

(4) rising

(5) descended

(6) wandered

(7) stepped

PoB-D:

(8) to escape

(9) moving

(10) worked her way

(11) ascended

(12) stole along

PoB-E:

(13) arrived

(14) milling

(15) crept

(16) slipped

(17) fled

<> **D-2.** Using the **Ways to Say Went box** (Box D-2), **rewrite six (Extension: ten) of the sentences** from the passage story containing the words you highlighted, **replacing each strong verb for *went* with another strong verb for *went* from the box.**

promenaded

Example: Foreign dignitaries and diplomats ~~flowed~~ around the floor.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. **Extension:** _____

8. **Extension:** _____

9. **Extension:** _____

10. **Extension:** _____

Ways to Say Went

ambled	cruised	hurried	roamed	strayed
approached	danced	hurtled	rode	streamed
arrived	descended	hustled	rumbled	strode
ascended	drifted	inched	rushed	strolled
barged	edded	jettied	sailed	strutted
barreled	escaped	journeyed	sashayed	stumbled
beelined	filed	launched	sauntered	swaggered
blazed	flee	lumbered	scampered	swept
bolted	fled	marched	scurried	threaded
bounced	flitted	milling	shuffled	tiptoed
bounded	floated	moving	slid	tottered
breezed	flowed	paraded	slinked	traipsed
burst	forged	perambulated	slipped	tramped
bustled	gallivanted	plodded	slithered	trampled
capered	galloped	pranced	sneaked	trekked
careened	glided	proceeded	sped	trotted
charged	hastened	progressed	sprang	trudged
clambered	headed	promenaded	sprinted	walked
climbed	hightailed	pushed on	staggered	wallowed
coasted	hiked	raced	stalked	waltzed
coursed	hobbled	retreated	stepped	wandered
crawled	hopped	ricocheted	stole along	wend
crept	hurdled	rising	stormed out	worked her way

Box D-2

Lesson E. Punctuation: Quotation Marks

<> **E-1.** In the second paragraph of the passage, highlight the sentences that have quotation marks:

“My Queen,” a man said.

“You must not attract attention, but you must flee the palace immediately; there is one here who desires to end your reign.”

Quotation marks are used for various reasons:

1. To point out **minor works**
2. To show **special words** or **special meaning** of words
3. To show someone’s **spoken words in dialogue**

Quotation Rules

- (1) Always put commas and periods **inside** the quotation marks.
- (2) Always put semicolons and colons **outside** the quotation marks.
- (3) Only put question marks and exclamation marks **inside** quotation marks if they are **part of the quotation**.
- (4) **Speech tags** in front of the quotation should be **followed by a comma**.

In the passage, there are **quotations used for dialogue** in PoB-B:

“My Queen,” a man said.

“You must not attract attention, but you must flee the palace immediately; there is one here who desires to end your reign.”

There is also a set of quotation marks **used to show special words and/or sarcasm** in PoB-E:

Turning to face the fake “queen,” Ryanne saw the assassin lurking...

In the case of using quotation marks to point out minor works, you need to know the **difference between Major Works and Minor Works**:

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 E

There are many rules to remember for quotation marks. We will focus on the following rules this week:

1. Periods always go inside quotation marks.*
2. Commas always go inside quotation marks.*
3. Exclamation points and question marks go inside quotation marks only if they are part of the quotation.

* In the US only!

The **speech tag** is the group of words that **shows who is speaking**. Sometimes a speech tag is not used.

When quoted words are **not** dialogue (people talking back and forth to each other), a speech tag is not needed because it should be obvious who is speaking.

Some examples of speech tags include the following:

1. **She said,**
2. **He responded,**
3. **She asked,**
4. **They answered,**

When you write quotations, you may put the speech tag in various places for emphasis:

1. At the beginning: **She said**, “Creativity determines the success we will achieve during our lifetime.”
2. At the end: “Creativity determines the success we will achieve during our lifetime,” **she said**.

Speech Tags at Beginning or End

1. Punctuating quotations with speech tags can be tricky. When you **write a quotation with the speech tag at the beginning, you should follow it with a comma**, then begin your quotation. The ending quotation mark should always have the period inside.

Example: He responded, **“Creativity** is approaching a need, a task, or an idea from a new perspective**.”**

2. When you write a quotation with the speech tag at the end, you should put a comma at the end of your quotation—inside the quotation mark—then start your speech tag with a lowercase letter. The period at the end of the speech tag is the period for the whole sentence—which is why you put a comma, rather than a period, at the end of your quotation.

Example: “When you do the common things of life in an uncommon way, you will command the attention of the world,” **said** George Washington Carver**.**

☞ Periods and commas always go inside ending quotation marks in the U.S.

- **E-2. Optional:** In your notebook or on the computer, write sentences using quotation marks to show minor works and special words.

All: Write fifteen sentences.

Extension: Write twenty sentences.

Grammar Card:

Quotation Marks—General

- Used for dialogue, minor works, special words, and partial quotations; do not use quotation marks for thoughts
- When quotation marks show a partial quotation or a minor work and a comma follows it, **place the comma inside the ending quotation mark**: We should read the “Daily Devotional,” and we should study the Bible.
- When using quotation marks to show a partial quotation or a minor work at the very end of a sentence, **a period may be placed inside the quotation mark**—but not exclamation marks or question marks:
 - I read the “Daily Devotional.”
 - Did you read the “Daily Devotional”? (Place the question mark outside since it is not part of the quotation—not part of the minor-work but part of the entire sentence.)
- **Always put periods and commas inside quotation marks**
- **Put a question mark or exclamation mark inside the quotation marks only if it is part of a quotation**; otherwise, it should be placed outside the quotation marks:
 - “Is he coming over?” they asked. (Place the question mark inside since it is part of the quotation.)
 - “Watch out!” he exclaimed. (Place the exclamation mark inside since it is part of the quotation.)
- Put dashes or parentheses inside the quotation marks only if they are part of the quotation
- A final semicolon or colon should be placed outside the quotation marks at all times: He, “Go on”; and the child did.
- Do not use quotation marks for indirect quotes: She said that he was born in Missouri. (Instead of: She said, “He was born in Missouri.”) Indirect quotes are those using the word *that* to indicate that the words are not quoted word-for-word.



Periods and commas always go inside ending quotation marks in the U.S.

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

<> **F-1.** Follow these steps for writing your rough draft story 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 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.

<> **F-2.** Read your story aloud. Do you like the way it sounds?

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

<> **G.** Use the Checklist Challenge located after this week's lesson to edit your story.

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

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 after this lesson.

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.

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 G

Lesson H. Composition: Final Copy Short Story From Given Passage

- <> **H-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).
- <> **H-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?

Checklist Challenge for Week 1: Short Story With S-by-S Outline Over Given Material

Queen Ryanne Escapes

Complete the Checklist Challenge by using these guides:

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

☐ All ALL LEVELS

☐ B BASIC LEVEL only

☐ E EXTENSION only

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

☐ All ☐ All ☐ All ☐ All ☐ All

Read your short 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 ☐ 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 ☐ 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

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

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: “**Royal Ryanne**”
- Something bold: “**Ryanne’s Robe**”
- A title or line: “**Assassin’s Creed**”
- A Scripture: “**Honor to Whom Honor Is Due**”
- Something biblical: “**Royalty**”
- Something informative: “**The Royal Scheme**”
- Something about character: “**Creative Queen**”
- A Song Title: “**Dancing Queen**”

☞ **Tips:**

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

All

Add 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*.**

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

Add one **quotation or a partial quotation** (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 the quotation or partial quotation in your paper as directed by your teacher.***

Examples:

- The teacher said, “It designs a temporary spiral of non-sticky silk to act as basting.”
- “This basting holds the framework in position as it finishes the web,” said Mr. Reish.

☞ **Remember, a comma or period at the end of the quotation or special quoted words always goes inside the closing quotation mark.**

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

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).**

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).

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

Examples:

- Double: The **intricate, amazing** web does its job well. (Or **amazing, intricate** web.)
- Triple: The **creative, awesome, and sneaky** spider is quite the predator. (Or **awesome, creative, and sneaky** spider.)

☞ Separate items in a series with commas, placing the final comma before the *and*.

☞ Double and triple adjectives need *and* or a comma between them if they can be placed in reverse order and still sound correct.

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

Example:

- The Venus' flytrap, **a plant that catches and eats bugs and flies**, provides another example of entrapment.

☞ Set off an appositive with commas unless it is a one-word name.

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

E

Add one **conjunctive adverb**, also known as an interrupter (or more than one, according to your level). **If you hear a pause, place punctuation on both sides of it. If you have already done this, you should still “code” the CC check box(es) and the conjunctive adverb in your paper as directed by your teacher.**

Examples:

however	moreover	henceforth	for example	nonetheless
likewise	whatsoever	for instance	wherefore	hence
however	in addition to	similarly	consequently	in fact
therefore	in spite of	alas	nevertheless	thus
in comparison	furthermore			

☞ **Three ways:**

- In the middle of one sentence:
 - The Venus' flytrap, however, is actually a plant.
- In the middle of two sentences with a semicolon just before the conjunctive adverb:
 - The Venus' flytrap is a plant; however, it actually catches and eats bugs and flies. (CS ; CA , CS.)
- At the beginning of a sentence:
 - However, the plant actually catches and eats bugs and flies. (CA , CS)

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 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.